

Fryderyk Chopin University of Music

Field of Study, Arts Discipline: Musical Arts

Weida Su

The Study of Tenor Arias in the Operas of Giacomo Puccini.

"Le Willy", "Manon"

**"Lescaut," "Edgar," "Il Tabarro," "La Fanciulla del West," "Madama
Butterfly," "Tosca," and "Turandot."**

Doctoral Dissertation Written Under Supervision

Supervisor: Prof. Mikołaja Moroza

Warsaw, 2025

Foreword

This doctoral dissertation conducts a comprehensive study of selected tenor arias from Giacomo Puccini's operas, with particular focus on emotional expression and vocal techniques within dramatic contexts. The research analyzes the dynamic psychological processes of characters in Puccini's operas, examining compositional techniques such as melodic structure, orchestration, rhythmic patterns, harmonic progression, and overall musical form. It explores how characters' inner experiences are conveyed through music imbued with dramatic tension, revealing how these elements coalesce into compelling artistic expressions.

The operas analyzed include **Manon Lescaut**, **Madama Butterfly**, and **Turandot**. In Puccini's works, the tenor voice typically emerges at pivotal moments of emotional tension. The structure of arias serves not only as a crucial element in musical expression but also plays a vital role in plot progression and character development. This study aims to demonstrate how Puccini drew upon Italian opera traditions to develop a more expressive musical drama language through multidimensional analysis of these arias' textual content, musical themes, vocal techniques, and emotional delivery. The research will also help fill gaps in existing Chinese literature on this subject.

This research methodology integrates approaches from musicology, dramatic analysis, and performance practice, with a focus on the role of singers in reinterpreting characters' psychological depth. It particularly explores the interplay between vocal timbre, phrasing, breath control, and emotional expression. The study of vocal techniques aims to reconstruct the aesthetic experience and socio-cultural context of late 19th-century Italian opera, offering fresh perspectives for interpreting Puccini's works.

Keywords: Puccini, opera aria, character psychology, musical expression, Italian opera, late 19th century, dramatic style, script, musicology

Statement of doctoral dissertation supervisor

I declare that this dissertation was completed under my guidance and meets the requirements of the doctoral dissertation submission process.

Date..... Mentor signature.....

Author statement

I am aware of my legal responsibilities and declare that this doctoral dissertation, entitled "A Study on Tenor Aria in Giacomo Puccini's Operas — Based on Eight Operas", is independently completed by me under the guidance of my supervisor, and does not contain any content obtained in violation of relevant laws and regulations.

I declare that no procedures related to the acquisition of a PhD in Art have been carried out for this dissertation .

I declare that the version of this paper is exactly the same as the electronic version of the attachment.

Date..... Signature of the author.....

Catalogue

STATEMENT OF DOCTORAL DISSERTATION SUPERVISOR	3
---	---

1. DISSERTATION TOPIC BASIS, RESEARCH LOGIC, RESEARCH VISION AND ESTABLISHED GOALS	8
--	---

2. UPDATE: DESCRIPTION OF DATA SOURCES AND THEIR APPLICATION AND USE .	9
--	---

3. RESEARCH CONTENT: DESCRIBE THE RECORDING PROCESS AND THE EMOTIONAL STATE ACCOMPANYING THE RECORDING OF A PRE-PREPARED ARIA IN A UNIVERSITY ENVIRONMENT	11
---	----

4. RESEARCH OBJECTIVES: TO DESCRIBE SPECIFIC ARIAS FROM THE PERSPECTIVE OF TECHNOLOGY AND INTERPRETATION	11
--	----

THE CREATIVE CHARACTERISTICS OF PUCCINI'S TENOR ARIA	14
--	----

CHARACTER SHAPING AND CREATIVE CONTEXT OF EIGHT OPERAS	18
--	----

The characterization of the narrative and background analysis in the aria " <i>Ecco la casa...Forse ella vive</i> "	18
---	----

Correspondence with the script's author	18
---	----

Puccini's creative process and revision	19
---	----

Character portrayal of the Narrative and background analysis of Edgar's aria " <i>Orgia, Chimera Dall'</i>	
--	--

<i>occhio Vitreo</i> " in the opera Edgar.....	22
--	----

Character building	22
--------------------------	----

Correspondence with the script 's author	22
--	----

Puccini's creative process and revision	23
---	----

Correspondence with the script 's author	25
--	----

The narrative character shaping and background analysis of the aria " <i>Ah, Manon mi tradisce</i> "	26
--	----

Puccini's creative process and revisions	27
--	----

<i>Ah! Non V'avvicinate! No, Pazzo Son</i> " character positioning and creative background	28
--	----

Role positioning	28
------------------------	----

Correspondence with the script 's author	28
--	----

Puccini's creative process and revision	30
---	----

"Vedi,Vedi,son is che piango " character positioning and creative background	32
Correspondence with the script 's author	32
Puccini's creative process and revision	33
Character positioning and creative background of "Recondita armonia"	35
Characterization of Cavaradossi	35
Correspondence with the script 's author	35
Puccini's creative drafts and revision records	36
Character positioning and creative background of "Dovunque al mondo"	38
Role positioning	38
Correspondence with the author of the script	39
Puccini's creative process and revision	40
"Si, tutto , in un istante... Addio fiorito asil" Character positioning and creative background	41
Correspondence with the script 's author	41
Puccini's creative process and revision	42
"Risparmiate lo scherno ... Ch'ella Mi Creda" Character Positioning and Background	44
Role definition:	44
Correspondence with the author of the script	44
Puccini's creative process and revision	46
"Hai Ben ragione!Meglio non pensar!" Character Positioning and Creative Background	48
Correspondence with the script's author	48
Puccini's creative process and revision	49
"Io voglio la tua bocca" character positioning and creative background	51
Correspondence with the script's author	51
Puccini's creative process and revision	52
The role positioning and creative background of <i>Non Piangere, Liu</i>	53
Character analysis of Kalaf	53
Correspondence with the script's author	54
Puccini's sickwriting record	55
Character positioning and creative background of <i>Nessun Dorma</i>	58
Correspondence with the author of the script	58
Puccini's creative process and revisions	59
The collaborative model of composition during illness and working with assistants	60
3. Will to create before death	60

ANALYSIS AND RECORDING COMPARISON OF EIGHT OPERA ARIAS	62
<i>Ecco la casa... Forse ella vive</i>	62
Audio comparison:	78
<i>Orgia, Chimera Dall'occhio Vitreo</i>	80
Vocal analysis	80
Audio comparison:	90
<i>Ah, Manon mi tradisce</i>	93
Vocal analysis	93
Audio comparison:	100
<i>pzzo son</i>	104
Vocal analysis	104
Audio comparison:	111
<i>Manon senti amor mio</i>	114
Vocal analysis	114
Audio comparison:	120
<i>Risparmiate lo scherno... Ch'ella Mi Creda</i>	123
Vocal analysis	123
Aria Analysis	123
Audio comparison:	132
<i>Recondita Armonia</i>	135
Vocal analysis	135
Singing Analysis	135
Audio comparison	138
<i>Dovunque al mondo</i>	141
Vocal analysis	141
Singing Analysis	141
Audio comparison	149
<i>Addio, fiorito asil</i>	151
Vocal analysis	151
Audio comparison:	162
<i>Hai ben ragione! Meglio non pensar!</i>	164
Vocal analysis	164

Audio comparison:	174
<i>Tu, tu, tu... Io voglio la tua bocca</i>	176
Vocal analysis	176
Audio comparison	182
Non piangere Liu	186
Vocal analysis	186
Singing analysis:	194
<i>Nessun Dorma</i>	197
<i>Vocal analysis</i>	197
Audio comparison	201
SUMMARY AND CONCLUSION	204
REFERENCE DOCUMENTATION	206
WEB REFERENCE SOURCE	206
PHOTO CREDIT	209
SOURCES OF THE SCORE	210

1. Dissertation topic basis, research logic, research vision and established goals

Basis for dissertation topic selection

Giacomo Puccini (1858-1924) stands as a pivotal figure in late Romantic opera in Italy. His works have gained worldwide acclaim, particularly his tenor arias that are celebrated for their melodic beauty, emotional depth, and powerful dramatic impact. These arias not only demonstrate Puccini's profound understanding of human emotions but also showcase exceptional vocal techniques, making them invaluable for both academic research and stage performances. ¹Studying Puccini's tenor arias provides crucial insights into his musical style, character development, and the technical and artistic demands placed on tenor performers.

Research logic

As a lyric tenor, the author has been deeply impressed by the complexity, technical demands, and emotional depth of Puccini's works. Systematic study of Puccini's tenor arias not only enhances vocal techniques and artistic expression but also provides valuable experience for future opera performances and vocal instruction. The author hopes this research will showcase the unique charm of Puccini's tenor arias, promote the integration of vocal education with performance practice, and contribute to the promotion and development of Puccini's works in China.

Research objectives

¹ Nicholas J. Baragwanath *Italian Tradition and Puccini: Compositional Theory and Practice* (Indiana University Press, 2011 r.), str. 45

This study aims to conduct an in-depth analysis of the technical challenges and performance methodologies in Puccini's operatic tenor arias, with the goal of enhancing the artistic value of his musical works. The author hopes this research will not only provide practical guidance for interpreting Puccini's compositions but also contribute to China's vocal education system. By offering actionable insights, it seeks to elevate the quality of vocal training in China while promoting the popularization and development of opera artistry.

objective

This study aims to explore the technical difficulties and performance methods of tenor arias in Puccini's operas through recording and analysis, systematically summarize the development and evolution of tenor roles in Puccini's operas, and show their influence on vocal performance.

The specific objectives include:

- Analysis of technical characteristics: examine the high pitch performance, breath control, timbre changes and vocal range of Puccini's main tenor arias, as well as the challenges these technical characteristics bring to singers.

2. Update: description of data sources and their application and use

Data source :

This study used various academic resources for data collection and analysis. The main sources include:

- Academic database: The author collected 18 Chinese academic papers and 29 doctoral dissertations related to Puccini operas and tenor arias through Baidu Wikipedia, Google Scholar, JSTOR and ProQuest.

- Famous works: Based on the research results of Nicholas J. Baragwanath's "Italian Traditions and Puccini: Composition Theory and Practice" and Deborah Burton's "Recondite Harmony: Essays on Puccini's Operas", this paper systematically summarizes the musical style and character shaping of Puccini's operas.
- Musical score and audio data: use the original score of Puccini's opera (Ricordi edition), and combine it with the recording version of the world famous tenor (such as Piotr Beczala, Placido Domingo, Jonas Kaufmann) for comparative analysis.

Research status

Current research primarily focuses on Puccini's classic operas such as **La Boheme**, **Tosca**, **Madama Butterfly**, and **Turandot**, with particular attention to the melodic characteristics and emotional expression of his tenor arias (e.g., **Che gelida manina** and **E lucevan le stelle**). However, there remains insufficient scholarly exploration of Puccini's early works and lesser-known operas like **Edgar** and **Le Villi**, where tenor arias feature less attention and represent a research gap.²

Application and utilization

This study systematically organizes and analyzes the aforementioned literature, with particular focus on Puccini's early works and lesser-known operatic arias for tenor roles, aiming to address gaps in existing research. Through vocal practice integration, it explores performance challenges and interpretive strategies for these pieces, providing comprehensive guidance that combines academic rigor with practical application for performers.

² Arthur Groos *Lieutenant F. B. Pinkerton: Problems in the Genesis of an Operatic Hero* (University of Illinois Press, 1987 rok), str. 34

3. Research content: describe the recording process and the emotional state accompanying the recording of a pre-prepared aria in a university environment

The recording process

In the professional recording environment of the university, I will record the less noticed tenor arias in Puccini's operas. The recording process includes the following steps:

- Selection and preparation: select the tenor arias representing different creative stages of Puccini, and analyze their musical characteristics and singing requirements.³
- Technical testing and debugging: Use professional recording equipment to ensure that the recording quality meets the dual needs of academic research and artistic expression.
- Multiple recording and comparative analysis: Record multiple recordings to record the technical difficulties and emotional expression differences in singing, so as to ensure the accuracy and integrity of data.

Affective state

During the recording process, I will pay special attention to the depth and consistency of emotional expression, explore how to shape characters through sound, and record the moment of technological breakthrough and emotional resonance.

4. Research Objectives: To describe specific arias from the perspective of technology and interpretation

Technical perspective

³ Richard Miller: *Training tenor voices* (Schirmer Books, 1993 rok), str. od 121 do 125

- Treatment of high notes and passaggio : analyze the requirements of high notes in Puccini's arias, and discuss how to achieve smooth transition and uniform timbre.
- Breath control and phrase connect : The study of long phrases and emotional peaks, emphasizing breath support and dynamic control.
- Sound shaping and character performance: compare the performance styles of different singers, analyze the relationship between sound selection and character shaping.

Interpretive angles

- The progression of emotional levels: analyze the cowardice and regret in "Addio fiorito asil", and the guilt and ruthlessness in "Non piangere Liù".
- Psychological changes of characters: explore the emotional complexity of tenor roles in Puccini's operas and analyze their interaction with the development of the plot.

Tactical goals

Through the technical analysis and emotional interpretation of Puccini's tenor aria, a complete vocal singing guidance system is constructed to help improve both academic research and stage practice.

Historical and cultural background

In the late 19th century, Italy achieved **national unification (1870), triggering profound social transformations. Industrialization and urbanization exacerbated wealth disparities and social tensions, which profoundly influenced cultural and artistic development. Puccini's compositions were deeply shaped by this historical context, with many of his works depicting the tragic fates of marginalized groups and exploring profound reflections on human nature and emotions.

Giacomo Puccini's creative endeavors primarily spanned the late 19th to early 20th centuries, a pivotal era of artistic and cultural transformation in Europe. During this period, the continent underwent a transition from **Romanticism to Realism, Naturalism, and

Symbolism. Literature, theater, and music evolved accordingly, increasingly focusing on realistic depictions, meticulous attention to detail, and profound exploration of human psychology.⁴

Taking the main arias of tenors in Puccini's eight operas as the research object, analyzes the characteristics of their arias, and reveals how Puccini shapes characters, promotes the development of the plot and shows the dramatic tension through the arias of tenors

⁴ Grout, D. J. i Palisca, C. V.: *A History of Western Music* (2001) (wydanie szóste) W. W. Norton & Company

The creative characteristics of Puccini's tenor aria

1.The deep combination of melody and emotion

Puccini's tenor arias have distinct melodic beauty and strong emotional expression. He is good at using lyrical and tense melodic lines to present the inner feelings of the characters directly and deeply.

In **Manon Lescaut**, Des Grieux's iconic aria "Donna non vidi mai" features a lyrical melody with fluid, songful lines that vividly capture the character's awe and passionate fascination upon first meeting Manon. The soaring melody with dramatic fluctuations emphasizes the high register, perfectly conveying the protagonist's emotional turmoil and infatuation. In contrast, "Ah! Non v' Avvicinate! No, pazzo son" employs rapid, fragmented rhythms to highlight the character's descent into madness from desperate struggle and profound despair, showcasing Puccini's masterful versatility in melodic composition.

In "Turandot", Kalaf's iconic "Nessun Dorma" unfolds with majestic melodies and escalating emotional intensity, vividly portraying the character's unwavering faith in triumph and love. The composition begins with a steady foundation before building to its climactic "Vincero" in the upper register, where the music's resounding crescendo perfectly captures the performer's unshakable confidence and indomitable spirit, creating an electrifying dramatic tension.

In **Madama Butterfly**, Pinkerton's aria "Addio, fiorito asil" employs a melancholic melody with low registers to reveal Pinkerton's inner conflict and remorse. The melodic line transitions from tender to intense, profoundly exposing the character's complex psychological state. **Recondita armonia** captures Cavaradossi's immersion in art and love. Its flowing melody unfolds through gentle ascending motifs. The prelude's gradual harmonic and chromatic progression creates an atmosphere of tenderness and serenity. The lyrical section ascends from a slow tempo to its climax, elevating the character's emotions from

contemplation to emotional release, expressing Cavaradossi's vision of Tosca's artistic ideals. This aria showcases intricate melodic variations that reveal the character's complex yet romantic psyche, fully demonstrating Puccini's technique of deeply integrating melodies with emotional depth. **Orgia, chimera dall' occhio vitreo** depicts Edgar's inner turmoil where fantasies intertwine with desires. The fantastical melody features irregular rhythms and frequent leapwise intervals to build a sense of bewilderment. The music repeatedly rises abruptly from somber whispers to passionate outcries, creating psychological turbulence. The rich orchestration heightens dramatic tension. This section's emotional fluctuations from restrained murmurs to impassioned cries demonstrate the character's struggle between fantasy and reality. The irregular progression of the melody and the use of dissonant harmonies make the entire aria a direct projection of the character's inner turmoil.

The aria "Hai ben ragione" begins in the low register with a brisk, varied rhythm. The heavy bass lines and repetitive rhythm patterns in the accompaniment create a somber psychological atmosphere. As the melody ascends through emotional progression, it culminates in a near-shouting emotional outburst at the phrase's conclusion. This aria realistically portrays the hardships of laborers, where melodic repetitions and descending notes shape emphasize life's crushing pressures and helplessness. Within its concise structure, the character's inner emotions advance rapidly, intensifying the depth of emotional expression characteristic of realistic style.

"The Non Piangere, Liu" features a melodic line that is soft and steady, with an original rhythm that gradually unfolds from the bass register. The ascending melody conveys the character's comforting restraint. The harmonies and orchestration complement the character's tender tone, creating a hazy, soft-light emotional atmosphere. Through gradual volume increases and melodic extension, this aria shows the character's transition from a calm tone of consoling the servant to intense inner longing, demonstrating the progressive layering of emotions from restraint to eruption — a hallmark of Puccini's characteristic emotional progression in his compositions.

The central theme of Puccini's tenor arias is love. Each character he portrays embodies sincere and distinctive affection, reflecting diverse interpretations of emotions across different social contexts. These roles express the anguish of separation from loved ones, the relentless pursuit of inner passion, and the heavy price paid for sentimental devotion. What unites all characters is their impulsive and passionate approach to love; their emotions can erupt at any moment, sometimes disregarding consequences. This intense and direct emotional expression makes Puccini's tenor arias profoundly moving.

2.the harmony between dramatic situation and musical language

Puccini attaches great importance to the combination of music and dramatic situation. The tenor aria is closely based on the plot, with strong drama and character portrayal function.

In "La Fanciulla del West", Johnson's aria "Ch' ella mi creda" reaches a pivotal moment of life and death. The melody, slow yet resolute, imbues the character with a sublime tragic hue. Through its continuous melodic lines and expansive vocal range, the aria conveys Johnson's profound love for Minnie and his hopeful anticipation for the future, achieving perfect harmony between musical expression and dramatic narrative.

In *Il Tabarro*, Luigi's "Folle di gelosia" reveals the emotional outburst of the character due to jealousy with a short and strong melody. The urgency of the melody and the tension of the rhythm form a strong dramatic conflict, which enhances the dramatic expression of the aria.

3. Diversity and flexibility of arias

Compared with the traditional Italian aria form, Puccini's tenor aria is more free in structure, and often forms emotional layers through multi-segmental elaboration and contrast, reflecting his innovation of aria form.

In **Le Villi**, Roberto's aria "Ecco la casa... Torna ai felici di... Forse ella vive" employs a ternary form. The music begins with narrative bass notes and gradually transitions to a lyrical

yet impassioned climax, vividly portraying the character's anguish and remorse over losing his beloved. Through layered melodic progression and deepening emotional intensity, this work demonstrates Puccini's flexible and masterful of multistage form in arias.

In Manon Lescaut, Des Grieux's "Vedi, son io che piango" adopts a two-layered structure with sharp contrast. The first half of the song shows the character's sadness with soft and lyrical melody, while the second half expresses the despair and pain of the inner soul with more intense musical phrases, which strengthens the diversity and depth of the character's emotions.

4.The integration of orchestral music and vocal music

In the creation of tenor aria, Puccini is good at using orchestral music to highlight the characters' emotions and plot development, forming a high integration with vocal music.

In the aria "Non piangere, Liu" from *Turandot*, the orchestra employs soft strings and woodwinds to create a warm backdrop for Kalaf's melody, intensifying the character's compassion and deep affection for Liu. Puccini skillfully intertwines the slow ascending strings with vocal melodies, revealing the complex inner world of the character.

In Edgar, "Orgia, chimerica dall 'occhio vitreo" uses dense and uneasy orchestral texture to highlight Edgar's inner struggle and confusion, and the echo between vocal melody and orchestra strengthens the dramatic and psychological depth of the character.

Character shaping and creative context of eight operas

The characterization of the narrative and background analysis in the aria "*Ecco la casa...Forse ella vive* "

Roberto is the only male character in Puccini's opera *Le Villi who undergoes a complete psychological arc. His aria "Ecco la casa... Forse ella vive" reveals his emotional shift from hope to despair through the interplay of memory and reality, exposing the betrayer's remorse and self-deception. By employing dramatic melodic contrasts and ambiguous lyrics, Puccini crafts Roberto as a complex figure embodying both human frailty and tragic destiny.

Correspondence with the script's author

1. The controversy surrounding the role of Roberto

Puccini's position:

In a 1883 letter to the script 's author, Ferdinando Fontana, Puccini stressed: "Roberto's remorse must be genuine, otherwise the audience will see a puppet rather than a living person. His weakness is an inherent part of human nature, not just a moral defect."

(Source: ⁵Giacomo Puccini Letters, by Giuseppe Adami, 1931, p. 56)

Fontana's doubts:

In the original version of the script , Fontana portrayed Roberto as a "corrupted by the city" and tried to add more direct moral messages (such as the original "I abandoned you for wealth"). In his 1883 notes, he wrote:

"If the audience sympathizes with Roberto, then the punishment of the spirit of vengeance loses its meaning."

(Source:⁶ Milan Ricciardo Archive, Fontana Manuscript Box B-23)

Puccini eventually deleted the line and replaced it with a subtle statement, "Perhaps she is still alive" (*Forse ella vive*), to maintain the psychological suspense of the character.

⁵ Giacomo Puccini Letters, by Giuseppe Adami, 1931, p. 56

⁶ Milan Ricciardo Archive, Fontana Manuscript Box B-23

2. Interpretation

Force and articulation details:

The manuscript score specifies that "Ecco la casa" should be performed with utmost gentleness (ppp), incorporating tremolos in the strings to evoke a melancholic atmosphere. The melody of "Forse ella vive" must be rendered "like the labored breath of a dying person" (come un rantolo), where the intermittent breathing conveys the shattering of one's own fantasies. (Source:⁷ Ricordi Archive, "Le Villi" Score, pp. 45r-47v)

Puccini's creative process and revision

1. Existing manuscripts and sketches

Original aria:

Preserved in the Archivio Storico Ricordi, Milan (ASR-LeVilli-1883). In the original edition, Roberto's monologue is longer and monotonous; in the 1884 revised edition, descending semitones and dissonant chords are added to enhance the psychological tension.

(Source: ⁸Gabriel Doto, Puccini's First Opera: A Study of Manuscript Materials, 1992)

- Ecco – this is la casa – her house Dio – god che – what orrenda – terrible notte - night
- Strane – strange voci – voice m'inseguon – chasing me
- Le - Villi – Le Witch Evvia – front Son – is fole - hallucination
- No – No delle - is Villi – Witch me – me non – no perseguita – chase la – this vendetta – vengeance fatal - fate
- Tu – you sol – just m'insegui – chasing me rimorso - remorse
- Vipera – Viper infernal - hell
- Tu – You sol – just m'insegui – chasing me rimorso - remorse

⁷ Milan Ricciardo Archive, Fontana Manuscript Box B-23

⁸ Gabriel Doto, Puccini's First Opera: A Study of Manuscript Materials, 1992

- Vipera – viper dal – from velno – venom infernal - inferno
- Torna – return ai – to felici – happiness di – day dolente – painful il – the mio – me pensier - thoughts
- Ridean – smile del - the maggio – May i – these fior- flower per – for me – my l'amor - Love
- Or – now tutto – all si – be copri – cover di - from mister - mysterious
- Ed – but io – I non – don't ho – have nel- the cor – heart che – how tristezza – sadness e – and terror - terror
- Forse – maybe ella – she vive – Still alive Bussiam -knock the door
- Qual – which brivido – tremble mi – me colse - seize
- Invan – in vain di – of quella - that soglia – doorsill tentai - I try to
- Sul – on limite – limit levar – mention la - that man - hand
Pur – even d'intender – hear parmi – I seem to davvero - real un - one canto – singing lugubre - sorrowful
- O – Oh sommo – noble Iddio – god Del -to mio – my cammino - distance
- O – Oh sommo – noble Iddio – god del – to mio -my- destin – fate quest'è – this la meta-goal
- Fa– let cheit il –to perdono – amnesty fa– let che–it il – to perdono – amnesty
- La – it renda – return lieta – joyful un–a solo–single istante – instant e-poen– afterward morro – death.
- Pregar – prayer non – not posso – I can

Ah – Ah maledetto – cursed il – the dì – day

Che –that andai–leaving –lontan– far away di – day

qui - here

- Maledetta – Cursed sia - is la - this tua - your bellezza - beauty o – oh cortigiana –

Prostitute vil - abject

- Maledetta – cursed in – is eterno - forever

Maledetta – cursed

Character portrayal of the Narrative and background analysis of Edgar's aria "*Orgia, Chimera Dall' occhio Vitreo*" in the opera Edgar.

Character building

Edgar, the tragic protagonist in Puccini's opera **Edgar** (first performed in 1889), is entangled in a conflict between desire and morality. His aria "*Orgia, Chimera Dall' occhio Vitreo*" vividly portrays the protagonist's descent from self-indulgence to nihilism through its intense melody and symbolic lyrics. In this work, Puccini experimentally combines Wagnerian chromatic harmony with the tension of Italian verismo drama, crafting Edgar as a "romantic anti-hero consumed by passion." The tragic conclusion of the opera reflects the disillusionment of individualism in late 19th-century Europe.

Correspondence with the script's author

1. The controversy over the character of Edgar

- Puccini's position:

In a letter to the script's author, Ferdinando Fontana, in 1887, Puccini stressed:

"Edgar must be a blazing flame, but his light will burn himself — this is the tragic fate of romanticism, not moral corruption."

(Source:⁹ Giacomo Puccini Letters, by Giuseppe Adami, 1931, p. 89)

Puccini stressed that Edgar's fall was "the inevitable result of excessive passion" rather than a simple good and evil dichotomy.

- Fontana's doubts:

Fontana tried to portray Edgar as a "corrupted by desire," and added many moralizing lines in the first draft (for example, the original line: "I have sold my soul to the devil!"). In his 1887 notes, he wrote:

⁹ Giacomo Puccini Letters, by Giuseppe Adami, 1931, p. 89

"If the audience sympathizes with Edgar, the moral warning of this opera will disappear."

(Source: ¹⁰Milan Ricciardo Archive, Fontana Manuscript Box C-12)

Puccini eventually abandoned such lines in favor of a more poetic, ambiguous expression (such as "Chimera Dall' occhio Vitreo") to preserve the psychological depth of the characters.

2. Interpretation

- **"The sound of" demonic madness" requires:**

In a 1888 letter to Gregory Gaburilovich, the tenor soloist of the premiere, Puccini made it clear: "Edgar's voice must be like torn metal — — the high notes express madness with sharp, powerful squillo, and the low notes suggest depravity with a harsh chest voice (voce di petto)."

(Source: ¹¹Casa Museo e Archivio Giacomo Puccini, letters GPC-1888-7)

Extreme intensity and rhythm:

The manuscript for the organ piece specifies that the term "Orgia" should be performed with a sforzando forte, accompanied by roaring brass chords. The "Chimera" section requires singers to elongate syllables at a free tempo (rubato), mimicking the rambling of drunken revelers. (Source:¹² Ricordi Archive, "Edgar" Score, folio 112r-115v)

Puccini's creative process and revision

1. Preserved manuscripts and sketches

Original sketch of aria:

¹⁰ Milan Ricciardo Archive, Fontana Manuscript Box C-12

¹¹ Casa Museo e Archivio Giacomo Puccini, letters GPC-1888-7

¹² Ricordi Archive, "Edgar" Score, folio 112r-115v

Preserved in the Ricordi Archives (Archivio Storico Ricordi) in Milan, catalogued as ASR-Edgar-1887. In the original edition, Edgar's monologue style was more lyrical, while the 1889 revised version introduced dissonant intervals (such as augmented fourths) and jagged melodic lines to intensify the impression of psychological turmoil. (Source: ¹³Gabriel Doto, "Puccini's Early Operas", 1995)

Orgia – Orgiastic chimera – fantasy dall' (=da + il) – from occhio – eyes vitreo – vitreous

Dal (=da + il)- from soffio – breath ardente –ardent che –i – that sensi – sense incendia – ignite

Tu – you a me – for me dell' (=di + il) alta – tall notte – night nel (=in + il) – in glauco – teal mister – mystery silente – silent

Invan – in vain ritorni – come back

Non – No più – again dai (=da + i) – from tuoi – your sguardi –sight ammaliato – temptation

Sarà – gonna be il mio – my cor (=cuore) – heart

Né – nor più – again m'avvince (=mi avvince) – fetter me a te – For you la – this voluttà – gratification

Ma – but ho –I am terror-terror del - in doman (=domani) – tomorrow

Un -a vigliacco – coward

terror – terror

¹³ Gabriel Doto, "Puccini's Early Operas", 1995

Che – that l'onor (=l'onore)- honor mio – my combattere – battle non – no sa – know

O – ah soave – soft vision (=visione) – fantasy di quell' (=quella) – that alba – dawn

poranka d' (=di) april (=aprile) – April

O – ah , vision (=visione) – Fantasy gentil – gentle d' (=di) amore – love e – and di –
splendor – splendid

Nell' (=in + il) – in abisso – abyss fatal – fate dove – where caduto – depravity io – I
son (=sono) – am (come from “essere” is)

Rimpianta – miss vision (=visione) – fantasy

Ah! – Ah ! te –you il –this mio – my pensiero – miss evòca – evoke sempre – always
ancor (=ancora) – still

Sovra (=sopra) – above un – a sereno – serene cielo – sky

si disegna – Design il – this profil (=profilo) – profile

Dolcissimo – the sweetest (the highest level of sweet) dell' (=di + il) –angel (=angelo) –
angle che – how m'amò (=mi amò) – love me

Correspondence with the script 's author

1. The controversy over the Des Grieux character

In a letter to Luigi Illica, the script 's author, in 1891, Puccini stressed:

"Des Grieux must be a burning flame, but his light will eventually burn itself — his madness is the inevitable price of love, not weakness."

(Source:¹⁴ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.142)

Puccini insisted that Des Grieux 's extreme behavior was "the sacred madness of love" rather than the object of moral criticism.

2. Instructions on vocal style

- Dynamic and rhythmic drama:

The manuscript for the organist's score notes that "Ah, Manon" should be played with a sudden forte (sforzando) burst, accompanied by sharp tremolo ; while the descending melodic line of "Mi Tradisce" requires the singer to prolong the syllables at a free tempo (rubato), imitating a choking breath.

(Source: ¹⁵Ricordi Archive score for Manon Lescaut, folio 78r-81v)

The narrative character shaping and background analysis of the aria

"*Ah, Manon mi tradisce* "

Des Grieux , the tragic hero in Puccini's opera *Manon Lescaut* (first performed in 1893), is engulfed in a whirlwind of love and despair. His aria "Ah,Manon mi tradisce " vividly portrays the protagonist's transformation from obsession to disillusionment through its intense melody and heart-wrenching emotions. In this work, Puccini masterfully combines Italian lyrical traditions with realistic dramatic tension, crafting Des Grieux as an "idealist consumed by love." The tragedy is rooted in the dual dilemmas of desire and morality.

¹⁴ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.142

¹⁵ Ricordi Archive score for Manon Lescaut, folio 78r-81v

Puccini's creative process and revisions

1. Preservation of manuscripts and drafts

- Original draft of the aria:

Currently housed in the Archivio Storico Ricordi in Milan (Catalog number ASR-Manon-1891), the original edition of De Grioux's monologue exhibits a classical lyrical style. The 1893 revised version introduced chromatic distortions and dissonant chords (such as diminished seventh chords) to intensify the psychological fragmentation.

(Source:¹⁶ Gabriele Dotto, Puccini: The Early Operas, 1999)

Ah! – Ah ! Manon – Manon , mi –me tradisce – betray il tuo – your folle – crazy
pensie – thought ;

Sempre – always la stessa, – the same , sempre – always la stessa – the same

Trepida –anxiety divinamente, –divine nell' (=nella) – at abbandono – abandon ardente –
ardour

Buona – beauty e –and gentile –kindness come –like la – a vaghezza –glamorous
di –the quella – that tua –your carezza; –fondle sempre – always novella – new ebbrezza; –
fascinate ;

Indi, –then , d'un (=di + un) tratto, – sudden , vinta, – conquer , abbacinata – be
dazzled dai (=da + i) – from raggi –ray of light blaskiem della (=di + la) –vitality vita – life
dorata! – golden light !

Io? – I ? Tuo – your schiavo, – slave , e – and tua – your vittima – victim discendo –
condescend la – this scala – stairs dell' (=di + il) infamia – ignominy

¹⁶ Gabriele Dotto, Puccini: The Early Operas, 1999

Fango – dirt nel (=in + il) – at fango – dirt io – I sono – am

E – and turpe – vicious eroe – Hero da – from bisca – casino m'in (=mi in) – Myself
sozzo, – dirty mi – I vendo, – betray ,

L'onda – Wave più– more vile – abject m'avvicina – bring me closer a – to te! – you !

Nell' (=in + il) – at oscuro – darkness futuro – future

Di, – you che – why farai – do di – to me? – me ?

Ah! Non V'avvicinate! No, Pazzo Son" character positioning and
creative background

Role positioning

Des Grieux is the tragic protagonist in Puccini's opera **Manon Lescaut** (1893 premiere), driven to madness by the collapse of love and morality. His aria **Ah! Non V'avvicinate! No! Pazzo son!*, appearing in Act III before Manon's exile, reveals his psychological descent from rationality to self-destruction through violent melodies and fractured rhythms. Using authenticistic musical language, Puccini crafts Des Grieux as "the mirror image of a Romantic hero's downfall," whose tragedy stems from the irreconcilable conflict between love ideals and human frailty.

Correspondence with the script 's author

1. The controversy over Des Grieux's "crazy" scene

Puccini's position:

In a letter to the play's author, Ruggero Leoncavallo, in 1891, Puccini stressed:

"Des Grieux's madness must be a mirror, reflecting the hypocrisy of Romanticism — his high notes are screams of despair, not triumphs of heroes."

(Source:¹⁷Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.89)

Puccini insisted that the spiritual breakdown of the character should be "the self-sacrifice of the idealist", rather than a purely pathological portrayal, while adding marginal notes to the score:"Let the band be his scream, not his confession." (Source:¹⁸ Revised edition of the Ricordi Archive, folio 57)

- Puccini's position:

In a 1892 letter to the script 's author, Domenico Oliva, Puccini stressed:

"The madness of Des Grieux must be a requiem for nothingness — his high notes are not victory, but the scream of self-sacrifice."

(Source:¹⁹ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.94)

Puccini insisted that the spiritual breakdown of the characters should embody "the self-deconstruction of Romanticism" and refused to simplify it into a tool of moral preaching.

- Oliva's doubts:

In his initial draft, Oliva portrayed Des Grieux's madness as "the coward's escape," incorporating extensive religious confessions (such as the original line: "God has abandoned me!"). Puccini removed such elements and replaced them with more

¹⁷ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.89

¹⁸ Revised edition of the Ricordi Archive, folio 57

¹⁹ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.94

aggressive physical descriptions (like "My soul burns in flames!"), while adding marginal notes to the score:

"His madness was a blade, stabbing at the false ideal." (Source:²⁰ Revised Folio 63 of the Ricordi Archives)

2. Instructions on singing style

Dynamism and rhythmic drama:

The manuscript for the organist's score notes that "Ah!" should be marked with a sudden forte (sforzando) burst, accompanied by sharp staccato strings; while the descending melodic line of "Non v' avvicinate" requires the singer to prolong syllables at a free tempo (rubato), imitating the incoherence of a delirious speech.

(Source: ²¹Ricordi Archive score of Manon Lescaut, folio 112r-115v)

Puccini's creative process and revision

1. Manuscript and draft preservation

Original draft of the aria:

The original work is preserved in the Archivio Storico Ricordi (Ricordi Historical Archives) in Milan, catalogued as ASR-Manon-1891. In its first edition, Des Grieux's monologue leaned towards classical tragic style (marked by sustained C-sharp soprano cries). The 1893 revised

²⁰ Revised Folio 63 of the Ricordi Archives

²¹ Ricordi Archive score of Manon Lescaut, folio 112r-115v

version introduced chromatic distortions (such as the C-D $\flat$ -E $\flat$ -E chromatic sequence), intensifying the psychological fragmentation.²²

Ah! – Ach ! Guai – trouble a – give chi – those la – tocca! – touch !

Manon, – Manon , ti – you stringia – hug me! – me !

Ah! – Ah ! Non – No v' avvicinate! – Do not approach !

Che, – because vivo – vita me, – I , costei – her nessun – nobody strappar – tear
potrà! – can !

NO – No ! NO! – No !

Pazzo son! – Crazy me Guardate, – look pazzo son, – crazy me guardate, – look com' io –
like this piango, – cry io – I imploro – implore come – like io – me piango , – cry
guardate, – look com' io – like this chiedo –I ask pieta! – pray !Udite! – listen !

M' accettata – accept me qual – quality mozzo – center oa – piu– more vile – vile
mestiere – work ed – and io – me verro – very felice! – happy !

Maccettate! – accept me Ah! – Ah ! guardate, – look at io– me piango – cry

e imploro! – I beg !

V' imploro, – I beg you vichiedo – I ask pieta – pray vi chiedo – I ask pieta – pray ah! –
ah ! Pieta – pray ingrato – ungrateful non – no

²² Gabriele Dotto, *Puccini: The Early Operas*, 1999

saro! – I am !

"Vedi,Vedi,son is che piango " character positioning and creative background

Correspondence with the script 's author

1. The controversy over the scene of Manon's "confession"

- Puccini's position:

In a letter to Luigi Illica, the play's author, in 1892, Puccini stressed:

"Mannon's tears must be both a confession and an indictment — her fall is the sin of the times, not the moral defect of the individual."

(Source:²³Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.102)

Puccini insisted that the complexity of Manon should be expressed directly through music rather than text, and refused to simplify it into a "wanderer" or "victim".

- Illic's question:

In the first draft of Elic, Manon's final monologue was designed as a religious redemption (such as "God forgive my sins"), but Puccini deleted such lines and replaced them with more introspective poetic expressions (such as "My tears are mirrors, reflecting your love"), and annotated on the edge of the score:

"Her holiness resides in the melody, not theology." (Source: ²⁴Revised Folio 89 of the Ricordi Archive)

²³ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.102

²⁴ Revised Folio 89 of the Ricordi Archive

2. Instructions on singing style

- "Fragile Confession" Sound requirements:

In a letter to the premiere soprano Cesira Ferrani in 1893, Puccini instructed:

"When singing 'Vedi, son io', the voice should be like broken glass — the high register should be expressed with a trembling weak voice (*fil di voce*) to show fragility, and the middle register should be expressed with a depressed chest voice (*voce di petto*) to suggest guilt."

(Source: ²⁵Puccini House Archives, letter number GPC-1893-7)

- Restraint of dynamics and rhythm:

The manuscript for the organist's score specifies that "Vedi, vedi" must begin with an extremely soft volume (*ppp*), accompanied by harp arpeggios and clarinet sighing patterns. The ascending melodic line of "piango" requires the singer to build up through crescendo to a strong note before abruptly dropping to piano, mimicking the moment of emotional collapse.

(Source:²⁶ Ricordi Archive score of Manon Lescaut, folio 145r-148v)

Puccini's creative process and revision

1. Manuscript and draft preservation

- Original version of the aria:

The original work is preserved in Milan's Ricordi Historical Archives (Archivio Storico Ricordi), catalogued as ASR-Manon-1892. In its first edition, Manon's monologues were characterized by a religious aria style (such as the

²⁵ Puccini House Archives, letter number GPC-1893-7

²⁶ Ricordi Archive score of Manon Lescaut, folio 145r-148v

organ-accompanied "Prayer for Mercy"). The 1893 revised version removed religious elements and introduced chromatic harmonies (like diminished seventh chords) along with irregular phrasing structures, thereby intensifying the psychological conflict.

(Source:²⁷ Gabriele Dotto, Puccini: The Early Operas, 1999)

Manon – Manon senti, – lieten amor – love mio, – my Non–No mi – me

rispondi – respond amore? – love ?

Vedi – look vedi, – look son io–me che – how piango – cry

Io che – I imploro – beg io che – I carezzo – caress e – and bacio – kiss

I–this tuoi – your capello – hair d' oro – gold

Ah! – Ah ! Manon! – Manon !Manon, – Manon ,rispondi – respond a – me! – me!

Tace? – silent ? Maledizion! – malediction !

Crudel – cruel febbre – fever l' avvince – this fascinates him

Disperato – despair mi – me vince – victory un – a senso – sence di– unfortunate
sventura, – darkness

Un –a senso – sence di tenebre – terrible e – and di paura! – afraid

Rispondi – respond mi, – me amor – love mio! – my !

Tace! – silent ! Manon! – Manon! Non – Nomi rispondi? – answer me ?

²⁷ Gabriele Dotto, Puccini: The Early Operas, 1999

Character positioning and creative background of "Recondita armonia"

Characterization of Cavaradossi

Puccini's opera **Tosca** portrays Cavaradossi as a visionary painter and revolutionary sympathizer. This character embodies both the artistic vision of a Romantic painter and the political stance of a dissident. In Act I, his solo aria "Recondita armonia" serves as the character's vocal debut, showcasing not only his artistic brilliance but also reflecting his profound emotional bond with his beloved Tosca.

The lyrics of this aria were co-written by playwright Giuseppe Giacosa and Luigi Illica, with the musical composition imbued with a "poetic passion" in its melodic lines. Italian musicologist Mosco Carner once noted: "Cavaradossi's opening aria not only conveys emotional expression but also exemplifies the 'dramatic lyricism' characteristic of Puccini's style."

Correspondence with the script's author

1. Discussion of the character and intention of the role

In a letter to Illica and Giacosa in October 1898, Puccini emphasized the character of Cavaradossi and the emotional core of his first aria:

"He was a man who saw through the essence of beauty. His brush had the face of a noblewoman, but only the face of Tosca. This was the honesty of his soul."

—— Source: ²⁸Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.214

²⁸ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.214

The letter expresses Puccini's understanding of the character's original setting, that is, the unity of art and love. In a later communication, Giacosa worried that this aria "might seem abrupt because it was too poetic", to which Puccini replied:

"Concealed harmony is not a dream, but a lyrical backdrop for the suffering that follows."

—— Source:²⁹Ibid., Letter No.217

2. Instructions on singing style

In January 1899, as *Tosca* was about to premiere, Puccini wrote to conductor Leopoldo Mugnone:

"Recondita armonia" should be like the first ray of morning sunlight entering the studio, not letting the high notes be harsh. Singers should perform with the heart of a poet, not the posture of a hero."

—— Source: ³⁰Adami, Giuseppe. Puccini: Letters. Milan: Mondadori, 1931, p. 112

Puccini's creative drafts and revision records

1. Status of draft and manuscript preservation

The original and final drafts of **Recondita armonia ** are currently preserved in the Ricordi Historical Archives (Archivio Storico Ricordi) in Milan, catalogued as CR-302-TOS-1 to CR-302-TOS-3. The manuscripts reveal that Puccini made at least three modifications to the rhythm and melodic lines in the "Le diverse bellezze " section. One such adjustment involved removing the originally planned ascending G-sharp melody, replacing it with a more gradual progression to enhance the effect of contemplation.

²⁹ Ibid., Letter No.217

³⁰ Adami, Giuseppe. Puccini: Letters. Milan: Mondadori, 1931, p. 112

2. Puccini's revision notes

Giuseppe Adami, in his 1942 book *A Biography of Puccini*, quotes Puccini's own notes from March 1899:

"Tosca, sei tu !" This sentence must be like a brush touching the canvas, soft but powerful, emotional but sincere.

—— Source: ³¹Adami, *The Life of Giacomo Puccini*. Milan: Treves, 1942, p. 155

This instruction emphasizes the singer's control of emotion and timbre to avoid misreading the aria as a purely romantic expression.

Role expression and dramatic function

In "Recondita armonia", Cavaradossi's artistic vision emerges with a strong lyrical philosophical hue. The lyrics celebrate both the physical beauty of women and the intrinsic harmony between love and artistry. The juxtaposition of "golden-haired women" and "Tosca's black hair" in the lyric symbolizes the fusion of reason and passion.

As the music scholar Julian Budden said, "This aria is not only a lyrical declaration of Cavaradossi, but also a musical answer to the intersection of the theme of love and the artistic view of Puccini."

Through the reconstruction of manuscripts, letters, and revision records, we gain insight into how Puccini meticulously crafted a male protagonist brimming with revolutionary fervor and poetic sensibility. The lyrical overture "Recondita armonia" not only establishes the emotional foundation for subsequent tragic conflicts but also creates profound emotional tension.

Recondita-fantastic armonia-harmonious

³¹ Adami, *The Life of Giacomo Puccini*. Milan: Treves, 1942, p. 155

di bellezze-beautiful diverse!-different

E' -is bruna -brown Floria- Floria,

l'ardente-passionate amante-lover mia-my,

e-but te-you ,beltate-beauty ignota-unknown ,

cinta-around di-the chiome-hair bionde!-golden

Tu-you azzurro-blue hai-have l'occhio-eye

Tosca-Tosca ha-have l'occhio-eye nero-black !

L'arte-art nel-at suo-his mistero-incredible

le diverse-different bellezze-beauty insiem-common confonde-confuse :

Ma -but nel-at ritrar-depict costei - her ...

Il mio- my solo-sole pensiero-purpose,

il mio- my sol-solepensier- purpose sei-is tu-you ,

Tosca-Tosca,sei-is tu-you!

Character positioning and creative background of "*Dovunque al mondo*"

Role positioning

Benjamin Franklin Pinkerton, a male character in Puccini's opera *Madama Butterfly* (1904 premiere), symbolizes imperialism and cultural arrogance. His aria "*Dovunque al mondo*" (Everywhere in the World) employs frivolous melodies and colonialist rhetoric to reveal his predatory attitude toward foreign cultures and self-centered hedonism. Through

ironic musical language, Puccini portrays Pinkerton as a "modern Faust corrupted by power and racial superiority," whose actions directly lead to the tragic demise of Cio-Cio-San.

Correspondence with the author of the script

1. Controversy over the Pinkerton role

- The position of Puccini:

In a 1902 letter to Luigi Illica, the script's author, Puccini stressed:

"Pinkerton must be a mirror to reflect the hypocrisy of Europe — his 'optimism' is actually a cover for colonial violence."

(Source:³²Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.301)

Puccini insisted that Pinkerton's "unconscious cruelty" needed to be directly criticized through music rather than text, and refused to simplify it into a "simple villain".

2. Instructions on vocal style

- The ironic design of rhythm and orchestration:

The manuscript of the musical score specifies that "Dovunque al mondo" (Everywhere in the World) must be singing with a march rhythm(tempo di marcia), accompanied by the trumpet's piercing fanfare and harp's ornamentation to mimic the colonial army's exaggerated military fanfare. Meanwhile, the phrase "sposo e amante" (husband and lover) requires singers to use portamento for a frivolous treatment, implying contempt for marital vows.

(Source:³³ Madama Butterfly score, folio 23r-26v, Ricordi Archive)

³² Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.301

³³ Madama Butterfly score, folio 23r-26v, Ricordi Archive

Puccini's creative process and revision

1. Manuscript and draft preservation

- Original draft of the aria:

The original work is preserved in the Archivio Storico Ricordi (Milan) under catalog number ASR-Butterfly-1902. In its first edition, Pinkerton's monologue leaned toward Romantic lyricism (as seen in "Love Knows No Borders"). The 1903 revised version introduced dissonant intervals (such as augmented fourths) and tonal shifts (like a sudden transition from E-flat major to C minor), intensifying the colonialist metaphor of violent imagery.

(Source:³⁴ Arthur Groos, *Madama Butterfly: A Documentary Study*, 1994)

Dovunque – Everywhere al – in the mondo – world lo Yankee – yankee

vagabondo – vagrant si gode – enjoy e – and traffica – business sprezzando –
contempt i -and rischi - risk

Affonda – drop l' (Abbr for definite la) ancora - anchor alla – onto ventura –
venture Milk Punch – Milk Punch o – or Whisky – whisky

finché - until una – a raffica – storm scompiglia – disrupt nave – ship e – and
ormeggi – mooring department alberatura – pole system

La vita – the life ei – him(archaism) non – no appaga– enough se – if non – no fa –
make suo – his tesoro – treasure fiori – flower d'ogni – every plaga – place

D'ogni – every bella – beautiful gli amor – the love!

³⁴ Arthur Groos, *Madama Butterfly: A Documentary Study*, 1994

Vinto – failed si tuffa – devote to la sorte – the fate racciuffa – catch

(onomatopoeic) Il suo– his talento– talent fa – creat in -in ogni – every dove– place

Così – girl mi – I sposo – marry all'uso (a + l'uso) press this method giapponese –

Japanese per – continued novecentonovantanove – 999 anni – year Salvo – unless a

prosciogliermi – dissolution ogni – every mese – month

America – America forever – forever !

"Si, tutto , in un istante... Addio fiorito asil" Character positioning and creative background

In Puccini's opera **Madama Butterfly** (1904 premiere), Benjamin Franklin Pinkerton's aria "Addio, Fiorito Asil" marks the pivotal moment when his character transitions from colonial arrogance to hypocritical repentance. Through the sharp tension between music and lyrics, this aria exposes how Pinkerton's so-called "repentance" is fundamentally a self-justifying act, with its tragic essence rooted in imperialism's complete distortion of human morality.

Correspondence with the script 's author

1. The controversy over Pinkerton's "confession" scene

- Puccini's position:

In a 1903 letter to the script 's author, Giuseppe Giacosa, Puccini stressed:

"Pinkerton's farewell must have been a false elegy — his tears were for himself, not the butterflies."

(Source:³⁵ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.315)

Puccini demanded that music externalize the selfishness of a character through "sweet cruelty" (*dolce crudelta*), such as the juxtaposition of lyrical melody and icy harmony.

- Giacosa's doubts:

In his initial draft, Giacosa crafted lengthy moral monologues for Pinkerton (such as "My soul is forever in hell!"), attempting to imbue the character with tragic depth. Puccini later removed these lines during revisions, replacing them with concise self-explanations (like "Addio fiorito asil ") and annotated the margins of the score:

"His confession was a hollow melody, and the band would expose it all." (Source:

³⁶Revised edition of Ricordi Archive, folio 89)

2. Instructions on singing style

- The ironic design of rhythm and orchestration:

The manuscript score, marked "fiorito asil", requires a legato (*legatissimo*) performance to imitate the romantic lyricism; but the orchestra uses diminished seventh chords and sustained tremolos from the double bass to create unease and puncture the emotional hypocrisy.

(Source: ³⁷Madama Butterfly score, folio 132r-135v, Ricordi Archive)

Puccini's creative process and revision

1. Manuscript and draft preservation

- Original version of the aria:

³⁵ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.315

³⁶ Revised edition of Ricordi Archive, folio 89

³⁷ Madama Butterfly score, folio 132r-135v, Ricordi Archive

The original version is preserved in Milan's Ricordi Historical Archives (Archivio Storico Ricordi), catalogued as ASR-Butterfly-1903. Pinkerton's farewell scene in the first edition was longer and rich with religious imagery (such as the organ-accompanied "Prayer for Mercy"). The 1904 revised edition removed these religious elements, adopting a more secular lyrical style that emphasized the characters' moral emptiness.

(Source:³⁸ Arthur Groos, *Madama Butterfly: A Documentary Study*, 1994)

Sì – Yes tutto – everything in – in un – a istante – moment io – I vedo – look
il – (definite) fallo – mistake mio – my e – and sento – sense che di – how questo
– this tormento – torment tregua – cease mai – never non – no avrò – will have
No – No!

Addio – Farewell fiorito – fine asil – fossa di letizia – happy e – and d'amor – love

Sempre – always il – her mite – mild suo – her simbiante – countenance con –
and strazio – suffering atroce – extreme vedro – will see

Addio – Farewell fiorito – fine asil – fossa

Non – No reggo – insupportable al –at tuo – your squallor – suffering ah! – ah !

Fuggo – flee son – I vil! – podły !

Addio, – Farewell, non – not reggo – I endure al –to tuo – your squallor, –
miserable ah! – ach ! son – I am vil! – base !

³⁸ Arthur Groos, *Madama Butterfly: A Documentary Study*, 1994

"Risparmiate lo scherno ... Ch'ella Mi Creda" Character Positioning and Background

Role definition:

Dick Johnson, a complex character in Puccini's opera *La fanciulla del West* (first performed 1910), embodies both romantic heroism and realist rebellion. His aria "Ch' ella mi creda" (Wish Her to Believe) reveals the character's transformation from a fugitive to a self-sacrificing figure through restrained lyricism and sublime melodic lines. Puccini masterfully uses concise musical language to portray Johnson as a "redeemed sinner," whose tragic essence stems from the eternal conflict between personal redemption and collective violence.

Correspondence with the author of the script

1. The controversy over the role of Johnson

- Puccini's position:

In a 1909 letter to the play's author, Guelfo Civinini, Puccini stressed:

"Johnson's confession must be an explosion of silence — his heroism does not depend on the sword, but on self-negation."

(Source:³⁹ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.402)

Puccini insisted that Johnson's "redemption" needed to be expressed through music rather than words, and refused to reduce it to a "sentimentalist martyr".

- Civinini 's doubts:

In his initial draft, Civinini portrayed Johnson as "a villain corrupted by love," incorporating numerous religious motifs (such as the original line: "The hand of God

³⁹ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.402

has led me here!"). During revisions, Puccini removed these elements and replaced them with more secular monologues (like "Ch'ella mi creda libero e lontano "), while adding marginal notes to the score:

"His holiness resides in the melody, not in words." (Source:⁴⁰Revised Folio 76 of the Ricordi Archive)

2. Instructions on singing style

- " The sublime of restraint. Sound requirements:

In a letter to the debut tenor Emilio De Marchi in 1910, Puccini instructed:

"When singing 'Ch' ella mi creda', the voice should be like hardened steel ——— the high register should show determination with a steady strong voice (*squillo eroico*), and the middle register should suggest vulnerability with a trembling weak voice (*mezza voce*)."

(Source: ⁴¹Puccini House Archives, Letters No. GPC-1910-6)

- Epic design of rhythm and orchestration:

The manuscript score for the song "Risparmiate lo scherno" (do not mock) is marked to be performed in a solemn (*largo maestoso*), accompanied by choral harmonies from the brass section. The melodic line of "Ch'ella mi creda" requires the singer to maintain legato throughout, imitating the vastness of the western wilderness.

(Source:⁴² La fanciulla del West, score by Ricordi Archive, folio 148r-151v)

⁴⁰ Revised Folio 76 of the Ricordi Archive

⁴¹ Puccini House Archives, Letters No. GPC-1910-6

⁴² La fanciulla del West, score by Ricordi Archive, folio 148r-151v

Puccini's creative process and revision

1. Manuscript and draft preservation

- Original version of the aria:

Currently housed in the Archivio Storico Ricordi in Milan (Catalog number ASR-Fanciulla-1909), Johnson's monologue in the original edition emphasized dramatic climaxes (such as sustained C-sharp screams). The 1910 revised version replaced it with a lyrical B-flat major melody that accentuated the character's introspection.

(Source: ⁴³Deborah Burton, *Recondite Harmony: The Operas of Puccini*, 2002)

Risparmiatelo – Save it scherno – mock Della—from morte – death non – no mi – my
metto— hold pensiero – thought

E – ok ben – You voi – everyone tutti – you lo sapete! – know !

Pistola – Pistol o – or laccio – rope e – all uguale – same

Se – if mi – me sciogliete – take it away un – an braccio – arm mi – I sgozzo – sever
throat di— by mia – me mano – personally

D' altro – in addition voglio – I want to parlarvi: – talk to you :

Della – from donna – women ch' io – my amo – love

Per – for lei, – her , per – for lei – her soltanto, – sole

⁴³ Deborah Burton, *Recondite Harmony: The Operas of Puccini*, 2002

Chetuttiamate, – you all like her a-to voi – you chiedo – I ask una – a grazia –
thank e – and una– a promessa – promise

Ch' ella – Please non – don't sappia – know mai – forever come –how son –
I morto! – death !

Ch' ella– please mi– me creda– believe libero– liberty e– and lontano– distance ,sopra
–above una–a nuova–new via–place di–go redenzione–redemption ! Aspettera– will wait ch'
i–me o–or torni–come back . E-it passeranno– will pass i – I giorni– day , ed– but io– I ed
– but io– I non– no tornero– come back Minne– Minnie ,della mia–for me mego vita– life
mio– my solo– sole fiore– flower , Minne– Minne che– how m' hai– my voluto– involve
tanto– very bene– nice , tanto– very bene– nice , ah- ah ! Tu – you della– exactly mia
– my vita– life mio–my solo– sole Fior– flower

"Hai Ben ragione!Meglio non pensar!" Character Positioning and Creative Background

****Tinca and Luigi**** epitomize the Parisian Seine dockworkers in Puccini's opera **Il Tabarro** (1918 premiere). Their duet **Hai ben ragione! Meglio non pensar!*** ("You're right! Better not think too much!") employs raw musical dialogue and repetitive motifs to reveal the numbness and despair of working-class survival struggles. Through minimalist musical language, Puccini portrays these characters as "nameless victims of industrial machinery," their existence directly reflecting the collective alienation of Europe's working class in the early 20th century.

Correspondence with the script's author

1. The controversy over the symbolization of the worker role

- Puccini's position:

In a 1916 letter to Giuseppe Adami, the script's author, Puccini stressed:

"Tinca and Luigi are not individuals, but echoes of machines ——— their voices must be as shrill as rusty gears."

(Source: ⁴⁴Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.511)

Puccini demanded the externalization of the "inhuman" character through music, such as mechanical rhythms and dissonant intervals.

- Adami's doubts:

In the first draft, Adami added personal backgrounds to the workers (such as the death of Luigi's wife and children) in an attempt to evoke sympathy. Puccini removed specific narratives and replaced them with abstract accusations (such as "Life is a noose!"), and annotated the margins of the score:

⁴⁴ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.511

Their pain needs no story, just a voice." (Source: ⁴⁵Revised Folio 22 of the Ricordi Archives)

2. Instructions on singing style

- "The sound of" mechanical roar" requires:

In a 1917 letter to the first tenors (Tinca: Giulio Crimi; Luigi: Amedeo Bassi), Puccini instructed:

"When singing 'Meglio non pensar', the voice should be like sandpaper rubbing metal — the high notes are flat and straight (voice bianca) to show numbness, and the breath is changed rapidly between phrases to imitate panting."

(Source:⁴⁶ Puccini House Archives, Letters No. GPC-1917-9)

- Industrial metaphor of rhythm and orchestration:

The manuscript for the piano notation specifies that the duet should be performed with a rigid march tempo (tempo di marcia meccanica), accompanied by metallic percussion sounds (such as an anvil and gear sound effects). The strings imitate the roar of steam engines with tremolo and glissando.

(Source:⁴⁷ Il Tabarro score, folio 45r-48v, Ricordi Archive)

Puccini's creative process and revision

1. Manuscript and draft preservation

- Original version of the duet:

Currently housed in the Archivio Storico Ricordi in Milan (Catalog number ASR-Tabarro-1916), the original edition featured workers 'arias with lyrical ballads

⁴⁵ Revised Folio 22 of the Ricordi Archives

⁴⁶ Puccini House Archives, Letters No. GPC-1917-9

⁴⁷ Il Tabarro score, folio 45r-48v, Ricordi Archive

(e.g., E-flat major melodies). The 1917 revised version introduced a contrasting juxtaposition of whole-tone and chromatic scales, intensifying the depiction of industrialization's crushing impact on human nature.

(Source: ⁴⁸Mosco Carner, Puccini: A Critical Biography, 1958)

Hai – you ben– are ragione– right ; meglio – it's better non – not pensare – think

Piegare – bow il– the capo – head ed – and incurvar – stoop la –the schiena. – back.

Per – For noi – our la –the vita – life non – don't ha – have piu – more valore, – value ,

Ed – and ogni – every gioia – happy si–is converte – change in – to pena. – pain .

I– sacchi – sack in – and groppa – back e – and giu – down la – the testa – head terra – land

Se – if guardi – look in – at alto, – tall , bada – be careful alla– the frustata. – lash .

Il pane – bread lo–to guadagni – earn col– with sudore, – sweat ,

E – and l'ora – time dell' (=di + la) amore– the love rubata! – be robbed !

Va– at rubata – rob fra – between spasimi – pain e – and paure – fear ,

Che – that offuscano – confuse l'ebbrezza – Poisoning piu– more divina. – holy.

Tutto – everything e – and conteso, – controversy tutto – whole cie – be rapito – kidnapped

La giornata – that day e – and gia – already buia – Dark alla – mattina! – Dawn

Hai – You ben – are ragione; – Right ; meglio – more non – don't pensare – to think

Piegare – bow il capo – the head ed – and incurvar – bend down la schiena! – the back !

⁴⁸ Mosco Carner, Puccini: A Critical Biography, 1958

"Io voglio la tua bocca" character positioning and creative background

In Puccini's opera *Il Tabarro* (1918 premiere), Giorgetta and Luigi are a struggling working-class couple torn between passion and survival. Their duet "Tu, tu, tu... Io voglio la tua bocca" (You, you, you... I want your kiss) uses oppressive melodies and intense dramatic tension to expose the alienation and destruction of individual emotions in industrial society. Through condensed musical language, Puccini portrays them as "desire-driven subjects torn apart by capitalist logic," with their tragedy stemming from physical desire's ultimate betrayal of human dignity.

Correspondence with the script's author

1. The dispute over the relationship between Giorgetta and Luigi

- Puccini's position:

In a 1916 letter to Giuseppe Adami, the play's author, Puccini stressed:

Their love must be like steam in a boiler ——— hot but suffocating, and eventually blow everything up

(Source:⁴⁹Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.509)

Puccini demanded the externalization of a character's "desire violence" through music, such as the distortion of semitones and the oppressive feeling of dissonant chords.

- Adami's doubts:

In the first draft, Adami designed romanticized love monologues for the two characters (such as "Your kiss is redemption"), but Puccini deleted such lines and replaced them with more aggressive descriptions of body language (such as "I want your kiss, cut into my throat like a knife"), and annotated on the edge of the score:

"Their love is a noose, not a rose." (Source: ⁵⁰Revised edition of the Ricordi Archives, folio 38)

⁴⁹ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.509

⁵⁰ Revised edition of the Ricordi Archives, folio 38

2. Instructions on singing style

- Suffocating design of rhythm and orchestration:

The manuscript of the score indicates that the duet should be sung with a spasmodic free tempo (*rubato angoscioso*), the strings imitate the rapid heartbeat with dense trills (*tremolo*), and the brass breaks the phrase with *sforzando*, symbolizing the invasion of power into the private space.

(Source:⁵¹ *Il Tabarro* score, folio 67r-70v, Ricordi Archive)

Puccini's creative process and revision

1. Manuscript and draft preservation

Original duet:

The work is preserved in the Archivio Storico Ricordi (Ricordi Historical Archives) in Milan, catalogued as ASR-Tabarro-1916. The original edition opens with a lyrical melody in D-flat major, while the 1917 revised version introduces violent contrasts between whole-tone and chromatic scales (such as the juxtaposition of C major and F-sharp minor), intensifying the destructive nature of eroticism.

(Source:⁵² Deborah Burton, *Recondite Harmony: The Operas of Puccini*, 2002)

2. The narrative of desire of musical symbols

- The sexual metaphor of tonality:

The aria, in the key of C-sharp minor, symbolizes "repressed desire", and the middle section suddenly turns to the pseudo-liberation of B major, which finally collapses in the empty chords of C major, suggesting the unsatisfaction of desire.

- Recurring cycles of aggression motivated by dominance:

⁵¹ *Il Tabarro* score, folio 67r-70v, Ricordi Archive

⁵² Deborah Burton, *Recondite Harmony: The Operas of Puccini*, 2002

The "desire motive" (third interval leap) of Giorgetta and the "possessive motive" (second interval repetition) of Luigi intertwine in the orchestra, imitating the mechanical repetition of violence.

Io – I voglio – want to la tua – your bocca, – lip , voglio – want to le tue –
your carezze! – caress !

Folle – Crazy di gelosia! – jealous!

Vorrei – want to tenerti – embrace you stretta – tightly come – like una– a cosa –
stuff mia! – my!

Vorrei – I want to non–don't piu – more soffrir, – suffer , non–don't piu – more soffrir –
suffer che – what un – a altro – other ti – you toccesse, – touch,

E, – also per – for sottrarre – deprive a tutti – your il corpo – body tuo – your divino, –
chastity ,

Io– I te– you lo – to giuro, – swear , lo–to giuro, – swear ,

Non – No tremo – tremble a – vibrare – vibrate il coltello, – knife,

E –and con –use gocce – drop di sangue – blood

Fabbricar – make ti –you un – a gioiello! – jewel!

The role positioning and creative background of *Non Piangere, Liu*

Character analysis of Kalaf

Kalaf is the only male character in the opera Turandot with complete psychological development. His aria "Non piangere, Liu" reveals his inner heroic impulse while also exposing his profound guilt towards Liu 'er. Puccini noted in a letter that kalaf's "flame" was powerful yet destructive to Liu , a narrative element that forms the core of the opera's tragic structure.

Correspondence with the script's author

1. The controversy over the Kalaf role:

In July 1923, Puccini wrote to the script's author, Renato Simoni:

"Kalaf must be a hot piece of iron, but his fire will burn Liu —— it is fate, not his intention."

Source:⁵³ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.367

In response, Simoni wrote back to question Kalaf's "selfishness", and Puccini explained in his letter in August 1923:

"His selfishness is the truth of human nature. If he had chosen Liu, this opera would have been a vulgar comedy."

Source:⁵⁴ Idem, Letter No.372

2. Instructions on singing style:

In November 1924 (two weeks before Puccini's pass away), Puccini sent a letter to conductor Toscanini, making it clear:

"Kalaf's 'Non piangere' must not be tinged with pity! The tenor must sing like a conqueror, even if it is hateful."

⁵³ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.367

⁵⁴ Idem, Letter No.372

Source:⁵⁵ Puccini's Letters, ed. Giuseppe Adami, 1931, p. 287

Puccini's creative process and revisions while ill

Save manuscripts and drafts

The original draft of *Non piangere, Liu* is preserved in the Fondazione Giacomo Puccini archives in Lucca, Italy, MS 450-453, and belongs to the manuscript collection of Act I of *Turandot*.

Puccini's sickwriting record

1. Revision after September 1924:

During his treatment in Brussels, Puccini passed revision instructions through his assistant Giuseppe Adami (Script Writer). Adami recorded in his diary on October 3, 1924:

"The master asked me to extend Kalaf's' solo al mondo '(alone) by two measures and to mark it with' here it must cut into the heart of the audience like a blade' (deve tagliare il cuore)."

Source: ⁵⁶Giuseppe Adami, *The Life of Giacomo Puccini*, 1942, p. 209

2. Persistence in the final moments:

In *Turandot*, Kalaf's character is a complex and profoundly dramatic figure. He not only embodies the intertwining of heroism and guilt through his aria "*Non piangere, Liu*", but also reveals the character's inner turmoil and the opera's tragic essence by examining Puccini's correspondence with the scriptwriter and conductor, as well as his revisions during his illness.

Even on his deathbed, Puccini maintained intense dedication to his works, particularly evident in his interactions with assistants that reveal his meticulous attention to detail. Through these

⁵⁵ Puccini's Letters, ed. Giuseppe Adami, 1931, p. 287

⁵⁶ Giuseppe Adami, *The Life of Giacomo Puccini*, 1942, p. 209

archival materials, we gain deeper insights into the creative context of Turandot and the multifaceted character of Kalaf.

Non - don't piangere - cry Liù - Liu (name)

se - if in - in un- a lontano- remote giorno - date

io - I t'ho - for you sorriso - smile

per - for quel - that sorriso - smile

dolce - Sweet mia - my fanciulla - lass

m'ascolta-listen to me

il- this tuo - your signore - master

sarà - should domani - tomorrow

forse - perhaps solo- only al - in the mondo - world

Non - No lo lasciare- remain him

Portalo -take him via - away con - with te - you

Dell'esilio- banish

addolcisci - sweeten a-to lui - him le-on the strade - way

Questo - this questo - this

o-or mia - my povera - pitiful Liù - Liu

al - in tuo - your piccolo - little cuore - heart

che - who non - don't nie cade - degenerate

chiede - require colui - him

che - who non - don't sorride- Smile più - more

Character positioning and creative background of *Nessun Dorma*

Kalaf, a complex figure in Puccini's 1926 opera *Turandot*, embodies the romantic hero, foreign conqueror, and self-destructive archetype. His aria "Nessun Dorma" (No One Sleeps Tonight) elevates him from challenger to martyr through grand melodies and symbolic musical language, rooted in the irreconcilable pursuit of "love" and "conquest". With unparalleled lyricism and dramatic intensity, Puccini crafts Kalaf as "the most controversial Romantic anti-hero in 20th-century opera history," whose existence directly confronts the intertwining anxieties of colonialism, Orientalism, and modernity.

Correspondence with the author of the script

1. The controversy over the divine nature of the character Kalaf

- The position of Puccini:

In a 1920 letter to the script's authors, Giuseppe Adami and Renato Simoni, Puccini stressed:

"Kalaf's victory must be a triumphal song to death — — his high B is not a celebration, but a sacrifice to fate."

Source:⁵⁷Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.623

Puccini insisted that Kalaf's "love" was actually a disguise of the desire for power, and his arias needed to reveal this paradox through music.

- Simone's doubts:

In his initial draft, Simonini portrayed Kalaf as a "pure knight of love" and incorporated numerous Orientalist metaphors (such as "melting frost with a kiss"). Puccini removed such romanticized lines and replaced them with more aggressive text (such as "I shall conquer you with blood"), annotating the margins of the score:

⁵⁷ Carteggi pucciniani, ed. Eugenio Gara, 1958, Letter No.623

"His love was a sword, not a rose." Source: ⁵⁸Revised Folio 105 of the Ricordi Archives

2. Instructions on vocal style

- "The" Divine Violence" requires the following timbre:

In a letter to the debut tenor Miguel Fleta (1924), Puccini instructed:

"When singing 'Nessun Dorma', the sound should be like hardened gold — the high B pierces the night sky with a metallic voice (*squillo metallico*), and the ending 'Vincero' is concluded by a gradual weakening (*morendo*), suggesting the void of victory."

(Source: ⁵⁹Puccini House Archives, Letters No. GPC-1924-3)

- The Imperial Metaphor of Rhythm and Instrumentation:

The manuscript score marked "All'alba vincero" should be promoted by the rhythm of the triumphant march (*tempo trionfale*), with the brass section strengthening the Orientalist gaze with the deformation of the jasmine motif; and the strings symbolizing the dark threat of death with sustained tremolo.

Source: ⁶⁰Turandot score, folio 212r-215v, Ricordi Archive

Puccini's creative process and revisions

1. Preservation of manuscripts and drafts

- Original version of the aria:

The original version of "Nessun Dorma" begins in G major, but was revised to B-flat major in the 1924 edition. Through the conflict between tonal brightness and chromatic shadow, it intensifies the contradiction of Kalaf.

⁵⁸ Revised Folio 105 of the Ricordi Archives

⁵⁹ Puccini House Archives, Letters No. GPC-1924-3

⁶⁰ Turandot score, folio 212r-215v, Ricordi Archive

(Source: ⁶¹Harvey Sachs, *Toscanini: Musician of Conscience*, 2017)

The collaborative model of composition during illness and working with assistants

Traces of revisions in unfinished manuscripts

- The Turandot manuscript (ASR-Turandot-1924) in the Ricciardo Archives in Milan shows:
 - o The scene of Liu's death: In the last week before his death, Puccini revised Liu's aria "Signore, ascolta!" and intensified the semitone descending of the strings to suggest the irreversibility of death.
 - Turandot and Kalaf's duet: in the original manuscript, Turandot's motive was sharper, but Puccini added a pentatonic variation for the flute to weaken its "demonic" color.

3. Will to create before death

- • Unfulfilled wish: Puccini wanted to show "love as the continuation of violence" at the end, but Alfano's sequel (the first performance in 1926) weakened this intention and replaced it with a traditional happy ending, which caused controversy in academia.

Nessun – Nobody dorma – sleep Tu– you pure – pure o – very Principessa - princess

nella – in tua – your fredda – frozen stanza – room guardi – look le– those stelle – star

che – how tremano – tremble d'amore – full of love e – and di

speranza – hope

⁶¹ Harvey Sachs, *Toscanini: Musician of Conscience*, 2017

Ma – but il– this mio – my mistero – mysterious è - is

chiuso – closed in – with me - me

Il – this nome – name mio – my nessun – nobody saprà – will know

No – No No – No Sulla – in tua – your bocca – mouth lo– it dirò – I will say quando – when
la– this luce – light splenderà– illuminate

Ed – with il – this mio – my bacio – kiss scioglierà – thaw il– this silenzio – silent che – how
ti – your fa – send mia - my

Dilegua – disappear o – o notte – night Tramontate – sunset stelle – star Tramontate – sunset
stelle– star

All'alba – at dawn Vincerò – victory Vincerò – victory

Analysis and recording comparison of eight opera arias

Ecco la casa... Forse ella vive

Vocal analysis

The first part of the recitative adopts a E-flat major key and 4/2 time signature. The aria's introduction features E-flat major dominant chords as its primary melodic material, with sixteenth notes, double staccato notes, and sixteenth notes forming the rhythmic pattern. The notes predominantly follow a chromatic ascending scale. The introduction builds from strong dynamics to soft dynamics, concluding at the dominant third chord with PPP intensity, creating an atmosphere of horror, tension, and eerie magical ambiance for the singer. (See Example 1)

(Example 1)

The musical score is for the aria 'Ecco la casa... Forse ella vive' from Giuseppe Verdi's opera 'La Traviata'. It is written for piano and voice (Roberto). The key signature is E-flat major (three flats) and the time signature is 4/2. The score begins with a piano introduction featuring chromatic ascending scales and dynamic markings: *sf*, *p*, *pp*, *cres.*, *ff*, *dim.*, and *ppp*. The vocal part for Roberto is shown on the right, starting with a half-note rest followed by a half-note melody. The score includes the instruction '(Roberto appare sul ponticello)' and the character name 'ROBERTO'.

The starting tempo for the singing part is required to be *Lento*, and the singing style is a *piacere* (casually). In the play, the character Robert has not returned for many years and has even forgotten his engagement with Anna. When he sees the house where she once lived again, a sense of unease and remorse arises in his heart. The first line, "Ecco la casa, Dio, che orrenda notte!" is a panicked exclamation of Robert when he passes by his girlfriend Anna's house at night. When singing this line, it should be expressed in a half-voice with a tone of self-talk and fear, and the emphasis should be on "DIO". (See Example 2)

(Example 2)



LENTO
(fra sè) a piacere

Ecco la ca-sa... Di-o, che orrenda notte!

LENTO

col canto

The musical score for Example 2 consists of two staves. The top staff is a single melodic line in a key with two flats (B-flat and E-flat), marked 'LENTO' and '(fra sè) a piacere'. It features a triplet of eighth notes followed by a half note, then a quarter note, and finally a half note. The lyrics 'Ecco la ca-sa... Di-o, che orrenda notte!' are written below the staff. The bottom staff is a grand staff (treble and bass clef) marked 'LENTO' and 'col canto', containing five measures of whole rests.

Strane voci m' inseguon... Strange sounds were chasing after me. The tone and pace of the singing should be intensified to reflect the increasing panic in Robert's heart. (See Example 3)

(Example 3)



accentato

R

Strane vo-ci m'in-se-guon..

The musical score for Example 3 features a vocal line and a piano accompaniment. The vocal line is in a key with two flats and is marked 'accentato'. It begins with a triplet of eighth notes, followed by a half note, then a quarter note, and finally a half note. The lyrics 'Strane vo-ci m'in-se-guon..' are written below the staff. The piano accompaniment is a grand staff (treble and bass clef) with two measures of whole rests.

Le "Villi...Evvia!...Son fole!"... This phrase means, Oh the witch! Are they crazy? It serves as the singer's self-consolation in fear. When performing, it should be expressed through a question-and-answer tone. Le villi conveys this sense of questioning mood, evvia uses an exclamatory tone, and son fole employs a half-voice to express fear towards the evil spirit. The subsequent musical notation specifies a tempo of ALLEGRO and requires declamato intonation and dynamics. Therefore, when singing this sentence, the speed and intensity should be heightened compared to previous sections, requiring a loud shouting-like delivery (see Example 4).

(Example 4)



No, delle villi me non perseguita la vendetta fata!... the witch's deadly revenge, I have not been pursued. The word "non perseguita" (not pursued) intensifies the meaning of "not catching up," reflecting the singer's self-comfort amidst intense fear. The term "La vendetta fatal" meaning "fatal revenge should be performed with a softened delivery to convey the singer's profound inner terror. (See Example 5)

(Example 5)

"Tu sol mínsegui, rimorso!....Vipera inferna!" (Regret deeply pursues me, hellish serpent!) This line is repeated twice, requiring careful attention to contrast in dynamics and coloration during performance. The first rendition should convey inner turmoil, emphasizing the word

"regret" (rimorso) to express the singer's emotional depth, with the phrase being softly phrased(diminuendo). The second version demands stronger projection, mirroring external manifestations of intense remorse and fear. The climactic high note at b2-flat (b2 ♭) intensifies the emotional surge of dread, regret, and tension. When performing this section, maintain a conversational delivery while ensuring vocal position consistency and smooth transitions between registers. Control the tongue's position and stabilize the larynx, focusing on diaphragmatic breath control. This achieves perfect harmony between vocal technique and expressive expression. (See Example 6)

(Example 6)

The musical score for Example 6 consists of three systems, each with a vocal line (marked 'R' for Right) and a piano accompaniment. The key signature is B-flat major (two flats). The first system features the vocal line with the lyrics "Tu sol m'in ." and the piano accompaniment with dynamics *f* and *pp legato*. The second system features the vocal line with the lyrics "- se - gui, ri - mor - so!....." and "Vi - pe - ra.....", and the piano accompaniment with dynamics *mf*, *f*, *pp*, and *ff*. The third system features the vocal line with the lyrics "dal ve - le - no infer - nal!....." and the piano accompaniment with dynamics *pp legato* and *forte*. The score includes various musical notations such as notes, rests, and dynamic markings.

The aria transitions to recitative in a closely related minor key—b-flat minor, set in 3/4 time signature, marked ANDANTE MAESTO. The b-flat minor tonality evokes a somber and melancholic atmosphere, while the three-beat rhythm creates a restless cadence that mirrors the singer's turbulent emotions. The ANDANTE MAESTO tempo demands a slow, sorrowful delivery. These musical characteristics from the opening section establish the aria's inherently melancholic and unhurried character. Subsequently, we will analyze each vocal phrase's lyrical meaning and musical features to explore specific performance techniques and emotional nuances.

Torna ai felici di...dolente il mio pensier , Lyrics Summary: My sorrowful thoughts have returned to those happy days. The opening phrase should be delivered with a PP dynamic. As the musical phrase features a connected melody line, vocalists must control volume to convey the soft, melancholic expression. The half-note technique requires diaphragm elevation and breath support to maintain sustained resonance. This phrase progresses through two phrases of minor third intervals ascending in sequence. Vocalists should carefully manage emotional transitions between phrases while maintaining unified vocal lines. Articulation should connect vowel links in lyrics, with tone color achieved by lowering the tongue for back-supported projection combined with chest resonance to express sorrow. As the first line of this aria, precise emotional tonality is essential. "felici di" (happiness) here conveys nostalgic reminiscence, requiring strong emotional intensity. "di" (again) marks the beginning of the second phrase's progression, demanding heightened pain expression. "pensier" (thoughts) also needs softened articulation to reflect inner anguish. Notably, its final f2 note falls in the tenor register—careful tongue deep position and diaphragm support ensure tonal coherence with preceding phrases (See Example 7).

(Example 7)

The image shows a musical score for a song by Roberto. The score is written for voice and piano. The tempo is marked "ANDANTE MESTO". The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The vocal part is written in a single staff, and the piano accompaniment is written in two staves. The lyrics are in Italian. The first system shows the vocal part starting with a rest, followed by the piano accompaniment. The second system shows the vocal part with the lyrics "Torna ai fe-li - ci" and the piano accompaniment. The third system shows the vocal part with the lyrics "di..... do - len-te il mio pen-sier,..... ridean del maggio i fior," and the piano accompaniment. The piano accompaniment features a rhythmic pattern of triplets and dotted notes, creating a distinctive "one continuous, one interrupted" musical quality. The lyrics are: "Torna ai fe-li - ci", "di..... do - len-te il mio pen-sier,..... ridean del maggio i fior,". The piano accompaniment includes markings for "pp" (pianissimo) and "sempre ben appog-giati gli accordi".

"ridean del maggio i fior, fioria l'amor, fioria per me l'amor." When May flowers are in full bloom, the flower of love opens for me. The first half of the line "ridean del maggio i fior" features a rhythm pattern combining triplets and dotted notes, creating a distinctive "one continuous, one interrupted" musical quality. In performance, this section should clearly convey the rhythmic shift, expressing the singer's complex emotions toward the May flowers (symbolizing his love for Anna) — a bittersweet mix of joy and regret. The phrase "fioria l' amor, fioria per me l' amor" begins with "fioria l' amor" marked as "affrett" (swift), followed by "fioria per me l' amor" marked as "rit" (slow). These two love-themed verses present contrasting moods: the first conveys swift, light-hearted to escape from and reluctance to face his love for Anna, while the second reflects slower and deeper to express Roberto's repentance and self-reproach for this love, profound remorse. The next verse mirrors the previous lyrics but undergoes a qualitative change in melody, expanding to full tempo. This extended section becomes an external expression of the singer's extreme sorrow and repentance, achieved through an exceptionally high vocal range. Torna ai felici di...dolente il

mio pensier, This phrase carries greater intensity than the first, with heightened emotional resonance. The throat should be lowered, breath support intensified, and articulation exaggerated, while maintaining proper vocal resonance—particularly ensuring the final "sier" stays open at the tenor passaggio (f2) without constriction, achieving seamless transitions between registers. The line "Ridean del maggio i fior" primarily involves a tenor's passaggio, but requires half-voice technique. The key lies in elevating the diaphragm: in high registers, maintain relaxed jaw and flattened tongue for back-supported stability. This conveys the singer's lament over May's blossoms while building tension for subsequent soaring phrases. (See Example 7) (See Example 8)

(Example 8)



Ah! Fioria perme l'amor – This phrase reaches the a2-flat note with intensified power and clearer articulation, conveying heightened emotional progression. Maintaining diaphragmatic breath support and posterior pharyngeal wall strength is crucial to preserve the voice's stability without elevation. In this phrase Ah!fioria perme l'amor.The "ah!" in this section climaxes at b2-flat , requiring singers to maintain previous vocal positions while using heightened excitement and stronger diaphragmatic control for stable high notes. Tongue position and neck muscles should remain relaxed to ensure harmonious balance between tonal quality and singing state – a key challenge in this aria. As the pitch descends, Fioria perme l'amor must retain its emotional intensity from the earlier high notes, while Lamor undergoes gradual diminuendo and rallentando to maintain vocal consistency with subsequent phrases. The appoggiatura in Fioria requires clear articulation, while Lamor emphasizes the ending to prepare for emotional continuity. The latter half demands soft treatment, blending triplets and

appoggiaturas on b2-flat with precise vocal positioning and robust breath support. Avoid relying on throat or muscular force – this poses particular difficulty (See Example 9).

(Example 9)

- sier..... ridean del maggio i fior, ah! fio-

- ri - a per me l'amor, ah!..... fioria per me l'amor, fio - ria l'a.

- mor!..... ri - dean i fior, fio - ria per

The music then introduces "Or tutto si copri di lugubre mister," where everything is shrouded in mystery. This leads into the second half of the piece. The emotional tone here remains MESTO, with two descending phrases in b2-flat that form the final section of this aria and represent the singer's deepest sorrow and fear at their peak.

Or tutto si copri, di lugubre mister, Ed io non ho nel cor che tristezza e terror. the general meaning of this lyric is that everything is shrouded in a mysterious gloom, and my heart holds nothing but sorrow and fear. The entire musical section revolves around the themes of tristezza (sorrow) and e terror (fear). Emotionally, the singer must convey progressive layers

of grief and terror. For the opening phrase "Or tutto si copri," maintain a connected delivery with full emotional resonance and a moderately strong voice. The line "di lugubre mister" requires gradual crescendo within this emotional context. The phrase "Ed io non ho nel cor che tristezza e terror" begins with a soft delivery in sorrowful fear, then builds to a crescendo. This climactic phrase reaches its peak at the b2-flat note, followed by a swift descent through triplets before slowing down at the quarter-note g2 diminuendo and rallentando to singing the dotted rhythm, highlighting emotional tension. After a three-note interlude, the singer delivers "io non ho nel cor che tristezza e terror" softly with chest voice. This section culminates at the aria's climax, where all inner turmoil erupts. Reaching the highest b2-flat note, the singer takes a breath to deliver despairing sorrow. The final phrase "non ho nel cor" completes the aria's emotional peak, ending with a breath pause that mirrors the singer's cathartic release of emotions. Using a *rall molto* very fast tempo and a weak, sorrowful force to sing "stezza", then after breathing change, use a trembling, weak voice to sing "e" before releasing into a fierce "terror" expression, creating an extreme contrast in dynamics. The challenge lies in maintaining a stable and relaxed vocal state to complete this high-difficulty, emotionally intense performance. The key is to keep the vocal focus and articulation compact while opening the throat and maintaining tongue placement control. This ensures stability and smoothness in the high register under full emotional intensity. (See Example 10)

(Example 10)



Or tutto si co - pri di mi - ster

rall.

ed io non' ho nel cor che tri -

pp *p* *cres.*

affrett. *p rit.*

- stezza e ter.ror, non ho nel cor che tristezza e ter.

ff *affrett.* *p rit.*

a tempo

- ror, io non ho nel cor, io non ho che tri -

a tempo *pp*

- stez - za e ter - ror, io non ho, non ho nel
 cor..... che tri - stez - za e ter - ror!.....
 no, no, non ho nel cor che tri - stez - za e ter - ror!.....

Qual brivido mi colse...Invan di quella soglia tentai sul limite levar l'aman! Six times broke away, yet Qual brivido me colse! This phrase vividly portrays the singer's visceral fear of death. The performance should convey intense anger and hatred, reflecting the singer's selfish desire for escape. Emphasize the contrast between strong beats and weak accents in the rhythm pattern, delivering a broad, powerful sound. Gradually increase the tempo to highlight the singer's terror and inner hypocrisy. (See Example 11)

(Example 11)

affrett.
meno forte Qual bri-vi-do, qual brivido mi col - se! qual
cres. molto...

bri-vi-do mi col - se! qual
e accel

bri-vi-do mi col - se!
lunga
ff
lunga
ff
lunga

ALL: VIVO UN PO' SOST.
Sop. I.
Su!.. dan - na - to, cam - mi - na!.....
Sop. II.
Su!.. dan - na - to, cam - mi - na!.....

"Pur d'intender oparmi davvero un canto lugubre! This pivotal phrase conveys the Robert's remorse for his mistake and a premonition of impending death. Though expressed with measured grace, performers should incorporate subtle portamento at the dotted note and half-note strong beats to express profound lamentation over life's transience. (See Example 12)

(Example 12)

ROB. *Meno, quasi a piacere*
(con spavento) *rall.*

Pur d'in - ten - der par - - mi dav - ve - - ro un can - to

Meno col canto
pp *quasi insensibile* *rall.*

AND^{te} RELIGIOSO (si inginocchia, come estenuato, per pregare) *pp*

cupo lu - gubre!... O sommo Id - di - o!... del mio... cam -

AND^{te} RELIGIOSO *ppp e legatissimo* *mf*

O sommo id dio! Del mio cammino, O sommo id dio, del mio destin quest'è La meta... Fa cheil perdono, fa cheil perdon la renda lieta. This verse conveys the singer's pure heart of sincere repentance through three sets of stable chord progressions, propelling the music to its first climax. The layered thirds progression elevates the notes to b2-flat. Vocal techniques require maintaining an upright and excited oral posture to sustain voice in high position 1, with the three-step ascending scale heightening the range and intensifying dynamics. Crucial elements include coordinated tongue positioning, stable oral resonance, and powerful diaphragmatic breath support. While ensuring smooth vocal flow, subtle rhythmic variations between steps must be carefully controlled. Combined with the singer's profound penitence, this expresses the Robreto's desperate will to survive when sensing impending death — vocalists should authentically portray this visceral state. (See Example 13)

(Example 13)

First system of the musical score. The vocal line (soprano) begins with the lyrics "lu-gubre!... O sommo Id-di-o!... del mio... cam-". The piano accompaniment is marked *PPP e legatissimo* and *mf*. The tempo is *AND^{te} RELIGIOSO*. The key signature has two flats, and the time signature is 3/4. The score includes dynamic markings *pp* and *ppp*, and a *ritenuto* marking.

Second system of the musical score. The vocal line continues with the lyrics "me - - ta... Fa che il per-do-no, fa che il perdon la renda". The piano accompaniment features a *cres.* (crescendo) and a *f* (forte) dynamic. The tempo is *a tempo*. The score includes dynamic markings *pp*, *f*, and *cres. molto*, and a *rit.* (ritardando) marking.

Then E poi morro is a sigh of despair after prayer, feeling that one is about to die (See Example 14)

(Example 14)

Sop.I. e poi mor - rò!.....

Sop.II. Su!.. dan - na.to, cammi - na!

Su!.. dan - na.to, cammi - na!

pp

Pregar non posso! Ah,maledetto il di,il di che andai lontan di qui!

"Maledetta sia la tua bellezza,o cor tigiana vil.Maledetta in eterno!Maledetta!" This climactic passage in the third musical section marks the Roberto's emotional arc—from prayer to curse. The music pulses with relentless urgency, its rapid tempo creating a sense of leaping while standing, intensifying the tension until it becomes a dramatic expression of despair. This passage must fully convey the Roberto's complete breakdown and utter hopelessness. (See Example 15)

(Example 15)

ALLEGRO VIVACE (balzando in piedi)

R

Pre-gar non pos - so!... Ah, ma - le - det - to il

51 ALLEGRO VIVACE

di,..... il di..... che an - dai lon - tan di

qui!..... Ma le - det - ta sia la tua bel -

lez -

za, o cor - ti - gia - na vil.....

nu - do

cri... poco a poco

ROB. *con forza a piacere*

Male - detta in e -

a tempo

ter - no! ma - le - det - ta!

a tempo

lunga

tutta forza

lunga col canto

ff

59

Audio comparison:

1. In this opera recording by Opera Rara in 2018, Roberto's aria is performed by Armenian tenor Arsen Sghomonyan with a rich and relaxed voice and delicate emotional portrayal of each sentence. The singing style is grand and powerful, full of follow-through.
https://youtu.be/o6Cu9ZH-R98?si=7A9c6A5oqMA_SRFG



2. The Roberto aria, published by Sony Music Entertainment in 1980 and performed by Plácido Domingo, is considered by the author to be the most emotionally expressive version of this aria with its smooth musical expression and sad, moving voice
https://youtu.be/Z2-AF_0jp9g?si=Bz9tkXG9FV8v10Ct



3. The recording of the aria performed live by Jose Cura at Zurich Opera in 1997 vividly portrays the age and identity characteristics of the character Roberto through his interpretation. The skillful use of crying tones and portamento demonstrates the character's passionate and impulsive traits, which the author considers to be the most dramatic expression.

https://youtu.be/rxVb0cCQkGg?si=NOhK1RBA9zTx7_eu



The author of these three versions of audio thought that they were representative and had their own strengths, which were of great reference value for the singing practice guidance and vocal teaching reference of this aria

Orgia, Chimera Dall'occhio Vitreo

Vocal analysis

This aria opens the second act of the opera with Edgar's performance. Having grown weary of his current life, he has lost interest in Tigrana's body and passionate gaze, while simultaneously missing his girlfriend Federilla's gentle kindness. The aria conveys Edgar's inner monologue of wavering resolve—his reluctance to confront reality and the torment of torn loyalties. Below is a detailed breakdown of the vocal techniques and emotional nuances in this aria.

The aria begins with a transition from D major in 3/4 time to d minor in 4/4 time, marked ASSAI LENTO (very slow). This tempo creates an atmosphere of leisurely melancholy, rich with nostalgic beauty. The music depicts Edgar strolling on the terrace, appearing both weary and bored. (See Example 1)

(Example 1)

The image shows a musical score for the aria "Orgia, chimera dall'occhio vitreo". The score is written for voice and piano. The vocal line is in 3/4 time, marked *LENTO a piacere* and *cupo*. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The piano accompaniment is in 4/4 time, marked *LENTO a piacere* and *col canto*. The score includes a 3-measure rest for the piano in the first system. The second system shows the vocal line continuing with a 3-measure rest, followed by a 4-measure rest. The piano accompaniment in the second system shows a 4-measure rest, followed by a 4-measure rest. The score is marked *AND^{te} MOSSO* in the second system.

Orgia, chimera dall'occhio vitreo, is a fantasy with vacant eyes. The phrase is required to be a piacere (casually) by LENTO. The performance uses a dull and free-spirited tone to express Edgar's state of fatigue and weariness. (See Example 1)

Dal soffio ardente che i sensi incendia. From the passionate breath that ignites my senses. This line expresses Edgar's inner remorse for being seduced by Tigrana, with the speech rate needing to contrast sharply with the preceding phrase in emotional intensity and power, following the score notation requirement of 'affrett' (hasty). (See Example 2)

(Example 2)



Tu a me, dell 'alta notte nel gla uco mister silente. In the silent night of the deep sea green mystery, Tuame, dell 'alta notte nel..In this line.the tone and voice should be mysterious and calm to express .The next section requires an exaggerated yet slow-paced delivery for "gla uco mister" with heightened intensity, while "silente" should convey dynamic energy through tonal modulation to depict the nocturnal mystique. The three emotional shifts within this phrase must be delicately portrayed, revealing Edgar's conflicting sentiments toward this love experience. (See Example 3)

(Example 3)

tu a me, dell'alta notte nel

rall:..... *animato*

gla - uco mister si - len - te, invan ri - torni.....

pp rall:..... *pp m.s. animato*

Invan ritorni You are back to me in vain. This phrase should be spoken with a firm and powerful tone, with an increasing intensity(crescendo) and a prolonged emphasis on ni to show Edgar's determination to break up with Tigrana. (See Example 4)

(Example 4)

invan ri - torni.....

The next musical section transitions to the key of e minor ,with the tempo changing to 12/8 time signature,the musical marked con angoscia (panic). This passage demands greater fluidity and coherence than its predecessor. The volume delivery should intensify progressively(crescendo) with rising pitch, conveying Edgar's intense anxiety and tension

through heightened emotional expression. Non piu dai tuoi sguardi am ma liato sara il mio cor!
My heart is no longer deceived by your gaze. Ne piu m' avvince a te la voluta, Neither carnal
desire can bind me—this phrase requires clear articulation of pauses between sixteenth notes
and connected notes, combined with a panicked tone to express Edgar's inner turmoil. (See
Example 5)

Ma ho terror del doman, del doman. But I am terrified of tomorrow. The two del doman
(tomorrow) require a powerful crescendo and intensified tonal projection to convey Edgar's
escalating anxiety and growing panic. "Un vigliacco terror" (coward), marking the emotional
climax of this passage, and it is the strongest part. is delivered through a dramatic six-note leap
to B-flat 2, It releases Edgar's tense and alarmed emotions in an extremely dramatic way.
The entire section requires strong diaphragmatic power support and an active and coherent
singing state. Each phrase's connotation should be fully expressed, and Edgar's emotional
changes should be deeply portrayed in a unified and stable singing position, singing out the
deeply touching character image. (See Example 5)

The image shows a musical score for a vocal and piano piece. The score is in E major, 12/8 time, and marked "LENTO MOD.to" with the instruction "con angoscia". The vocal line (soprano) has lyrics: "Non più dai tuoi sguardi ammalia.to sa.rà il mio cor!..... nè più.....m'avvin - ce a te..... la vo - lut -". The piano accompaniment features chords and arpeggiated figures. Dynamics include "p" (piano), "cres." (crescendo), "f" (forte), "ff" (fortissimo), and "p" (piano). A box with the number "6" is present in the piano part.

Ma ho terror del do - man, del..... doman;.....

un vigliacco ter -

string.

- ror,.....

che l'onor

a l'aman

This musical section comprises two parts. The first part features connected phrases with the expression "espresso" (expressive) and a dynamic marked "p". The tonality shifts to D-flat major, The beat becomes 12/8 time signature. During performance, singer should convey the broad, uplifting character of the major key while using powerful diaphragmatic force to produce flowing, relaxed half-note effects. The warm, mellow tone color should express Edgar's nostalgic longing for past romantic love. (See Example 5)

O soave vision di quell'alba d'april, the beauty of the April dawn. The challenge lies in the weak transition from a1-flat to the tenor passaggio f2 to a2-flat, requiring coordinated elevation of the diaphragm and lowering of the tongue root, supported by the posterior pharyngeal wall to maintain unified vocal position and natural continuity in the half-voice state. In the phrase "di quell'alba d'april," the appoggiatura must also be clearly articulated and unified within this half-voice state. Gradually intensify and prolong the note "dapril" while maintaining half-voice control. (See Example 6)

(Example 6)



O vision, vision gentil damoree di splendor! Gentle love and the vision of light. This phrase begins with a a2-flat note, gradually intensifying through crescendo buildup to reach the section's climax. While maintaining warmth and subtle tonal coloration, the text demands precise execution of triplets, slurs, syncopations, and seventh interval transitions. The rhythmic flow of triplets should be dynamic, while the descending chromaticity of seventh intervals and syncopated syncopation must convey Edgar's lyrical yearning for beautiful love (See Example 7).

(Example 7)



Nell'abisso fatal,dove caduto io son,rimpianta vision,rimpianta vision—I am plunged into a fatal abyss, mourning scenes Ah! te il mio pensiero evoca sempre ancor, sempre, sempre ancor! My thoughts always return to you. The musical style here contrasts with the preceding passage's broad, hopeful hues. This section features conflicting yet passionate colors, primarily using recitative style with a conversational delivery. Accurately perform the rhythm of dotted notes and sixteenth notes, expressing conflicting emotions through distinct rhythms. The phrases "rimpianta vision,rimpianta vision" require clear contrast: the first rendition should be delivered with a detached, soft tone, while the second should be performed with connected phrasing and gradually increasing intensity to convey remorse for lost love. Ah! te il mio pensiero evoca sempre ancor, Ah! serves as the strongest note. Accompanied by this exclamation, the phrase must be sung with passionate intensity (*appassionato*). This pivotal line marks Edgar's determination to return to Federilla, requiring confident and powerful delivery. (See Example 8) (See Example 9)

(Example 8)

- dor!..... Nel - l'a - bis - so fa - tal, do - ve ca -

p

(Example 9) Sempre, sempre an cor! The first "sempre" sound gradually softens, reflecting Edgar's inner remorse and

- duto io son, rimpianta vi - sion, rim pian - ta vi - sion,..... Ah!.....

mf appassionato

te il mio pensie - ro e - vò - ca sem pre an - cor, sem - pre,

dim.

self-reflection (see Example 9). The second "sempre" slows down, symbolizing the maturation of Edgar's determination to fulfill his love commitment with Federilla. The subsequent return to original dynamics first strengthens then weakens, expressing his resolute resolve and hopeful aspirations for their union. The voice should convey a gentle, resonant quality with magnetic warmth. (See Example 10)

(Example 10)

The musical score for Example 10 consists of a vocal line and a piano accompaniment. The vocal line is written in G major (one sharp) and 4/4 time. It begins with a 'rall.' (rallentando) marking over the first two measures, followed by an 'a tempo' marking over the next two measures. The lyrics are 'sem - pre an - cor!'. The piano accompaniment is also in G major and 4/4 time. It features a 'col canto' (with the voice) section in the first two measures, followed by a 'p' (piano) dynamic marking in the third measure. The piano part includes arpeggiated chords and a melodic line in the right hand.

Sovra un sereno cielo si disegna il profil. In the calm expanse of the heavens, I seem to see (as if recalling)

) The song should be flowing and coherent, expressed in a hopeful tone. At this time Edgar recalls the scene of his first meeting with Federilla. (See Example 11)

(Example 11)

(come rammentando)

So - vra un se - re - no cie - lo si di - se - gna il pro -

- fil,..... dol - cis - simo, dell'angiol che m'amò, del.

(Tigrana scende sul terrazzo e si avvicina oremurosa a Edgar)

Dolcissimo sings to be intoxicated as if Edgar is back in the sweet embrace of Federilla

The rendition of "Dell 'Angiol che M' Amo" should be delivered with vibrant energy, capturing Edgar's eagerness to meet Federilla. The final phrase reaches the emotional climax, where Edgar's burning passion and powerful high notes convey his desperate longing for Federilla. The transition to the major sixth note at b2-flat requires focusing on diaphragm support, lowering the tongue, relaxing the throat and body, while harnessing the downward force from the back to maintain unified vocal projection. This technique perfectly mirrors the qualities of that sweet angel who loves me (See Example 12).

(Example 12)

The image shows a musical score for an aria, likely from the opera "Edgar" by Umberto Giordano. It consists of two systems of music. The first system has a vocal line (marked 'E' for Edgardo) and a piano accompaniment. The vocal line includes the lyrics: "- fil,..... dol - cis - simo, dell'angiol che m'amò, del..". The piano part features a prominent triplet in the right hand and a descending line in the left hand. The second system continues the vocal line with the lyrics: "- l'an - giol che m'a - mò!.....". The piano part includes a section marked 'f rall:' followed by a triplet, and another section marked 'ff' with a triplet. A stage direction in parentheses reads: "(Tigrana scende sul terrazzo e si avvicina premurosa a Edgar)". The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.

The four parts of this composition respectively depict: 1. Edgar's weariness with his current love life with Tigrana; 2. His resolve to break up with Tigrana and escape the seductive lifestyle; 3. His nostalgic longing for Federilla's ideal romance; 4. His determination to pursue Federilla and reclaim lost affection. During performance, artists must employ solid vocal techniques and nuanced emotional delivery, with distinct tonal variations to vividly portray different musical sections. This approach fully reveals Edgar's evolving inner emotions, bringing this opera character to life with profound depth and authenticity.

Audio comparison:

This aria was performed in the 1977 album "CARLO BERGONZI ITALIAN SONGS" recorded by SONY BNG MUSIC. His performance is relaxed and slow, with a clear and steady voice, and has a distinct Italian classical singing style. It is a more standard and rigorous version of this aria

<https://youtu.be/RUZIUazQuoQ?si=tzmGQ26lnfbISMNs>



2. This aria was performed in the solo album *Vincero!* by Piotr Beczala published by PENTATONE in May 2020. His voice is thick and solid, and his singing is smooth and full of tension. It is one of the most appropriate versions for performing this aria.

<https://youtu.be/29oyG-djkU0?si=nHu3J11jj6RxOYGe>



3. This aria was recorded in September 2015 in the solo album *Nessun Dorma*-The Puccini Album published by SONY MUSIC for JONAS KAUFMANN. With strong vocal control

and accurate vocal position, he vividly depicted Edgar's complex psychological state at that time, giving the character a strong dramatic tension and emotional contrast.

<https://youtu.be/L9l-Q822bU0?si=kdi6qHE40zJAEBMD>



Ah, Manon mi tradisce

Vocal analysis

This aria appears in the second half of the second act of the opera. The innocent Manon, believing she has gained freedom in love, decides to elope with Des Grieux. However, Manon is addicted to this luxurious and glittering life, expressing a sense of regret. Des Grieux is also well aware that Manon left him for these reasons. At this moment, he is both in love and in hate. He sings this aria, "Ah! Manon." The first meaning is to no longer be obsessed with such a life. The second expresses the pain and helplessness in his love with Manon. The ultimate core idea is still to express his love for Manon. The lyrics mention that he has become a slave to money for Manon and has been gambling desperately. Therefore, when singing this aria, although the music has a tense and intense melody and a wide range of pitch to show Des Grieux's anxious mood, the core meaning of the aria is still to express love and dependence on Manon. So, the tone and emotion in the singing must be accurately grasped.

This aria is mainly in the melancholy and sorrowful key of A minor, with a stable and powerful 2/2 time signature, creating a concise and clear atmosphere of tension and contradiction. Through the three-part form structure, it clearly expresses the singer's melancholy love and the profound philosophy of life he conveys. The first part, "Ah!" Manon, *mi tradisce il tuo folle pensier; Sempre la stessa, sempre la stessa! Trepida divinamente, nell'abbandono ardente!* Ah! Manon, your crazy wild thoughts have betrayed me; always the same, always the same! The terrifying divinity, in the passionate surrender. The emotion of this passage requires "con intensa passione", so when singing the first line, one should have a full passion and a tone of dejection, but it should be controlled. The score also requires "MODERATAMENTE", moderately. Otherwise, it would show excessive hatred, while this aria mainly expresses the singer's love for Manon. (See Example 1)

Example 1

Ah! Ma - non,..... mi tra -
(45) MODERATAMENTE

- di - sce il tuo fol - le pen - sier:..... Sem - pre la

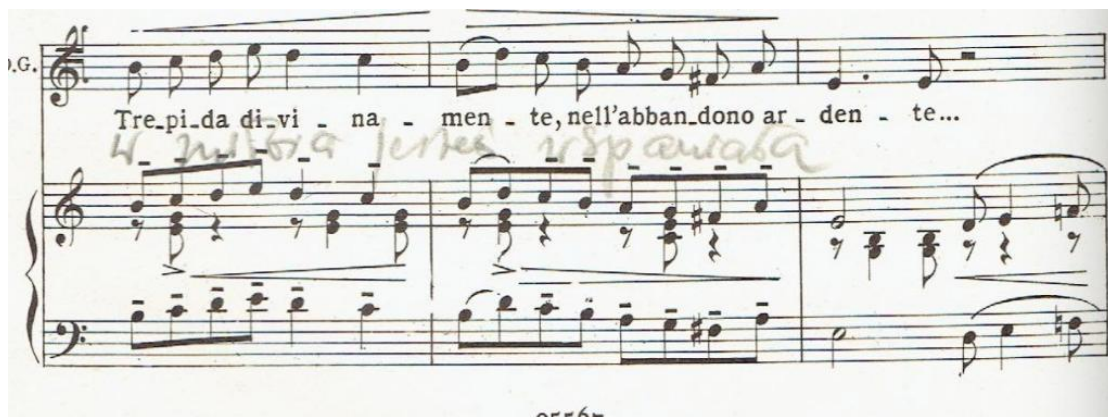
"Always the same, always the same!" The two lines should vary in coloration. The first "sem" carries emphasis, expressing the singer's reproach for Manon's foolish ideas yet tinged with tender affection. The tone should gradually shift to gentleness and resignation, with dynamic diminuendo. The second "sem" conveys deep dependence and reluctance towards Manon, requiring, even more tender expression (See Example 2).

(Example 2). Perform "Trepida divinamente, nell 'abbandono ardente" with a singing technique that conveys emotional

sem - pre la stes - sa !.....

. Perform "Trepida divinamente, nell'abbandono ardente" with the feeling of speaking while singing technique that conveys emotional intensity. Each note and lyric should be expressed through a gradual crescendo and subsequent diminuendo, starting with passion and building to intensity before gradually subsiding. For the second section "Buona e gentile come la vaghezza", deliver this phrase in one breath without pausing. Maintain an impassioned tone to express the singer's deep fascination with Manon (See Example 3).

(Example 3)



The line "di quella tua carza; sempre novella ebbrezza". Like your joyful embrace that is both beautiful and enchanting, this phrase begins at the a2 pitch with a minor seventh interval spanning the vowel "i". In vocal performance, singers should emphasize diaphragmatic breath support while maintaining proper articulation through an open mouth and lowered tongue position to ensure tonal consistency with preceding musical elements. The heartfelt lament "di quella tua carza" conveys the singer's irresistible yearning for Manon's embrace and passionate kisses, expressing an inescapable sense of helplessness. The line "sempre novella ebbrezza" (always new intoxication) features softer dynamics, warm timbre, and gentle delivery, evoking the fresh first love sensation upon each encounter with Manon. Through such nuanced contrasts, the singer's complex emotional landscape is vividly portrayed. (See Example 4)

(Example 4)



indi, d'un tratto, vinta, abbacinata dai raggi della vita dorata! This line should be sung with a conversational feeling. To compare with the emotional continuity with the preceding lyrical passage. A stark contrast in tonal color and vocal dynamics is essential. The phrase begins with an urgent tempo that sings to "abbacinata," then transitions to a slower, resolute delivery of the latter half, vividly portraying the singer's turbulent emotions and shifting moods. The third section reaches the emotional climax of the aria: the protagonist willingly becomes her lover's slave and gambles recklessly at the casino to fund their passion. The emotional intensity demands *con forza crescento*, challenging singers to fully express the emotional tension of this section intense who must sustain powerful diaphragmatic breath support and maintain stable vocal position after the first two intense and varied performances. (See Example 5).

(Example 5)

in-di, d'un trat - to, vinta, abba-ci-na-ta dai raggi della vi - ta do-

P agitato e cres. cres.

95567

172

D.G. -ra - - ta!.. Io? Tuo

con forza crescente

rall. a tempo

"Io?Tuo schiavo,e tua vittima discendo I, your slave, and your victim, this phrase has a strong tone and a deep and powerful voice, expressing the author's excited and crazy emotional state.

(Example 7)

G. -ra - - ta!.. Io? Tuo

con forza crescente

rall. a tempo

G. schia - vo,..... e tua vit - ti - ma di - scen - do

cres.

La scala dell'infamia. I bow to the ladder of shame. This phrase marks the climax of the piece, achieving full force (ff) at the highest note b2-flat . The challenge lies in maintaining vocal clarity while transitioning between wide-ranging high notes and preserving the lyrical flow and emotional continuity from preceding phrases. Special attention should be paid to articulation—particularly the narrowed vowel A pronunciation in high registers. However, the coordination between breath support, overall vocal projection, and throat resonance requires precise balance (See Example 8).

(Example 8)



Fango nel fango io sono I am worthless dust. This phrase requires singing out the sustain number on the note, paying attention to emphasizing each note and having a clear break to express a strong tone of voice. (See Example 9)

(Example 9)



E turpe eroe da biscam 'in sozzo, mi vendo, casino's hero, I'm humiliated, I've sold myself. E turpe eroe da In this section of the song requires singing the accent marks of each lyric

clearly to convey the singer's intense inner conflict and helplessness. The key lies in coordinating tongue position and breath control during articulation to maintain unified vocal placement even at high pitches. The phrase *biscam' in sozzo, mi vendo* requires a gradual *accelerando*, expressing hesitation and panic as the singer attempts to escape their desperate gamble at the casino. Pay special attention to nuanced emotional shifts when singing this entire line (See Example 10).

(Example 10)

The image displays two musical score excerpts. The top excerpt features a vocal line with the lyrics "so - no e turpe eroe da bi - sca m'insoz - zo, mi" and a piano accompaniment. The score includes markings for "stent.", "accelerando", and "ff stent.". The bottom excerpt features a vocal line with the lyrics "vendo... L'onta più vi - le m'avvi - cina a te!" and a piano accompaniment. The score includes markings for "a tempo", "p a tempo", "calando e rall. sempre", and "pp". Both excerpts have handwritten notes in green ink.

L'onda piu vile m'avvicina a te! The most shameful shame brings me to you! This phrase returns to its original speed (*a tempo*), expressing the singer's loss of emotional control. The emphasis on "*m' AVVICINA TE*" should be highlighted on stress (see Example 10).

Nell'oscuro futuro In the dark future, the score requires con profondo zbbattimento through deep resonance. This aria's three sections require singers to showcase musical expressiveness by delicately portraying emotions and employing vocal techniques. Through intricate

contrasts of emotional depth and timbre, performers must master precise control over pitch, tone color, and rhythm. The artful interplay of these elements vividly highlights emotional contrasts and brings opera characters to life. (See Example 11)

(Example 11)



Audio comparison:

1. This recording of the aria, performed by Beniamino Gigli and included in DISCOGRAFIA COMPLETA, was released in 2018. The performance demonstrates delicate emotional nuances, a naturally pure voice, and layered tonal expression. It masterfully captures Des Grieux's three distinct phases of confiding to Manon, from gradual intensification of dynamics to evolving emotional depth.

<https://youtu.be/0SOLlHFqh4k?si=cM7QjRvDgMNacVtw>



2. In the opera Manon Lescaut performed in Metropolitan Opera House in 1980, Placido Domingo sang this aria with fiery passion and a sound as thick and powerful as the horn version, which expressed Des Grieux's mood and state to the extreme and fully aroused the impulse and resonance between the listeners and Des Grieux.

https://youtu.be/7dLBKDW0LmI?si=IT_53XyA2y01jtE4



3. In the 2014 album MA VIE EST UN OPERA by Roberto Alagna, recorded by Decca Records France, he sang this aria with a relaxed and powerful voice, full of graceful and romantic temperament. His penetrating voice expressed compact and smooth expression, deeply touched the hearts of listeners and made them linger for a long time.

<https://youtu.be/t7vf6hSNLYI?si=TOpisZMCP4HOuE-7>



ROBERTO ALAGNA



MA VIE EST UN OPÉRA

London Orchestra. Direction : Yvan Cassar

pzzo son

Vocal analysis

This aria is the closing piece of the third act of the opera. It is a highly dramatic aria, with a tense atmosphere filled with anger and passion, as well as expressions of pleading and compassion. The emotions are complex and distinct. After such a tense and dramatic performance, the final high note ends on B2. The song has a strong tension and requires the singer to have a powerful singing ability and the ability to handle the role well. This piece is in G major, with a time signature change from 4/4 to 12/8. It is the most dramatic aria in this opera. Before the aria, there are two recitatives: "Ah!" Guai a chi la tocca! Manon,ti stringia me! The dynamic and expression markings on the score require a performance that is "furente e minaccioso", extremely angry. The context of the singing is that the singer needs to protect Manon from the approaching soldiers and should sing these two lines with a confrontational and roaring tone towards the enemy, setting the stage for the emotional performance of the subsequent aria. (See Example 1)

(Example 1)

(furente e minaccioso)

_dietro! Ah! guai a chi la

(a Des Grieux)

Via!

Ten. (a Des Grieux)

Coraggio!

IL GRUPPO DEI BORGHESI

Bassi (aizzati da Lescaut)

Coraggio!

affrett. molto e cres.

ALL.^o MOD.^{to} ♩ = 116 (avvinghia stretta a sè Manon, coprendola colla propria persona)

toc-ca! Manon, ti stringi a me!

Ten. (accorrono in soccorso di Des Grieux ed impediscono al Sergente di avvicinarsi a Manon)

Co-sì! Bravo!

Bassi

ALL.^o MOD.^{to} ♩ = 116

Co-sì! Bravo!

Ah! Non v 'avvicinare! Don't get close to her. Che vivo me, costei nessun strappar potra! As long as I'm alive, no one can take her away from me. These two lines are marked "minaccioso nell' impetus del disperazione" (threatening in the torrent of despair), conveying desperate urgency and intense longing. The notation also specifies "a piacere" (freedom to sing), which both defines the Des Grieux's emotional tone and allows creative freedom. Nearly every note in these lines carries strong accents, with a relatively high vocal range. Performers should express these lines in the tone of daily quarrels rather than excessive singing sentimentality.

"No" "no" are expressions of Des Grieux's inner despair and self-talk, require do Diminuendo and Rallentando processing . (See Example 2)

(Example 2)

The musical score is for a dramatic aria. It features a vocal line (G.) and a piano accompaniment (COM.). The key signature is one sharp (F#). The tempo and mood are indicated by various markings: *(nell'impeto della disperazione)*, *(minaccioso)*, *a piacere*, *a tempo*, *(apparendo ad un tratto in mezzo alla folla, che si ritira rispettosamente)*, *col canto*, *a tempo ff*, *ff*, and *dim.*

The lyrics are in Italian. The vocal line begins with "Ah! non v'avvicina-te! Chè, vi-vo me, co-". The piano line has the lyrics "Che avvien?!" and "col canto". The vocal line continues with "-stei nes-sun strappar po-trà!... No! no!". The piano line has the lyrics "No! no!" and "dim.".

Performance instructions include: *(nell'impeto della disperazione)*, *(minaccioso)*, *a piacere*, *a tempo*, *(apparendo ad un tratto in mezzo alla folla, che si ritira rispettosamente)*, *col canto*, *a tempo ff*, *ff*, and *dim.*

The transition from 4/4 to 12/8 in the aria section is directed at the commander, who is pleading to be allowed to board the ship with Manon. Pazzo son! Guardate, pazzo son, guardate, com' io piangor imploro. I'm mad! Look at me! I'm mad! See, how I weep and beg you. Pazzo son! Use a trembling, sobbing tone to convey the Des Grieux's near-collapse and madness. The word "Guardate" is the nodal point to marks the transition from 4/4 to 12/8 time in the aria, requiring attention to rhythm and tempo changes. After entering 12/8 time,

the singing should exhibit a rolling effect that flows more smoothly than earlier sections, highlighting Des Grieux's desperate eagerness to accompany Manon on board. Pay attention to vowel articulation continuity, maintain relaxed oral posture, and sing with heightened excitement. Clearly express every accent in 12/8 time, creating pauses sensation and Rallentando at two dotted notes to emphasize the tone of desperate pleading. The musical requirement is *largo sost*, demanding slow, intense, and vivid expression. (See Example 3)

(Example 3)

The image displays a musical score for a vocal and piano duet. The top system features a vocal line (D.G.) and a piano accompaniment. The vocal line includes the lyrics "paz - zo son!..... Guar - da - te, paz - zo son, guar" and is marked with "LARGO SOST." and a tempo of 40. The piano accompaniment is marked with "p" and "LARGO SOST." and a tempo of 46. The bottom system continues the vocal line with the lyrics "da - te, co - m'io piango e im - plo - ro... come io piango, guar" and is marked with "rit." and "Opp.". The piano accompaniment is marked with "mf" and "rit. col canto...". The score is numbered 95567 and 233.

"come io piango, guardate, com'io chiedo pietà!" See, how I weep and plead for compassion! The musical requirement here is *rit.* The lyrics' meaning repeats the previous phrase as a

progressive expression, so the tempo should Rallentando while the tone intensifies. (See Example 4)

(Example 4)

The image displays a musical score for a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system shows a vocal line (soprano) and a piano accompaniment. The vocal line begins with the lyrics "- da - te, co-m'io piango e im - plo - ro... come io piango, guar-". The piano accompaniment features a series of chords in the right hand and a single note in the left hand. The second system continues the vocal line with the lyrics "- da - te, co-m'io chie-do pie - tà!.....". The piano accompaniment continues with chords and a single note. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and tempo markings such as *rit.* (rallentando) and *col canto* (with the voice). The lyrics are in Italian and are written below the vocal staff.

Udite! M'accettate qual mozzo oa piu vile mestiere! Listen up! Hire me as a crew member or take up some tedious work. (See Example 5)

(Example 5)

95567

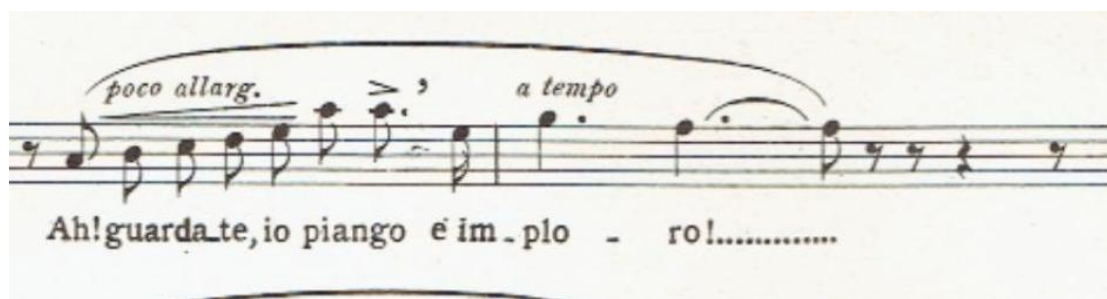
234

Con voce interrotta dall' affanno (breathing-drawn-out voice): This section follows the preceding agitated and desperate expression in the Des Grieux chant, featuring a low-pitched and sincere plea to the officer to hire him as a crew member. The volume should be restrained while conveying a humble and gentle tone. Edio verro felice (I will come joyfully). Maccettate! (Accept me!) -Sing with joyful excitement, accelerating the tempo and intensifying the tone, creating a stark contrast with the previous statement. (See Example 5)

Ah! Guardate,io piango eimploro! Ah, behold, my tears flow as I plead with you! The phrase "Poco allarg" requires gradual crescendo and Rallentendo in both timbre and tempo. The climactic moment at "piango" should be prolonged to its peak before phrasing a breath, then

return to "eimploro" at original speed with weeping and lamentation. This builds the Des Grieux's longing for accompanying Manon yearning to emotional zenith. (See Example 6)

(Example 6)



Vi pigliate il mio sangue la vita! You can take my life! This phrase should be expressed in a firm and pleading tone while speaking. When singing, it is necessary to break off each note and emphasize it while singing. V'imploro, Vi chiedo pieta vi chiedo pieta ah! Pieta ingrato non saro! I implore, I implore your mercy! This phrase should be delivered with a resolute pleading tone, emphasizing each syllable. The phrase V'imploro (I implore you) reaches the emotional climax of the piece, with the vocal range soaring to b2. For V'imploro (I implore you), Rallentando at the first "pieta" note, then breathe again at "vi chiedo pieta". Maintain this breath control while singing the final high note b2 to ensure smooth transitions. While pausing here, preserve the preceding vocalization state in the high register—keep focused attention and maintain continuous vocal resonance. During this phrase, keep the tongue relatively low with an actively expanded posterior palate, coordinating the soft palate with diaphragm movement. The high vowel "a" requires narrowed articulation to sustain the high note and ensure natural connection with the descending melody. (See Example 7)

(Example 7)

D.G.

Vi pi-gliate il mio sangue... la vi-ta! V'im-

ff *stent:.....* *meno forte*

stent. *rall:.....*

Opp. -tà..... ingrato non sarò ingrato non sa -

rall. -plo-ro, vi chiedo pietà... vi chiedo pie-tà..... ah!.... pie-tà ingrato non sa -

rall. *f* *affrett.*

95567

MOD.^{to} ♩ = 84

-rò!

235

Audio comparison:

1. In 1966, Richard Tucker of American tenor performed this aria on TV Boardcast live. His voice was concentrated and relaxed with full emotion. Every phrase of his tone expression could be felt as he tried to delicately present the ideal image of Des Grieux in the play. He vividly portrayed the complex and anxious mood of Des Grieux at that time.

https://youtu.be/Y8T9Fq966js?si=7Z-O_W_ZbmxnKd-v



2. The aria performed by Domingo and Kanawa in the opera at COVENT GARDEN in 1983 is a perfect performance. Domingo's singing in the opera is the presentation of Des Grieux himself, and the natural and vivid performance combined with the compelling voice is the benchmark for interpreting this role's aria.

<https://youtu.be/9MCYjTtN9Zw?si=cGlkpoU1YqMiULRJ>



3. The aria performed by Italian tenor Marcello Giordani at the Metropolitan Opera House in 2009 stands as a model for third-generation tenors interpreting this vocal piece. His powerful yet measured high notes, combined with rich tonal depth and dynamic range, allowed him to masterfully deliver the aria with consummate ease, earning widespread acclaim from audiences.

<https://youtu.be/SXOintJffoA?si=xTlqLELH6bisJtZI>



Manon senti amor mio

Vocal analysis

This aria is sung by Des Grieux in the fourth act of the opera, with a complex heart full of despair, pain and tenderness.

This aria is characterized by a minor tonality, featuring three modulations: from g minor to d minor, then to a minor, and finally to e minor. The rhythm shifts from 3/4 to 2/4 time, with rich variations in tempo and expression. These dynamic changes intensify the aria's melancholic and turbulent emotional flow, creating a powerful emotional impact. The lyrics "Manon senti, amor mio, Non mi rispondi amore?" (Manon, hear me, my love! My dear, won't you answer me?) are delivered with *con passione* (passionate) intensity at a *mosso* tempo (swift and lively), in 3/4 time with a speed of 63. The entire phrase contains with *SLUR*(*Legato*) . depicting Manon's exhausted state as she collapses on the ground, speechless and distraught. When performing this aria, focus on natural, tender delivery with emphasis on "senti". Use full diaphragmatic force to propel the vocal flow, ensuring vowel articulation remains coherent and tightly connected between the lyrics. Convey her desperate, loving plea through urgent, heartfelt phrasing. (See Example 1)

(Example 1)

poco affrett. (sviene)
D.G. a..... me..... t'ap - pres - sa... a me!..... (con passione)
Ma -
poco affrett.
95567

240
AND.te MOSSO ♩ = 63
D.G. - non... sen-ti,a-mor mio... Non mi ri -
AND.te MOSSO ♩ = 63
p
- spon - di,..... a - mo - re?.....
dim.
molto rall.....

Vedi vedi,son io che piango,See, see, it's me crying.Ioche imploro,io che carezzo e bacio I'm weeping. I beg you, I caress and kiss. I implore you, I embrace and kiss. I tuoi capelli d'oro Your golden hair. This musical phrase shifts to the key of d minor mode with a 2/4 time signature and a Tempo of 72 , The entire section is connected by slurs. The expressive delivery requires espresso con moto (vivid and dynamic expression), contrasting with the previous line's 2/4 time signature that demands clear articulation of strong and weak beats. It also emphasizes full diaphragmatic support to maintain emotional depth between each phrases

while maintaining an unified and stable singing position. *Vedi vedi, son io che piango*. See, see, it's me crying. This calmly narrated line expresses Des Grieux's inner feelings to Manon. *Io che imploro, io che carezzo e bacio*. I beg you, I caress and kiss. This pivotal line is a turning point in the emotions, marks Des Grieux's emotional breakthrough—expressing helplessness and catharsis towards Manon. Performers should intensify emotional projection and tonal depth. *I tuoi capelli d'oro* Your golden hair. requires a further release of the singing state and emotions, with a more free and exclamation-like voice compared to the previous phrases, to drive the emotional and state of the next high-pitched phrase. (See Example 2)

(Example 2)

AND.^{te} ESPRESS. CON MOTO ♩ = 72
con molta espress.

D.G.

(3) Ve - di, ve - di, son io che pian - go...

AND.^{te} ESPRESS. CON MOTO ♩ = 72
p armonioso pp

D.G.

io che im - plo - ro... io che ca - rez - zo e

95567

241

ba - cio i tuoi ca - pel - li d'o -

- ro!..... Ah!..... Ma - non! Ma -

Ah! Manon! Manon,rispondi a me! Ah! Manon! Manon, respond to me! This phrase demands con anima (rich soul), marking the emotional climax of this section, reaching the high note of b2-flat . It embodies Des Grieux's desperate longing for Manon and passionate call for her. his constant fear of her demise. The chromatic shift between a minor sixth, after being emotionally charged in the preceding passage, achieves greater depth and expressiveness through enhanced diaphragmatic breath support and lowered tongue placement. The pharyngeal muscles, shoulders, and chest should remain relaxed while seeking downward support from the back and tongue root pushing down. Narrowing the A vowel to achieve a smooth and natural transistion between thr high singing position and the low breath support.. "rispondi a me (respond me)!" , the emotion should be slightly restrained, and the tempo

should gradually slow down *poco rit.* This is the emotional coda of this section. "Tace?" (She is silent!) This line should be sung in a half-voice, representing Des Grieux's disappointed sigh as he speaks to himself, leading into the next extremely desperate aria. The tonality shifts to a minor, and the emotion is marked (*con disperazione*). There is a ten mark in this section, and the dynamic is *f*. Maledizion! (A thousand curses!) And there is an accent mark on the high note *a2* in "zion", which requires special attention during performance. Sing it with exaggerated emotion, slightly louder, and maintain the note. Although the emotion is full and dramatic, it is important to keep the mouth and throat relaxed, and focus the strength and attention on the support of the diaphragm and back. (See Example 3)

(Example 3)

The image displays a musical score for a vocal and piano duet. It consists of two systems of staves. The first system shows a vocal line (soprano) and a piano accompaniment. The vocal line has lyrics: "- ro!..... Ah!..... Ma - non! Ma -". The piano part features a series of chords and a melodic line. The second system continues the vocal and piano parts. The vocal line has lyrics: "- non, ri - spondi a me!..... Ta - ce!? Ma.le - di -". The piano part includes a section marked "poco rit." and "p". At the bottom of the page, there is a instruction: "POCO PIÙ (toccandole la fronte)".

Crude febbre l'avvince The severe fever made her suffer .Disperato mi vince un senso di sventura, despair, evil and darkness.

Un senso di tenebre e di paura. The overwhelming wave of fear drowns me! This intense mix of extreme despair must be conveyed through a tearful, passionate delivery. With brisk tempo, clearly articulate triplets, dotted notes, and sixteenth-note variations. Maintain full,

even vocal resonance using diaphragmatic breath support, emphasizing the desperate cry in "e di paura!" (Note: See Example 4 for musical notation). Slow down the tempo and sing with a sighing tone.

(Example 4)

The image displays two systems of musical notation. The first system shows a vocal line (D.G.) and a piano accompaniment. The vocal line is in G major, 3/4 time, with lyrics: "vince un sen-so di sven - tu - ra, un senso di te - nè - bre e di pa -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics: "- u - ra! Ri-spon - di-mi, amor". The piano accompaniment includes a marking "p dolce" and features triplets in the right hand.

Rispondi mi, amor mio!"Answer me, my beloved one!" This line sings of tender affection for Manon with gentle, intimate and passionate tones.

Tace! (Silence!) soliloquize "Manon!" stronger tone of the call. Non ni rispon-di?("Don't you answer me?") Desperate sigh expressing that she is silent. Manon! You don't answer me? The three phrases build in emotional intensity from weak to strong. Two interrogative tones followed by a final sigh tone—vividly portraying Des Grieux's desperate struggle. After hearing Manon's passionate lament, his despair reached its peak, erupting into a soulful cry that soared to high c3 (See Example 5).

(Example 5)



Audio comparison:

1. In 1957, the arias performed by Giuseppe di Stefano and Maria Callas at Mlian La Scala were exceptionally clear and melodious in sound, with tightly integrated emotions that never fail to captivate the audience. Particularly noteworthy is Stefano's natural and captivating performance, which I consider an unparalleled version that ordinary people find hard to achieve and are deeply impressed by.

<https://youtu.be/znFyGw2CgOo?si=xWapRPtKBTHH2GOX>



In 1983, the opera was performed in COVENT GARDEN. The aria performed by Domingo and Kanawa was thrilling. Their voices were rich and transparent, and their dramatic performance and duet made listeners feel the mutual comfort and pain of the two people struggling in the wilderness.

<https://youtu.be/LJ8bnr5buy0?si=uTRU9A4RF17t4Tfq>



3. Gregory Kunde, a tenor from the United States, sings this aria with a powerful and dramatic tension. His Des Grieux is hard and heroic, giving more impact from his voice and passion.

https://youtu.be/9dw_TrFyiOA?feature=shared



Risparmiate lo scherno... Ch'ella Mi Creda

Vocal analysis

Aria Analysis

This aria appears in the third act of the opera, sung by Johnson. It expresses Johnson's deep remorse and never give up to part with Minnie, as well as his sincere and profound love for her. Even though he is facing the gallows, he doesn't want Minnie to know the reality of his death. The aria is deeply emotional and touching.

This aria is in G-flat major and 4/4 time signature . Quarter notes and eighth notes combine to form the musical texture. The emotional tone of the piece is slow and steady, reflecting Johnson's inner heaviness and the sincerity of his emotions.

The aria is divided into two parts. The first section tells of Johnson's concealment of his impending execution from Minnie before his death, expressing his deep guilt and apology towards her. The tempo requirement is (Andante molto lento), which is very slow, showing Johnson's initial calm and deep tone. The expression requirement in the opera score is (con grande espressione, esaltandosi, col viso quasi soi ridente), meaning rich in expression, passionate in emotion, and with a forced smile on the face. When singing, one should deeply explore Johnson's inner world at this moment and show the delicate changes in his complex and contradictory emotions.

He sings that he is not afraid of death, whether by gun or rope. Even if you untie me, I will cut off my own head. This expresses that he is not afraid of death but has Minnie, the woman he can't let go of in his heart. At this point, everyone is even more angry and shout: You have two minutes to love her, wishing he would die immediately. After Rance provokes Johnson, Johnson resists. Everyone shouts to execute him immediately and not let him speak any longer, preparing to push him to the gallows. But at this moment, Sonora runs over to stop everyone, saying that Johnson has the right to speak and let him speak! This is the second

part of the aria, the lyrical section. Johnson sings: "Minnie is a woman everyone loves and respects. To prevent Minnie from being sad, he pleads with everyone not to tell her how he died." The singing of this section should be like speaking lines, with a full and emotional delivery. Johnson is a thief and a cowboy. His image is heroic and rough, wild and fearless. There is no problem that two revolvers can't solve. Therefore, when singing, attention should be paid to the tone and the portrayal of the character's personality.

"Risparmiate lo scherno Della morte non mi metto pensiero" should be expressed with a fierce and angry tone, especially the trilled "r" in the first word should be forceful. Less mockery, I'm not afraid of death (See Example 1)

(Example 1)

(La turba si scosta, cosicchè Johnson rimane ancora isolato nel mezzo)

JOHNSON *And^{te} sostenuto* $\text{♩} = 40$ (con fiera ed esaltandosi)

Risparmia-te lo

J. RANCE *rall. molto*

È u-na co-sa da nul-la...

23 *And^{te} sostenuto* $\text{♩} = 40$

pp molto legato

JOHNSON

scher-no... Della mor-te... *f sostenendo* non mi met-to pen-

f sostenendo

JOHNSON *a tempo* (con sprezzo altezzoso)

-sie-ro: *p* e ben voi tutti lo sa-pe-te!..... Fi-sto-la o

E ben voi tutti lo sapete! And you all know it! Pistola o laccio e uguale, whether it's a gun or a rope, they're all the same. Add a tone of contempt and fearlessness to the original emotion to express it. (See Example 2)

(Example 2)

JOHNSON

laccio è u - gua - le..... Se mi sciogliete un

braccio, misgoz - zo..... di mia ma - no!.....

24

f *p* *cres.* *mf* *sentito* *dim. p* *espress.* *3*

Se mi siogliete un braccio mi sgozzo di mia mano.! If you untie me, I'll cut my throat with my bare hands! This line must convey Johnson's ferocity. Sing it with clenched teeth and gritted teeth (See Example 3).

(Example 3)

JOHNSON *a tempo* (con sprezzo altezzoso)

- sie - ro: *p* e ben voitu tutti lo sa - pe - tel!..... Fi - sto - la o

a tempo *pp*

laccio è u - gua - le..... Se mi sciogliete un

f *p* *cres.*

D'altro voglio parlarvi, I wish to address another matter: Della donna ch'io amo refers to the woman I love. The emotional transition in these two recitatives should convey his tender hesitation when recalling Minnie, with a softer tone that carries an almost unspoken quality. (See Example 4)

(Example 4)

D'altro vo - glio par - lar - vi:

corta

(con grande sentimento) *rit.*..... *a tempo* (un mormorio di sorpresa serpegg fra la folla dei minatori)

INSON *3* *3*

del la don na ch'io a - mo... *affrett.* (con scatto, guardando l'orologio)

DANCE

Per lei, per lei soltanto, for her, solely for her. Che tuttiamate, a voi chiedo una grazia e una promessa. It is loved by all of you, I implore you to agree to me. Ch'ella non sappia mai come son morto! Never let her know how I died!

The force of this sentence should be gradually strengthened from weak to strong and then gradually weakened at the end. The strength is to appeal to the anxious mood of the crowd, and the gradual slowing down at the end shows the deep reluctance to Minnie. (See Example 5)

(Example 5)

JOHNSON

rall:..... (rivolto a tutti)

- gra - zio, So - no - ra! Per lei, per lei sol -

JOHNSON $\text{♩} = 52$ Andante

- tan - to, che tut - tia - ma - te, a voi chie - do una gra - zia e u - na pro -

(mormorii sommessi *pp*) (*pp* mormorii) (silenzio)

JOHNSON $\text{♩} = 52$ Andante

pp

JOHNSON *allarg:*..... *a tempo* *poco rall:*.....

- mes - sa.... Ch'el - la non sap - pia mai..... co - me son

col canto.....

JOHNSON *a tempo*

mor - to!

"Ch 'ella mi creda libero e lontano, Sopra una nuova via di redenzione!" (mercy, she believes I'm free and far away, on a new path of redemption!) The first word "Ch 'ella" enters with strong accents, emphasizing the pause in its double consonant pair "ll" to experience Johnson's heavy sorrow. See musical phrase (See Example 6).

(Example 6)

JOHNSON

rall:..... (rivolto a tutti)

- gra - zio, So - no - ra! Per lei, per lei sol -

JOHNSON $\text{♩} = 52$

Andante

- tan - to, che tut - ti a - ma - te, a voi chie - do una gra - zia e u - na pro -

(mormorii sommessi *pp*) (*pp* mormorii) (silenzio)

Andante $\text{♩} = 52$

pp

JOHNSON

allarg:..... *a tempo* *poco rall:*.....

- mes - sa.... Ch'el - la non sap - pia mai..... co - me son

col canto.....

JOHNSON..... *a tempo*

mor - to!

Each two-measure section contains a legato mark, requiring singers to maintain uninterrupted breath support between phrases to convey the musical phrase's beauty. "Soprau na nova viadi redenzione!" This line expresses Johnson's remorse for his past actions and desire for redemption, with slightly more emotional intensity than the first phrase. The so note in this phrase reaches the g2-flat pitch. When performing this tenor passaggio, should keep neck and shoulder relaxed while actively engaging the diaphragm to enhance breath support. The articulation of the so note should carry an "ou" quality, allowing the sound to resonate within the vocal cavity. Maintain consistency with the descending vocal range to ensure smooth progression to the following phrase. (See Example 7)

(Example 7)

Andante molto lento ♩ = 40
JOHNSON (con grande espressione, esaltandosi, col viso quasi sorridente)

26 Ch'el - la mi cre - da li - be-ro e lon - ta - no,

Andante molto lento ♩ = 40
pp legando come organo

JOHNSON

so - pra u - na nuo - va via..... di re - den - zio - ne!...

JOHNSON

Aspettera ch'io torni...E passe rannoi,e passe rannoi"Waiting for you to return..." and "Passing days, passing days," this performance vividly captures Johnson's grief and conflicting emotions. The emphasis on the phrase "e passe rannoi giorni" particularly accentuates the beginning of the next line (See Example 8).

(Example 8)

JOHNSON

A - spet - te - rà ch'io tor - ni... E pas - se - ran - no i

più p *cres.*

JOHNSON

gior - ni, e pas - se - ran - no i gior - ni, ed io, ed io non tor - ne - rò, ed

cres. *allarg.* *cres. e allarg.* *ff*

This section marks the second climactic moment of the composition, sharing structural similarities with the opening through both phrases ascending by two figures to the highest note of b2-flat. However, it demonstrates a marked shift in emotional expression: The inclusion of two consecutive eighth-note rests creates an emotional turning point, revealing Johnson's psychological transformation from lingering nostalgia for life to expressing profound and passionate love for Minnie.

In vocal technique, this section requires special attention to the principle of "sounding suspended but maintaining breath continuity" — preserving both breath flow and emotional progression during pauses. Gradually intensify breath control to amplify sincerity in tone, effectively building momentum for the upcoming climactic passage. (See Example 9)

(Example 9)

JOHNSON

rall:..... a tempo

io non tor-ne - rò... Min-nie,

a tempo

p dolciss. espress.

cres. molto

27

JOHNSON

(mormorio sdegnoso del coro)

del . la mia vi - ta..... mio so-lo fio-re, Min-nie,

f

pp

JOHNSON

chem'hai vo-lu-to tanto be-ne, tan-to be-ne!... Ah!.....

cres.

m.d.

m.d.

ff

The highest note in this range descends to b2-flat, forming an open vowel a with strong excitation properties. This pitch tends to cause the voice to float in the oral cavity, losing its anchor point. To ensure stable high note projection, singers should first locate their vocal register through humming before entering this note. By guiding the sound precisely into the high register with breath support, performers can achieve a harmonious balance between focused articulation and penetrating resonance.

The final phrase "tutta la mia vita" after the high notes, though not the main theme, demands attention. It requires sustained and steady breath support to maintain melodic flow. Unlike the first section, this phrase follows the piece's conclusion, necessitating a gradual fading-out

effect in performance. The final note may be extended for a smooth transition. Subsequently, take a deep breath to enter the four-note coda "mio solo Fior". This relatively simple melody in the natural vocal range is prone to becoming monotonous (see Example 10).

(Example 10)

JOHNSON

chem'hai vo lu to tanto be ne, tan to be ne! Ah!.....

tu del la mia vi ta mio so lo

cres. *m.d.* *ff* *pp*

Audio comparison:

Jussi BjÖrling's voice was pure and resonant, his singing precise and disciplined. Though lacking the fiery passion of many Italian tenors, it surged like a turbulent undercurrent beneath calm waters... Domingo believed BjÖrling's vocal intensity was subtle. He remarked: "Critics may fault his solemnity and austerity, but none of his recordings leave

you feeling cold!" In this aria, the somber music paired with equally restrained opening phrases instantly places Johnson on the brink of peril—a rarity in Puccini's arias. While such development would inevitably lead to the protagonist's anguish and despair, the longing for his beloved woman emerges through this bitter despair—natural and authentic. BjÖrling's rendition perfectly achieves this realm! The entire piece flows seamlessly with lyrical progression, emotional layers distinctly layered, the middle register solid and the high notes naturally elevated... When searching for Caruso's original recording of this aria proved impossible, BjÖrling stands as its undisputed best interpreter!

<https://www.youtube.com/watch?v=cc7GrjIec1I>



During his performances at the Royal Opera House in London's Covent Garden in 1983, Plácido Domingo recorded several of his finest operatic works from that era. At the peak of his career, Domingo showcased a richly resonant voice, nuanced performances, heartfelt emotions, and charismatic presence. Particularly in "La Fanciulla del West," an American-flavored opera, he masterfully portrayed Johnson's wild cowboy persona while infusing the character of the "fickle villain" with profound tenderness... The aria "Let Her Believe" vividly captures the protagonist's longing for Minnie and fearless resolve to face life and death, delivered with such emotional depth and expressive power that it remains a timeless masterpiece.

<https://www.youtube.com/watch?v=5I9NRyamOY>



Technique enables artists to reach an extraordinary level where it becomes impossible to discern which qualities are acquired through practice and which are innate. Franco Corelli's distinction among tenor singers primarily stems from his technical mastery — essential elements including breath control, articulate pronunciation, and a heroic voice of steel. His artistic execution



demonstrates disciplined expression: no gimmicks, no over-the-top flair, but rather seamless vocal continuity, exquisite artistic interpretation, a commanding presence, and a beautiful timbre..https://youtu.be/_VfLw-ldvVo?si=5XokYR8eWTiCT0iC

Recondita Armonia

Vocal analysis

Singing Analysis

"Recondita armonia " is an aria sung by Cavaradossi (tenor) in the first act. It depicts the painter Cavaradossi working on a portrait of Mary Magdalene for the church, but unconsciously incorporating the features of a beautiful stranger who has been coming to the

church to pray. The church deacon, who is preparing the paint for him, considers this a desecration of the divine and mutters to himself... While Cavaradossi was admiring his painting, he was also thinking of his lover and marveling at the "wonderful harmony" achieved by combining the beauty of the unknown woman with that of Tosca in the portrait of Mary Magdalene... Recondita armonia di bellezze diverse! "Marvelous harmony among different beauties!" It begins with a broad, lyrical mezzo-forte in C major, with a steady rhythm and wide intervals, emphasizing the lyrical quality of the melody and the contrast of timbres. The author believes that to express the painter's admiration and appreciation, the first "Recondita" should be soft, reserved and mysterious, like a whisper, yet with a hint of surprise; while "armonia" should be sung smoothly and roundly, showcasing the beauty of the timbre of "harmony" (See Example 1)

(Example 1)

The musical score is for the aria "Recondita armonia di bellezze diverse!" from the opera Tosca. It is written for voice and piano. The key signature is C major, and the time signature is 6/8. The tempo is marked "Più lento". The dynamics are "pp" (pianissimo) for the vocal line and "dolciss." (dolcissimo) for the piano accompaniment. The lyrics are: "Re - con - di - ta ar - mo - ni - a di bel - lez - ze di - ver - se!...". The score consists of two systems. The first system shows the vocal line and piano accompaniment. The second system shows the vocal line and piano accompaniment. The vocal line is marked "Più lento" and "pp". The piano accompaniment is marked "Più lento" and "dolciss.". The lyrics are: "Re - con - di - ta ar - mo - ni - a di bel - lez - ze di - ver - se!...".

E te, belta de i gnota, cinta di chio me bionde, You, the unknown beauty, with golden hair cascading down your shoulders" transitions to the depiction of the woman in the painting. The melody ascends again, strengthen fluidity. This conveys a sense of sentimental fascination

and the pursuit of idealized beauty. "Beltade ignota" evokes ethereal mystery, while "chome bionde" emphasizes visual presence through a lighter, more delicate timbre.(See Example 2)

(Example 2)

The musical score for Example 2 consists of two systems of staves. The first system features a vocal line (soprano) and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "e te, bel - ta - de i - gno - ta,". The piano accompaniment features a series of chords and a melodic line. The second system continues the vocal line with the lyrics "cin - ta di chio - me bion - de!... Tu az - zur - ro hai". The piano accompaniment continues with a similar melodic and harmonic structure. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Ah, il mio solo pensier sei tu, Tosca, sei tu!! Ah, my only thought is you, Tosca, it's you! This emotional outburst forms the climax of the piece, demanding a powerful combination of soaring high notes and genuine emotion. The "Ah" must convey intense passion, while the repeated "it's you" should resonate with both fervor and tenderness—the dramatic contrast achieved through dynamic shifts in volume and timbre. The emotional core of the composition reveals that all artistic visions, fantasies, or paintings pale in comparison to Tosca's authentic existence and love. Cavaradossi's heartfelt expression must completely move the audience.(See Example 3)

(Example 3)

il mio so - lo pen - sie - ro, ah! il mio sol pen - sier sei tu!

allarg. *rit.:.....*

To - sca, sei tu!

allarg. col canto *p* *dolciss.* *ppp*

3

Audio comparison

As the legendary trio of tenor Caruso, maestro Toscanini, and composer Puccini gained increasing fame, their 1900 revival of performance at Teatro Carlo Felice in Genoa, it immediately achieved great success. The composer's personal endorsement elevated Caruso's November 6, 1909 recording of "Recondita armonia" to become the definitive model for tenors. His signature calm yet lyrical phrasing became widely recognized as Puccini's preferred style. Beginning with the opening line "Recondita armonia di bellezze diverse!..." (The wondrous harmony of varied beauties!), Caruso's voice evolved from tender emotion to

powerful resonance as the emotional intensity deepened... culminating in his impassioned declaration "Tosca sei tu!" (It is you, Tosca!) with consummate fluidity. Caruso famously stated that the middle register.



—comprising most of a tenor's vocal range—holds paramount importance. When mastered properly, this foundational range enables effective use even in high registers. Through this aria, readers can fully appreciate the profound meaning behind Caruso's words. <https://www.youtube.com/watch?v=EbT2Mdk2od0>

Mario Lanza, an Italian-American tenor, was born with striking physical presence and a powerful voice. His singing style is uniquely distinctive, radiating the passionate, cheerful, and sunlit qualities characteristic of Italian artists. As a descendant of the Italian nation, his vocal delivery carries distinct Italian traits. Born in America, he also embodies the free-spirited and unconstrained American character, refusing to be confined by any particular musical style throughout his career. He embraces all forms and styles of music, performing anything he deems authentic. Even when interpreting traditional operatic pieces, his

sometimes unconventional interpretations often move discerning audiences with their extraordinary vocal artistry. Both in appearance and vocal prowess, Lanza perfectly matches the legendary Cavaradossi! In this three-minute aria, the first half unfolds as a painter's contemplation of art, while the latter half erupts into fiery passion for his lover. Though some passages may lack academic precision, the emotional depth remains undiminished. This demonstrates Lanza's undeniable potential to become a "superstar" singer!

<https://www.youtube.com/watch?v=wbhaXl7eIVI>



At the peak of his career, Placido Domingo directed the second color opera film adaptation of Tosca after Franco Corelli, which became a global sensation. Virtually every vocal artist and enthusiast in our country had seen and fallen in love with this masterpiece. Dominating audiences through his striking looks, powerful voice, passionate performances, and charismatic demeanor, Domingo's artistry resonated deeply. Compared to his legendary skills, *Recondita armonia* seems like a minor piece... His deep, steady breaths sustained the soaring vocal range, delivered with measured grace that conveyed every phrase with crystal clarity. This romantic aria transforms praise into evolving emotions evolving from admiration to love and longing through Domingo's masterful interpretation. Each performance left listeners yearning for more, their hearts echoing with resonance... A subtle detail: when singing high

notes, Domingo never curled his tongue. <https://www.youtube.com/watch?v=Iyh7r1uOhM0>



Dovunque al mondo

Vocal analysis

Singing Analysis

This aria appears in the first act of the opera, sung by Pinkerton after he has conversed with Consul Sharpless and expressed his admiration for the ingeniousness of Japanese house rentals. The musical style of this aria is quite different from the music at the beginning of the opera that symbolizes the atmosphere of Japanese weddings and other festivals. The prelude

of the aria features a melody reminiscent of the American national anthem, highlighting Pinkerton's identity as a U.S. Navy captain. This aria fully showcases Pinkerton's optimistic and easy-going personality. The melody is beautiful and in a march style. When singing, the expression in both voice and tone should be passionate and vigorous, fully demonstrating the characteristics of Pinkerton's military identity.

The aria is in G-flat major and in 3/4 time. The music of the prelude requires *Allegro sostenuto* (fast tempo while maintaining the note values) *con spirito* (full of spirit and vitality). These musical elements lay the foundation for the lively and powerful musical tone of this aria. Therefore, when singing, one should produce a thick and powerful voice and an active and energetic tone (*Cantando ed espressivo*). Singers are not only required to accurately convey the rhythm and melody of the music, but also express the emotions and artistic conception of the music through their singing. The aria has a strong emotional color (*con franchezza*), and a frank and sincere singing state should be expressed from the very beginning.

Dovunqueal mondo lo Yankee vagabondo si godee traffica,sprezzandoni rischi.
Americans go around the world to do business, never thinking of any risks. (See Example 1)

(Example 1)

The image shows a musical score for the character Pinkerton. The score is written in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system starts at measure 8 and ends at measure 21. The second system starts at measure 22 and ends at measure 34. The vocal line is for Pinkerton, with lyrics in Italian, German, and English. The piano accompaniment includes various instruments: Horns (Hr.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fg.), Violoncello (Vc.), and Violin (Vi.). The score includes performance instructions such as 'cantando ed espressivo', 'con franchezza', and 'freimütig'. The lyrics are: 'Do - vun - que al mon - do lo Yan-kee va - ga - / Auf al - len Mee - ren treibt es um - her den / bon - do si go - dee traf - fi - ca spre - zan - do i ri - schi. / Yan-kee, er han - delt und ge - nießt, scheut nicht Ge - fah - ren.' The number 22 is written above the second system.

Pinkerton
Linkerton

(con franchezza)
(freimütig)

Do - vun - que al mon - do lo Yan-kee va - ga -
Auf al - len Mee - ren treibt es um - her den

cantando ed espressivo

Ob., Fg.

Klar., Fg.

Hr.

p

Va.

Fg., Vc.

8

bon - do si go - dee traf - fi - ca spre - zan - do i ri - schi.
Yan-kee, er han - delt und ge - nießt, scheut nicht Ge - fah - ren.

22

cantando

Vi.

Klar., Va.

Hr.

Fg.

Bklar., Fg.

"Aufonda l 'ancora all'avventura. Milk Funch, o Wisky?" They cast anchor at will. Milk or whisky? Each musical phrase features connected phrases. When singing, focus on supporting vocal power through diaphragm and back muscles. Fully open your throat to engage the chest cavity for a blended voice effect. Articulate clearly and dynamically to convey Pinkerton's confidence and pride as an American Navy captain. (See Example 2)

(Example 2)

P. 8
 Af - fon - da l'an - co - ra al - la ven - tu - ra...
 Den An - ker wirft man aus nach Lust und Lau-ne...
 +Hr., Va. VI.
 Vc. *sentito*
 +Hr. +Kb. pizz.
 E. P. 12787

19
 (s'interrompe per offrire da bere a Sharpless)
 (unterbricht sich, um Sharpless zu trinken anzubieten)
 Milk-Funch, o Wis-ky?
 Mit Eis den Whis-ky?
 +Klar. 3 Hbl. 3 Klar. Hr.
 Bklar. Va. p
 Fg. Vc. p

"Affonda l'ancora alla ventura, finché una raffica scompigli nave e ormeggi, Alberatura"

They cast anchor at will until the storm capsizes his vessel along with its masts and gear. The phrase "Affonda l' ancora alla ventura" (riprendendo) demands that our emotional expression match the sincerity of the opening phrase. Finché una raffica scompiglia nave ormeggi" (Until a gust of wind capsizes his ship and anchors it). This phrase contains two connected phrases: "Finché una raffica" marks the first tie of the phrase and is the breath point of the entire phrase. The dynamics should be soft and continuous, building up energy for the second tied phrase. "Scompigli nave e ormeggi, Alberatura" is the second tied phrase. The word "scompigli na" should gradually strengthen as the pitch rises, depicting the ferocity of the storm at sea. The latter part, "ave ormeggi, Alberatura," should gradually slow down. Sing with a relaxed and natural state, reflecting Pinkerton's casual and optimistic tone as an American who is not afraid of difficulties. "Sentito" demands that the singer have a deep

understanding and emotional investment in this phrase, making the performance more expressive and moving. (See Example 3) (Example 3)

The musical score for Example 3 consists of three systems of music. The first system (measures 23-24) features a vocal line with lyrics in Italian and German, and a piano accompaniment. The second system (measures 25-26) continues the vocal line and piano accompaniment. The third system (measures 27-28) includes a tempo change from 'allargando' to 'a tempo' and features a vocal line with lyrics in Italian and German, and a piano accompaniment. The score includes various musical notations such as dynamics (p, f, p dolce, p crescendo poco a poco), articulation (accents), and performance instructions (sentito, allargando, a tempo). The lyrics are in Italian and German, with the German lyrics being a translation of the Italian ones.

23 *sentito* EH, Va. Af - fon - da l'an - co - ra al - la ven -
Den An - ker wirft man aus nach Lust und
Fg. *p dolce* *f* +Bklar.
Vc., Kb. pizz. Fg. +Vc. +Kb. pizz.

tu - ra fin - ch'è - na raf - fi - ca scom - pi - gli
Lau - ne, bis einst ein Hur - ri - kan in Fet - zen
Hbl. Hr. Str. *p crescendo poco a poco*

allargando a tempo
na - veor - meg - gi, al - be - ra - tu - ra. —
reißt das Schiff samt Ta - ke - la - ge. —
24 *sentito* Fl., Va. Fg. *p* +Bklar. Vc.

La vita ei non appaga se non fa suo tesor i fiori d 'ogni plaga, D' ogni bella gliamor. His life's joy lies in securing the finest wherever he goes, especially winning the hearts of beautiful women. La vita ei non appaga senon fa suo tesor. Performers should convey Pinkerton's free-spirited lifestyle through relaxed and enjoyable delivery, with a natural and flowing narrative. The phrase "I fiori d 'ogni plaga" and "d' ogni bella gliamor" requires a poco rall (slight tempo reduction), expressed with a more unrestrained tone to showcase Pinkerton's delight in past romantic experiences. (See Example 4)

(Example 4)

La vi-ta ei non ap - pa - ga se non fa suo te - sor i fio - ri d'o-gni
 Wër-wün-de das ris - kie - ren, bö - te nicht man-cher Strand so wun-der-sa-me

pla - ga, do-gni bel - la gla - mor. [21]
 Blu-men, die in Lie - be er - blühn.
 Sharpless

E un fa - ci - le van - ge - lo...
 Die-se Weis-heit ist ent-waff-nend...

Fl., Klar. a tempo
 Fg., Vl. I p

Vinto si tuffa, la sorte racciuffa. Il suo talento fa in ogni dove. Undaunted by failure, he keeps taking chances, with his talents proving effective everywhere. This line should maintain the straightforward, candid tone of the first verse of the aria, sung with a rich and powerful voice. It portrays Pinkerton's courageous and confident image as the naval captain. (See Example 5)

(Example 5)

Pinkerton
Linkerton
Tempo 1 *sostenendo*

25

Vin - to si tuf - fa, la sor - te rac - ciuf - fa. Il suo ta -
Beugt uns das Schick - sal, uns kann es nicht be - zwin - gen, uns schvemt die

Hbl.
Hr.
Str.

Str.

Hr.

Fg.
Kb.

len - to fa in o - gni do - ve. Co - sì mi spo - so al - l'u - so giap - po -
Wo - ge al - le - mal nach o - ben. So schließ die E - he ich nun auf ja -

+Ob., Klar.

+Bklar.

Ob., Klar.

rit. a tempo

Così mi sposo all'uso giapponese per novecentonovantanove anni.

Therefore, this Japanese-style wedding can last for 999 months (Salvo a prosciogliermi ogni mese), but the contract can be terminated at any time each month. This phrase requires a dotted notes rhythm with staccato feeling, and "Così mi sposo all'uso giapponese per nove" for a rapid, even sixteenth-note rhythm. The gradual slowing here (centonovanta and nove anni) creates a clear contrast effect. Pinkerton praised how the Japanese marriage system provides significant convenience in finding women, expressing this advantage with excitement and inner joy. The voice should transition smoothly from enthusiastic cheerfulness to natural relaxation. (See Example 6)

(Example 6)

Audio comparison

This aria was first performed in 1988 on Jose Carreras' album **The Puccini Album** recorded by Deutsche Grammophon. His rendition features a slightly slower tempo compared to other versions, with a flowing and free-flowing voice that is richly resonant and consistently unified. The singing carries a romantic and captivating tone, effectively portraying the heroic and confident image of Captain Pinkerton.

<https://youtu.be/1v6gjHZ1tt0?si=ENdFxTmdrniOYuWX>



In the 1974 opera film "Madama Butterfly" conducted by Herbert von Karajan with the Vienna Philharmonic Orchestra, performed by Placido Domingo and released by Deutsche Grammophon, this aria radiates from his suave smile. With a bright, powerful voice and aristocratic timbre, he masterfully portrays the courageous and bold Captain Pinkerton. When presenting photographs of women he has encountered, his heartfelt portrayal of the sentimental yet carefree Pinkerton leaves a lasting impression.

https://youtu.be/Df_t-KQcfQQ?si=0F_czTclqMRQctZP



3. In the 2009 recording by Warner Classics, conducted by Antonio Pappano with German tenor Jonas Kaufmann, this aria is performed with grandeur and passion. The voice delivers powerful and sustained resonance, vividly portraying the spirited and dynamic Captain Pinkerton. Compared to his previous two recordings, this rendition more fully captures Pinkerton's confident and resolute character.

https://youtu.be/qSvcLxDe_Yc?si=a4WqiDjgU2bMWJJW



Addio, fiorito asil.

Vocal analysis

This aria appears in the third act of the opera and is Pinkerton's most famous aria in the opera. It tells of how Pinkerton not only broke his promise to his Cio-Cio-San but also betrayed her undying love. His belated return, upon seeing the warm and loving home that Cio-Cio-San had carefully arranged, filled him with shame. He could not forgive his heinous

crime and no longer had the face to confront Cio-Cio-San, who had waited for him for three years. He chose to escape. Before leaving, he looked around the home where he had spent such happy times with Cio-Cio-San with great reluctance, his heart filled with intense condemnation and remorse. He sang, "Addio, fiorito asil."

The aria begins with a recitative: "Si, tutto in un istante io vedo il... fallo mio... e sento che di questo... tormento. Tregua mai non avrò... mai non avrò! No!" (See Example 1)

(Example 1)

Pinkerton
Linkerton
Allegro moderato
mf

P. 8 Si, tut - to in un i - stan - - - te io
Ja, erst in die - ser Stun - - - de er -

Sh.

cor. [228]
sich.

25 Allegro moderato
cantando

Fl., Ob.
Vc.

Bklar., Hr. (8va b.)
p

(Vl. II, Va. sim.)
Klar.

Pg., Kb.

E. P. 12787

ve - do il fal - lo mi - - o e
kenn' ich mein Ver - sa - - gen und

sen - to che di que - sto tor - men - - to
spü - re, daß fort - an mein Ge - wis - - sen

tre - gua mai non a - vrò, — mai non a - vrò! no! [228]
Ru - he nie fin - den kann, — nie fin - den kann! Nie!

Hbl.
Hr.
Str. *f*

A VI. I

+Pk.

+Fl. (col 8va)

f

vigoroso
Str.

Following the aria and the trio by Sharpless, Suzuki, and Pinkerton, Sharpless urges Suzuki to care for Cio-Cio-San and condemns Pinkerton's actions. Pinkerton's psychological transformation evolves from arrogance and overconfident to remorse and repentance, performed in Allegro Moderato (4/4 time signature/ F major). The music's broad yet steady character vividly portrays his military professionalism. Performers should emphasize the 4/4 time's dynamic contrasts, Using a strongly self condemning tone and progressively expressing the characteristics of Pinkerton style guilt and shame sentence by sentence. The subsequent aria in D-flat major carries a melancholic tone, transitioning rhythmically from 4/4 to 3/4 time. The lyrical melody progresses along graceful melodic lines, building momentum toward climax. The lyrics sing three times to the repeated focus of "Addio", divides the aria into three developmental stages.

The psychological progression of Pinkerton's emotional journey unfolds through three phases in the first part: resignation, anguish, and fond memories. In the phrase "Addio fiorito asil", the performance adopts a melancholic and somber tone marked by a weak opening measure. The accent should be placed on the d in the double consonant of "Addio" to emphasize the resigned sigh that anchors the entire phrase's emotional weight. The challenging high note a2-flat in "di letizia e damor" requires a speech-like delivery before ascending from softness to intensity. This crescendo with an assertive delivery vividly portrays Pinkerton's anguish confronting reality. (See Example 2)

(Example 2)

The musical score for Pinkerton's aria is presented in two systems. The first system begins with the vocal line for Pinkerton (dolcemente con rimpianto) and Linkerton (schmerzlich, mit dem Ausdruck des Bedauerns). The tempo is marked as 48. The vocal line includes the lyrics: "Ad - di - o fio - ri - to a - sil di le -", "Leb wohl, Blü - ten - pa - ra - dies, wo ich". The piano accompaniment features a Flute (Fl.), Horns and Strings (Hr., Str.), Clarinet (Klar.), and Bassoon (Fg., Kb., pizz.). The second system continues the vocal line with the lyrics: "- ti - zia e d'a - mor...", "Freu - de lie - bend fand!", and "Sem - pre il mi - te suo sem -", "Im - mer werd'ich nun vor mir". The piano accompaniment includes a Clarinet (Klar.), Horns and Strings (Hr., Str.), and Horns (Hbl., ten.). The score is marked with various dynamics and articulations, including *pp*, *p*, and *f*.

In the musical phrase "Sempre il suo sembiante con strazio atroce vedro", the intensified arrangement of triplets and dotted rhythms mirrors the lyrical meaning, depicting Pinkerton's descent into nostalgic reverie. The two triplet rhythms in this phrase require clear articulation with emotional contrast. The first triplet "Sempre il (unforgettable)" on strong beats should be sung with accentuated intensity, conveying the bittersweet tone of painful yet beautiful memories through slightly sorrowful delivery with subtle crying tones. The second triplet

"Con strazio a (innocent)" appearing on weak beats should be expressed with gentle emotion to reminisce about past beauty. This soft rendition reflects Pinkerton's immersion in fond memories. (See Example 3)

(Example 3)

The musical score for Example 3 consists of two systems. The first system features a vocal line (P.) and a piano accompaniment (P.). The vocal line has the lyrics: "- ti - zia e d'a - mor... Freu - de lie-bend fand! Sem-pre il mi - te suo sem- Im-mer verd'ich nun vor mir". The piano accompaniment includes parts for Horns (Hbl., Hr.), Strings (Str.), and Harp (Hf.). The second system continues the vocal line with the lyrics: "- bian - te con stra-zio a - tro - ce ve - drò. se - hen ihr sanf-tes Ant - litz im Schmerz." The piano accompaniment continues with parts for Horns (Hbl., Hr.), Strings (Str.), Harp (Hf.), and Keyboard (Kb. piz.). The score is marked with various dynamics and articulations, including accents, slurs, and triplets. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8.

E. P. 12787

The second verse captures Pinkerton's inner turmoil through the clues to the inner activities of the character are: confusion, conflict, and a desperate escape from reality. The musical interpretation demands a con slancio (vigorous) delivery with a *f* dynamic, accompanied by progressively intensifying instrumentation. Pinkerton delivers the theme "Addio fiorito asil" with heightened pitch and triplets that build emotional intensity. Pay attention to speed control during singing. Maintain steady breath control while delivering each word clearly to convey inner profound puzzled and helplessness. The line "Non reggo al tuo squallor" marks Pinkerton's descent into psychological conflict — a pivotal moment for cathartic expression. Here, balanced tempo contrasts with octave leaps create powerful resonance. Start with bass notes and ascend through octave leaps to the descending a2-flat

note. Crucially, the "u" in "tuo" must be pronounced firmly to ensure cohesive vocal delivery throughout the verse. (See Example 4)

(Example 4)

The musical score for Example 4 consists of two systems. The first system features a Soprano (P.) and Tenor (Sh.) vocal line with piano accompaniment. The Soprano part includes the lyrics "Ad - di - o fio - ri - to a -" and "Leb wohl, Blü - ten - pa - ra -". The Tenor part includes the lyrics "Ma or quel cor sin - ce - ro pre - sa - go è già..." and "Sie ahnt in ih - rem Her - zen ge - wiß es schon...". The piano accompaniment includes a "Sharpless" instruction. The second system continues the vocal lines with the Soprano singing "- sil... dies!" and "Non reg-go al tuo squal - Er - trag'den Jam-mer". The Tenor sings "dis - si... vi - ri - cor - da?.. e fui pro - fe - ta al-lor. [230]" and "warn - te Sie bei - zei - ten, ich hab's vor - aus - ge-sagt. Hbl., Hr., Vi.". The piano accompaniment includes a "con slancio" instruction and a "Klar., Hr., Vi. II, Vc." instruction.

ah non reggo al tuo squallor. Maintain strong vocal projection in this phrase. As it occurs during the tenor's passaggio between registers and follows a high note, precise breath control is essential — avoid excessive inhalation or air retention. Ensure clear articulation while avoiding overly forceful initial notes. Place accentuated tones on high notes and passaggio registers. (See Example 5)

(Example 5)

P. 8 - lor, ah! non reg - go al tuo squal - lor! Fug - go, fug - go, son rit.
 nicht, ich er - stick' in die - ser Luft! Muß ent - flie - hen, bin
 Hf., Va., Vc. f
 + Pos. dim. vi. Vc. + Hbl., Hr., Va. col canto
 + Kb. piaz.

P. 8 vill!
 feig!
 Sharpless
 Sh.
 28 sostenendo
 Hbl., Str. col 8va b.

"Fuggo, fuggo, son vill!" This line marks Pinkerton's decisive escape from his predicament. It articulates both his personal rationale and real-world actions. The vocal delivery requires tonal adjustments to follow the melodic progression, do the crescendo from the phrase beginning, with the opening "Fuggo" sung softly—echoing his guilty conscience and insecure state of mind.

The third section primarily depicts Pinkerton's inner struggle, with the character's psychological journey progressing through two phases: a sorrowful farewell and a heartless escape. Having made his final decision, Pinkerton delivers the poignant "Addio" (Farewell) with unwavering resolve. To build momentum for the subsequent high notes, the vocal delivery should avoid excessive intensity. The climactic phrase "non reggo al tuo squallor" (I cannot bear your anguish) serves as the emotional climax preceding the final crescendo. When performing this passage, gradual intensification is essential. For the final three beats of a-flat 2, control the vocal projection through diaphragmatic force while maintaining relaxed tongue placement and throat engagement. The posterior pharyngeal wall should be extended

to distribute vocal pressure at a higher register, creating space for the subsequent sharp second leap to b2-flat . The final exclamation "ah son vi! ah! son vil!" demands complete vocal exuberance, mobilizing full-body energy. This high note requires not only technical mastery but also emotional intensity to fully express the dramatic tension of the entire aria (see Example 6).

(Example 6)

The musical score for Example 6 consists of two systems. The first system features a vocal line (soprano) and a piano accompaniment. The vocal line begins with the word "vill!" (feig!) and continues with "Ad - di - o, non - reg - go al tuo squal - te" (Ja, flie - hen, ich - hal - te es hier nicht). The piano accompaniment includes a section marked "sostenendo" and "Sharpless" (Hbl., Str. col 8^{va} b.). The second system continues the vocal line with "An - Ja," and "lor, aus!" (ah! son vil, ah! son bin). The piano accompaniment includes a section marked "ff sempre cresc." and "Hbl., Hr. Hf., Va., Vc." (Fl., Vl. 2.). The score also includes a section marked "cresc." and "Bklar., Fg. Pos., Pk., Kb.".

System 1:

Vocal: *sostenendo*
 8 vill! Ad - di - o, non - reg - go al tuo squal -
 feig! Ja, flie - hen, ich - hal - te es hier nicht

Piano: *Sharpless*
 28 *sostenendo* An -
 Hbl., Str. col 8^{va} b. Ja,
 p *cresc.*
 Hf. 6
 Bklar., Fg. Pos., Pk., Kb.

System 2:

Vocal: - lor, aus! ah! son vil, ah! son bin
 Ja, bin feig, ja, bin

Piano: *ff sempre cresc.*
 Fl., Vl. 2.
 Hbl., Hr. Hf., Va., Vc.
 + Tp., Pos.
 Bklar., Fg. Pk., Str.

SHARPLESS

_da - te: il triste ve - ro da so - la apprende - rà.....

PINKERTON (dolcemente con rimpianto) $\text{♩} = 48$

Ad - di - o fiorito a - sil di le -

SHARPLESS

_da - te: il triste ve - ro da so - la apprende - rà.....

PINKERTON (dolcemente con rimpianto) $\text{♩} = 48$

Ad - di - o fiorito a - sil di le -

(Example 7): Prelude and opening

The opening directly continues from the previous phrase of Sharpless, with a striking modulation. The transition begins through a dominant chord in D-flat major, then shifts to the tonic chord, creating a sense of stability. The accompaniment here becomes soft (pp),

allowing the vocal delivery to remain calm and restrained. Notably, the dissonant notes in the opening "Addio" should be emphasized more prominently than usual, as this aria conveys not just a simple farewell but a profound sense of eternal parting. The first section emphasizes vocal coherence, requiring performers to maintain steady tempo, emotional restraint, and controlled dynamics, allowing the voice to flow naturally with the melody. The final phrase gradually fades out, concluding the first section. Additionally, the author suggests maintaining breath continuity in the second phrase "di letizia e d'amor," requiring only a brief separation of the connected notes

In the second part, the emotions change, and after the conversation with Sharpeless, the whole emotion bursts out here.

(Example 8)

The image shows a musical score for two vocal parts. The top part is for PINKERTON, marked with a 'Ped.' (pedal) symbol and a '*' (star) symbol. The bottom part is for SHARPLESS. Both parts are marked 'f' (forte). The lyrics are 'Non reggo al tuo squal - lor, - fe - ta allor'. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

(Example 9): Emotional shift

The phrase "con slancio" (with fervor) appears alongside F, accompanied by dense clusters of g consonants like "reggoal" and "fuggo". These g sounds require special emphasis, as they create a linguistic contrast with "con slancio" and F. Their clarity and prominence effectively accentuate the intense emotional intensity and passion during this section. Additionally, note the ritardando mark in the latter line, which highlights the word "sonvil" by elongating and breaking it into syllables. When performing, we should separate these three notes and emphasize them individually to showcase their distinct emotional hues.

INKERTON *rit.* *SOSTE* INKERTON *rit.* *SOSTE*
 fug - go,..... son..... vil! fug - go,..... son..... vil!
col canto *SOSTE* *p* *col canto* *SOSTE* *p*
 28 28

(Example) 10: The double consonant of the second part of the slow and gg

PINKERTON
 -di - o, non..... reg - go al tuo squal
 SHARPLESS
 An -
cres:.....
 PINKERTON
 -lor, ah!..... son vil, ah! son
 SHARPLESS
 - da - te, il tri - ste ve - ro appren - de - rà.

(Example 11): The ending sustained high notes continue

First, avoid excessive forte in the preceding phrase. We should return to the initial dynamics of the aria until reaching "al tuo," then gradually intensify the strength. Maintain a

closed vowel position at the a2-flat note while ensuring ample oral space—lower the tongue and keep the mouth upright and oval-shaped. When singing "ah!" preserve the previous a-flat2 oral posture, then lift the soft palate again to open the oral cavity upward and backward. Maintain this state until the entire aria concludes. Throughout these phrases and the aria as a whole, never neglect breath support. Particularly when ascending to b2-flat, utilize diaphragmatic power to provide sufficient energy for the breath, helping maintain oral structure. Deliver the final word "vil" decisively and forcefully to embody Pinkerton's military identity and his resolute determination to leave without mercy.

Audio comparison:

I have heard this aria performed by European singers in three periods. First, Franco Corelli (1921-2003) has a broad and transparent voice, powerful and brilliant high notes, great emotional fluctuations and full passion, which portrays the image of Pinkerton with external passion.

<https://youtu.be/upHf6-W5c-4?si=48voKs7tZf8deewc>



Plácido Domingo's singing emotion is more delicate, calm and contemplative in the front part, emotional explosion in the back part and finally reached the climax of emotion. The expression of emotional layers is more distinct, the timbre is gorgeous, solid and bright,

and the tone color of singing is richer, which accurately expresses Pinkerton's complex mood at this time.

<https://youtu.be/ySdwrEQLcSQ?si=6TjKhm6BU2texk1V>



The singing technique of Piotr Beczala is closer to the teaching singing technique, with a thick and powerful voice, extremely stable and unified, and emotional restraint and fluency, which is the model of modern performance.

https://youtu.be/fR6dUAFRn9A?si=HKWHEz7_ta3kdLnM



Hai ben ragione! Meglio non pensar!

Vocal analysis

This piece of work showcases the characters' personalities and profound inner monologues in the play. Luigi is a young porter who is full of yearning for love and a better life. The innocent and simple-hearted Luigi deeply loves the boss's wife. He has expressed in the lyrics that He doesn't want to share her love with others. He knows that with his identity and economic capacity, he cannot be with the boss's wife. Therefore, he is lonely and depressed.

This aria employs a continuous yet sometimes fragmented musical style, with a melodic style that features some impressionist music characteristics, enhancing the vivid and realistic tone expression. Through the close integration of music and drama, it sings out Luigi's

dissatisfaction with the life of the lower-class workers, conveying the sense of oppression, the passing of youth, and the helplessness towards reality. The prelude of the aria is a regular texture of parallel descending block chords with large dotted rhythms, bright and powerful, with a dynamic change from strong to weak. The music requires (*Allegro moderato con moto*) a moderately fast tempo, to be played at a moderate fast pace and with some added momentum on this basis, making the music more lively and energetic. This also sets the tone for the voice canto part. In 3/4 time, attention should be paid to the changes in strong and weak beats, emphasizing the contrast between the strong first beat of each measure and the other two weak beats, which can vividly present the singing tone and the meaning of the lyrics.

Hai ben ragione; meglionon pensare. You're right, it's better not to overthink. Piegarail capo ed incurvar la schiena. Bow your head and hunch your back.

If the first section is an anacrusis, the emphasis should be placed on the long note *e2*, *gio*. The same weak beat section, dotted note and half note strong beats also appear later. When singing, it is necessary to highlight the contrast of strong and weak beats to enhance the expression of the emotional tone of the phrase. This sentence is a descending phrase developed in semitones, and the music is more tonal. Therefore, when singing, pay attention to the contrast of the stressed and unstressed syllables, and sing with a strong sense of dissatisfaction and a tone of helplessness. When singing, it is necessary to strengthen the support of the diaphragm to make the voice have both a strong sense of movement and a full emotional expression. The ending word *schiena* (*Appena meno*) requires a certain deceleration to highlight Luigi's helplessness towards reality. (See Example 1)

(Example 1)

Allegro moderato con moto

VOICE
CANTO

f *p* *p* *calando*

Hai ben ra - gio ne; me - glio non pen - sa re, pie - ga - re il

Appena meno

ca - po ed in - cur - var la schie - na. Per

Appena meno

Per noi la vita non ha più valore. our lives hold no value; Ed ogni gioia si converta in pena every joy turns into pain. This phrase maintains relatively stable emotional tone compared to the previous one, with the dissatisfaction shifting more towards resignation. For the line "Per noi la vita non più vale," the accent should be placed on "noi" in the weak opening measure. Emphasizing strong-weak beat contrast here further enhances emotional impact and tonal expression. The second half intensifies with the phrase "Per noi la vita" (We live), singing in crescendo and its climax at "vita" (life) expressing Luigi's disillusionment. The descending "non ha piu valore" (no more value) conveys his self-deprecation, while the line "Ed ogni gioia si converta in pena" (Joy turns to pain) requires do rallentando and diminuendo. Sung with a sighing rhythm and relaxed phrasing, this passage captures Luigi's profound helplessness and despair. (See Example 2)

(Example 2)

Appena meno

ca - po ed in - cur - var la schie - na. Per

Appena meno

noi la vi - ta non ha più va - lo - re, ed

Cd Sheet Music (tm) -- Puccini -- Hai ben ragione from Il Tabarro

o - gni gio - ia si con-ver-te in pe - na.

I sacchi in groppa e giu la testa a terra!

When mentioning the bag, Luigi lowers his head again. This sentence is expressed with strong dissatisfaction, the voice should be powerful, the rhythm and emphasis should be prominent, especially when testa a terra slows down and expresses anger.(See Example 3)

(Example 3)

The musical score for Example 3 consists of two systems. The first system shows a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has the lyrics "I sac - chi in grop - pa e giù la te - sta a". The piano accompaniment features a series of chords and a melodic line in the bass. The second system is marked "Andante moderato (quasi lo stesso movimento)" and includes a vocal line with the lyrics "ter - ra!" and a piano accompaniment. The piano accompaniment includes a section marked "p cresc." and another marked "mf". The score is written in 9/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Se guardi in alto, bada alla frustara. If you lift your head, watch for the whip's strike . rhythm shifting to a 9/4 time signature with altered accents. Sing with rhythmic cadence, using vocal dynamics to fully express the musical pulse. Highlight key notes like guar, al, ba, la—these syllables 'accents should be emphasized. Combined with the overall range elevation, intense dissatisfaction and inner injustice find complete release in this line. The two Stata accents should convey exaggerated anger, vividly portraying Luigi's pent-up loneliness. "Il pane lo guadagni col sudore" (You earn your bread through sweat) requires (Un po sostenendo) phrasing. This demands slightly slower tempo and controlled volume during musical progression to create Luigi's self-loathing despair.(See Example 4)

(Example 4)

Se guar - di in al - to, ba - da al - la fru -

2

Cd Sheet Music (tm) -- Puccini -- Hai ben ragione from Il Tabarro

Un po' sostenendo

con amarezza

sta. ta.

Il pa - ne lo gua - da - gni col su -

Un po' sostenendo

ma espressivo

Emotionally (con amarezza) requires the expression of music with a sentimental mood.

E l' ora dell' amore va rubata! The time steals away the love, this phrase "E l'ora dell'amore" should gradually crescendo in intensity, reaching the peak at "amo", then gradually diminuendo and Rallentando at "re va rubata" to express Luigi's pain and hesitation towards such a clandestine romance. "Va rubata fra spasimi e paure" the short-lived joy is stolen between spasms and fears, the rhythm of this phrase changes to 3/2, note the change in the accent of the beat, "va rubata fra" is forte, "spasimi e pau" is piano, "re" is forte. Such a rhythm makes the emotional expression of the phrase more powerful, but the overall volume

of the phrase should not be too strong. It shows Luigi's compromise and struggle in this clandestine love. (See Example 5)

(Example 5)

The image displays a musical score for a vocal and piano duet. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 9/4. The score is divided into two systems. The first system contains the lyrics: ".do - re, — e l'o - ra del - l'a - mo - re va ru .". The second system contains the lyrics: ".ba - ta! — Va ru - ba - ta fra spa - si - mi e pa - u .". Musical markings include "poco rit." above the vocal line in both systems, "p" (piano) above the vocal line in the second system, "dim." (diminuendo) and "md." (mezzo-forte) in the piano part of the second system, and a "2" indicating a second ending in the vocal line of the second system. A double bar line with repeat dots is at the end of the second system. A small asterisk is placed above the vocal line between the two systems.

Che offuscano l'ebbrezza più divina. Covering the most sacred intoxication. (*poco rit.*), the word "divina" (divine) should be emphasized in both intensity and tone. As it symbolizes Luigi's love, the entire phrase should be sung in a more conversational and continuous manner, gradually *rallentando*, to express Luigi's longing and helplessness towards love. "Tutto è conteso, tutto è rapito" - all of our things have been stolen. "La giornata è già buia alla mattina!" - the day is already dark at dawn. The tempo for this line changes to 2/2, fully demonstrating the alternation of strong and weak beats. The musical requirement (*sostenendo*) is to fully sing out the duration of each note, and the speed (*cominciando a rallentare... rit.*) requires a gradual deceleration and slowing down. The singing feeling should be more stable

and powerful than the previous section, with a more solemn and heroic performance style. The singing state should also be more active, with the diaphragm's strength more actively promoting the change in emotions, transitioning from relaxation and despair to tension and excitement. The dynamics of both lines should gradually increase from soft to loud and then decrease from loud to soft, further highlighting the musical layers and laying the emotional groundwork and conserving energy for the high notes in the subsequent aria. (See Example 6)

(Example 6)

Example 6 shows a musical score for a vocal line and a piano accompaniment. The vocal line is in 2/2 time and features a melodic phrase with the lyrics: "re che of - fu - sca - no l'eb - bres - sa più di .". The piano accompaniment is in 2/2 time and includes a bass line with a triplet of eighth notes. Performance instructions include "poco rit." (poco ritardando) and "p." (piano).

Cd Sheet Music (tm) -- Puccini -- Hai ben ragione from Il Tabarro

This musical score is for the song "Hai ben ragione" from the opera "Il Tabarro" by Giacomo Puccini. It consists of three systems of vocal and piano parts. The vocal line is in 2/2 time and includes the lyrics: "vi - na. Tut - to e con - te - so, tut - to ci e ra. - pi - to: la gior - na - ta è già bu - ia al - la mat - ti - na!". The piano accompaniment is in 2/2 time and includes a bass line. Performance instructions include "Sostenendo" (sustained), "cominciando a rallentare....." (beginning to slow down), "rit." (ritardando), and "cresc." (crescendo).

Hai ben ragione; meglio non pensare

You're right. It's best not to overthink. These two lines are the same as the opening lyrics of the aria and reemphasize the central theme of the aria. They have a completely different mood from the first line. The music requires (crescendo) a melodic shape of ascending leaps of pure fourths, augmented fourths, and minor seconds. The appearance of dissonant intervals and the continuous repetition of the pitch at f#2 and g2 intensify the tension of the phrase, which can better express Luigi's long-suppressed emotions bursting out and being released. These two lines are the starting sentences of the high-pitched ending phrases, with a high range and strong tension. The singer must focus on the exertion of the diaphragm to drive the smooth flow of emotion and sound. The articulation points should be narrowed, the tongue surface lowered as much as possible, and the throat kept relatively relaxed to find the support of the back muscles, allowing the voice to reach a blend of head and chest tones. Sing with a bold and powerful voice. (See Example 7)

(Example 7)

Hai ben ra - gio - ne; me - glio non pen - sa - re.

Sostenendo... poco rall.

pie - ga - re il ca - po ed in - cur - var la schie - na!

Sostenendo... poco rall.

Piegare il capo ed incurvar la schiena! Bowing the head and bending the back is our fate. PIE is the highest note in this aria, b2-flat. The singer must complete the singing of this note in the vocal state of the first two lines, with a blend of head and chest tones and a brilliant, tense penetrating power. The key lies in the stability of the vocal placement, and the core is the push of the diaphragm and the support of the back muscles. Do not focus on the throat or the position of the high note. Distribute the power throughout the body to make the high note more pleasant, integrated and unified, without a jarring sensation, which is a complete and effective expression. Emphasize each note (sostenuto) in the entire phrase, making it resounding, and express the character's emotional release and venting after being oppressed and in pain with an exaggerated tone and the emotion of the high note.

Audio comparison:

In 1983, Italian Fiorentino, Bruno Bartoletti conducted Giuseppe Giacomini's performance of the aria from his opera **Il Tabarro**. The tenor delivered a powerful and resonant vocal interpretation, perfectly capturing the aria's visceral realism with its haunting horror. His penetrating delivery especially the final scream-like crescendo, created an unforgettable impact that left audiences deeply moved, their emotions lingering long after the music faded. This cathartic expression of righteous indignation became a lasting memory for all who experienced it. https://youtu.be/6ba-y7iw_LE?si=LKJv8nKnTFRtLxh2



2. The aria from the 2012 opera **IL Tabarro** (Recorded by the Royal Opera House, UK), performed by Latvian dramatic tenor Aleksandrs Antonenko, delivers a performance that matches the emotional impact of Giuseppe Giacomini's original interpretation. The tenor's nuanced phrasing and masterful control of emotional dynamics in this aria present exceptional

vocal artistry, making it an essential model for contemporary performers seeking to refine their craft.

<https://youtu.be/hReoaFpfOCw?si=w-ahce4HmsV5Qx0b>



3. In 1998, Spanish tenor Jaume Aragall performed this aria at the Recital Madrid in Spain, marking his first public performance of the piece. This version features accompaniment by piano, who provided valuable guidance to the myself during the recording process with piano accompaniment. His voice is clean and powerful, with a bright timbre that delivers fluid musicality and nuanced dynamic contrasts. This rendition stands as a classic and uniquely styled interpretation of the aria.

<https://youtu.be/51O3ioYpOQY?si=w0WBk9vfFZ51X9k1>



Tu, tu, tu... Io voglio la tua bocca

Vocal analysis

This aria is sung by Luigi after he kisses Giorgetta and passionately sings it when Luigi and Giorgetta make an appointment to meet in a hour.

When Giorgetta says she will raise the flame of love to summon him for a date, Luigi can't contain his inner passion and romantic desire. He sings "Io voglio la tua bocca, voglio le tue carezze!" (I want your lips, I want your kisses!) in 3/8 time signature at Sostenuto speed, maintaining consistency with Giorgetta's aria tempo and emotional coherence. While passionately and longing for her swapping spit to singing "Io voglio la tua bocca" at original

speed, he gradually slows down slightly to "voglio la tua ca" with poco rit and word rezza recover a tempo. These subtle tempo changes better convey Luigi's obsession with love and complex inner turmoil. (See Example 1)

(Example 1)

The musical score for Example 1 is written in 3/8 time and B-flat major. It features two vocal parts, Luigi and Giorgetta, and a piano accompaniment. The tempo is marked 'All. moderato' with a metronome marking of 152. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows Luigi's vocal line starting with 'mon - to!...' and the piano accompaniment. The second system shows Giorgetta's vocal line starting with 'Dunque anche tu lo' and Luigi's vocal line starting with 'boc - ca, vo - gli - o le tue ca - rez - ze!'. The piano accompaniment includes markings for 'p' (piano), 'appassionato', 'Sost.' (Sostenuto), 'poco rit.' (poco ritardando), 'dolce', and 'a Tempo'. The score is numbered 68 in the first system.

The phrase "Folle di gelosia! (Mad with jealousy)" requires rallentando speed. The syllables "Fol, ge, si, a" carry strong accents while maintaining fluidity in 3/8 time to express Luigi's intense possessive desire for Giorgetta. (See Example 2)

(Example 2)

GIORGETTA *rall:.....*
 sen - ti folle il de - si - de - rio!
 LUIGI
 Fol - le di ge - lo -
 69 *rall:.....*
cres.
 LUIGI *Andante mosso moderatamente* ♩: 116
con passione
 si - a! Vor - rei te - ner - ti stret - ta
Andante mosso moderatamente ♩: 116
p espressivo

The rhythm of the next section changes to 4/4. The tempo is Andante mosso moderatamente, indicating that the composer requires the singer to adjust their state according to the development of the music and emotions as well as the changes in the lyrics of the aria. It should be both smooth and flowing, and at times quick and lively. The singing mood is (con passione), so we must be fully familiar with the tone characteristics and emotional changes of each phrase of the aria. Each phrase should be sung with a distinct musical image to showcase Luigi's emotional traits at this moment. For the phrase "Vorrei tenerti stretta come una cosa mia!", the singing speed should be moderate and fluid, and the strong and weak beats of the

4/4 time signature should be accurately expressed: rei (forte), te (piano), nerti (mezzo forte), ta (piano), come (forte), una (piano). The triplet rhythm of "come una" should be sung smoothly, and the dotted rhythm should be sung with layers: co (forte), sa (piano), mi (forte), a (piano). The main emotion expressed in this phrase is Luigi's love for GIORGETTA, and it should be sung passionately and melodically. (See Example 3)

(Example 3)

The musical score for Example 3 is presented in three systems. The first system shows the vocal line for LUIGI, starting with the tempo marking 'Andante mosso moderatamente' and a metronome marking of 116. The lyrics are 'si - a! Vor - rei te - ner - ti stret - ta'. The second system shows the piano accompaniment, marked 'p espressivo', with a 7-measure rest in the left hand. The third system shows the vocal line continuing with the lyrics 'come u - na co - sa mi - a! Vor - rei non più sof -'. The piano accompaniment continues with a complex rhythmic pattern.

The phrase "Vorrei non piu soffrir, non piu soffrir che un altro ti toccasse (I don't want others to touch you)" At the beginning of this musical phrase Vorrei non piu is a minor sixth interval transition to a2-flat . At this note, the word "non and piu" convert pronunciation with an extended duration and gradually softened phrasing. The high-pitched phrase demands an

intensely vocal delivery supported by powerful diaphragm and back muscle engagement to achieve dramatic penetration. The descending "soffrir, non piu soffrir che un altro ti toccasse" melody adopts conversational intensity, infused with fiery determination. Through accent marks, altered notes, appoggiaturas, and dotted rhythms, the phrasing gains vivid chromatic richness. While tempo should accelerate contextually, maintaining the same vocal drive as the opening section requires coordinated diaphragmatic support and relaxed throat placement. (See Example 4)

(Example 4)

Musical score for Luigi from Puccini's *Il tabarro*, measures 78-82. The vocal line (treble clef) starts with a triplet of eighth notes on "come una cosa mi sa!". The piano accompaniment (bass and treble clefs) features a descending chromatic line in the bass and a more active treble line with chords and single notes. The key signature has two flats (B-flat and E-flat).

78

Puccini: *Il tabarro*

Continuation of the musical score for Luigi from Puccini's *Il tabarro*, measures 83-87. The vocal line continues with "soffrir, non piu soffrir che un altro ti tocasse, e, per sot-". The piano accompaniment includes a piano (*p*) dynamic marking and a "cantando" instruction. The bass line has a sixteenth-note figure, and the treble line has a sixteenth-note figure. The key signature changes to one flat (B-flat) at the end of the system.

The line "E, per sottrarre a tutti il corpo tuo divino, non permettere altri a vedere la tua bella corpo" (I'll take your divine form away from all eyes, denying others your beautiful body) similarly conveys defiant fury. Though emotionally charged, this section demands clear articulation — particularly the final "l" and "r" sounds. The musical requirement of

"sostenendo" (sustained articulation) with accent marks on "tutti il corpo tuo di" necessitates precise pronunciation of every syllable. Both lines express Luigi's unyielding refusal to tolerate such disrespect.(See Example 5)

(Example 5)

LUIGI

cantando

p

con calore

LUIGI

sostenendo

sostenendo

cres.

Others sharing the same lover's pain reflects his desire to monopolize Giorgetta's inner emotional release, showcasing Luigi's masculine dominance. The key to performing this line lies in vocal style and dramatic delivery. I swear to you, I swear, I pledge to you, I swear

Non tremo a vibrare il coltello I will not hesitate to swing the knife

E con gocce di sangue,Fabbricarti un gioiello!With drops of blood, craft a jewel! This aria's emotional climax features sustained descending pitches from a2-flat to b2-flat, demanding exceptional vocal mastery. The singer must maintain precise pitch control and articulate lyrics with clarity in high registers while conveying intense dramatic tension without vocal strain. This requires coordinated effort: relaxed throat muscles, downward tongue placement, and synchronized back and diaphragm support to ensure sustained

resonance. Through controlled breath control and rhythmic phrasing, each musical phrase builds momentum with focused articulation and heightened emotional intensity. The final phrase "Fabbricartun gioiello" (in forte crescendo) demands gradual rallentando and crescendo, elevating Luigi's passionate declaration of love to its most intense expression.

Audio comparison

In 1981, Vasile Moldoveanu delivered the opening aria of the opera **IL Tabarro** at the Metropolitan Opera House. His electrifying performance with Renata Scotto, the Italian soprano, elevated the opera to new heights. Through their clandestine relationship filled with fear and anguish, the duo's meeting ultimately unleashed LUIGI's primal possessiveness and masculine intensity. Moldoveanu's nuanced delivery mirrored this emotional arc—his voice crescendoed with intensity as he brandished a dagger, his eyes blazing with fury. The resounding brilliance of his vocal projection created an unforgettable visual spectacle and auditory impact for the audience.

<https://youtu.be/prv4ZIRQu6I?si=Uoa5p62UgNIg-BVv>



In 1978, Placido Domingo delivered a profoundly moving and powerful performance of the aria from the Spanish opera **Il Tabarro** during his Madrid concert. At just 37 years old—marking the pinnacle of his singing career—Domingo brought the entire piece to life with emotional intensity. His voice flowed seamlessly through the work, demonstrating extraordinary control and effortless mastery that transcended vocal limits, achieving a state of complete artistic immersion where emotion flowed naturally beyond vocal boundaries.

<https://youtu.be/rLss8WH-bYA?si=5CqGMf36Kay4N79D>



3. In the 2009 Puccini album recording by tenor Fabio Armiliato, this aria is performed with exceptional precision. His voice remains crystal clear and focused, delivering lyrics with remarkable clarity. The performance demonstrates meticulous attention to detail, featuring carefully crafted phrasing in every phrase. The text's accents and intonation are meticulously refined, while the high register maintains precise positioning and articulate projection. The vocal dynamics are perfectly balanced, making this recording an invaluable reference for myself seeking to emulate Armiliato's artistry.

<https://youtu.be/eckfk5eq6wM?si=SUCSQhhBL17s3prI>



Non piangere Liu

Vocal analysis

Singing Analysis

Compared to Liu's selfless and inclusive love for Prince Kalaf, Prince Kalaf's love for Princess Turandot is clearly selfish. Every line of his aria is like a sharp blade, piercing Liu's heart! "Signore, ascolta" and "Non piangere Liu" are more like a question and an answer, both expressing their true thoughts and hoping the other will accept their suggestions. Liu is concerned about the overall situation and doesn't want the prince to sacrifice himself in vain. While Prince Kalaf is infatuated with Princess Turandot at first sight and is willing to risk his life for love. This is the conflict that emerges in the first act of the opera. Puccini uses Chinese and Eastern musical elements to depict a wise, conflicted yet determined Tartar prince. This piece has a distinct melodic line, frequently uses triplets, and has a unique rhythm. The emotions are delicate, vividly portraying the inner image of a prince who is determined to participate in the riddle game but is also worried about his elderly father.

The aria is in E-flat minor, with a tempo marking of (*lento sostenuto*) sustained slow tempo, in 2/2 and 3/2 time signatures. The musical style is smooth and flowing, melodious yet sorrowful. The entire piece has a complex and diverse rhythm, effectively advancing the plot and expressing the characters' emotions. When singing, the rhythm should not be freely altered but strictly followed as indicated in the score, with precise control. The aria is divided into two parts. The first part is Prince Kalaf's request to Liu to take care of his elderly father, Timur.

"Non piangere, Liu, se in un lontano giorno io t'ho sorriso" (Don't cry, Liu, I smiled at you once long ago). The singer should sing this line with the force as if speaking to a servant, at a Music intensity of P. When singing with the triplet rhythm, it is important to maintain clear articulation while keeping the words connected, with even and flowing breath to express it affectionately (see example 1).

(Example 1)

118

THE PRINCE (approaching Liù, much moved)
IL PRINCIPE (*avvicinandosi a Liù con commozione*)

Oh! weep no more, Liù!
Non pian - ge-re, Liù!

43 a tempo rall. And.^{te} lento sostenuto $\text{♩} = 40$

THE PRINCE
IL PRINCIPE

Thou say'st, once long a - go, I smil'd up -
Se in un lonta-no gior - no io t'ho sor -

THE PRINCE
IL PRINCIPE

- on thee, then for that
- ri so, per quel sor -

per quel sorriso, dolce mia fanciulla, m'ascolta: dear girl you to heed my counsel) —

This phrase serves as Prince Kalaf's prelude to his request to Liu, requiring a slightly stronger vocal projection and more focused emotional delivery. Per quel sorriso (For that smile) — The phrase demands appropriate intensity to convey Kalaf's earnest appeal. dolce mia — Perform this phrase with *ritardando* (slowing tempo) to reflect the prince's tender nature. fanciulla, m

'ascolta ta : Maintain original tempo for this half-phrase. Kalaf's solemn plea after expressing tenderness should be delivered with resolute conviction. (See Example 2)

(Example 2)

119

THE PRINCE
IL PRINCIPE

smile, ——— Thou, bravehearted maid — en, must
- ri - so, ——— dol - ce mia fan - ciul - la, m'a -

rit.

ritard. col canto a tempo

THE PRINCE
IL PRINCIPE

heed me: ——— Thy nob - le
- scol - ta: ——— Il tuo Si -

Il tuo signore, sara domani, forse solo al mondo — (Please care for the old master, who is destitute and without support in this world) — This line forms the core of Kalaf's request to Liu. The emotional expression should intensify with anxious modulation, capturing his inner anguish and conflicted feelings when recalling his blind father. (See Example 3)

(Example 3)

THE PRINCE
IL PRINCIPE

mast - er, per - haps to - mor - row,
- gno - re sa - rà do - ma - ni,

pp p

Red. * Red. * Red. *

121329

120

THE PRINCE
IL PRINCIPE

will be left unprot - ect - ed... Thou must not
for - se so - lo al mon - do... Non lo la -

p mf

Red. * Red. *

Non lo lasciare, portalo via con te! (Please don't abandon him forever!) The phrase "Non lo lasciare" (Don't leave him) represents Prince Kalaf's deepest concern before answering. As the pitch rises, this line should build in crescendo with a firm tone, while "portalo via con te" (Take him away) should gradually soften to convey tenderness, reflecting the prince's trust and reliance on Liu. (See Example 4)

(Example 4)

THE PRINCE
IL PRINCIPE

leave him, Take him a - way with
- scia - re, por - ta - lo via con

p *mf*

LIÙ

THE PRINCE We shall die on the count - ry-side in
IL PRINCIPE Noi mor - rem sul - la stra - da del - l'e -

thee!
te!

44

Dellesilio, addolci scialui le strade! Questo questo!, (showing extra care and worry during his exile). The performance of this half-line in "Dellesilio, addolci scialui le strade" conveys a sense of melancholy and helplessness, revealing Prince Kalaf's complex inner world at this moment (see Example 5).

(Example 5)

IL PRINCIPE

Stay be -
Del - l'e -

TIMUR

We shall die!
Noi mor - rem!

p

Red. *

THE PRINCE
IL PRINCIPE

-side him and smooth the path of his ex - ile!
- si - lio ad - dol - ci - sci a lui le stra - de!

Red.

Questo questo, requires a crescendo with sincere expression, seamlessly transitioning into the second musical phrase without breath pause. The second part depicts Prince Kalaf's inner turmoil: his resolute pursuit of Princess Turandot while grappling with complex emotions—both steadfast determination to pursue her and lingering nostalgia for his aging father and Liu (see Example 6).

(Example 6)

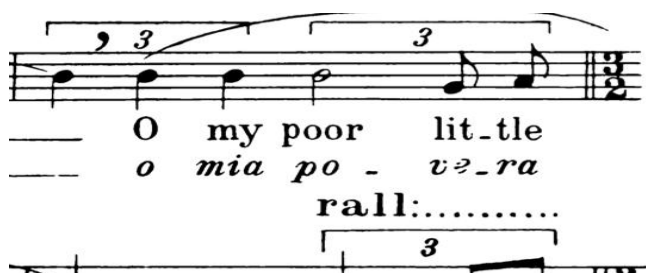
THE PRINCE
IL PRINCIPE

Hear me... hear me, —
Que - sto... que - sto, —

[45]

O mia povera Liu, al tuo piccolo cuore, che non cade (Ah, my poor Liu, do not reject my plea) — chiede colui, che non sorride piu che non sorride piu! (I have endured endless suffering and torment; I can no longer force a smile, I can no longer force a smile!). O mia povera Liu, al tuo piccolo cuore, this musical phrase introduces a rall (slowing down) and sostenendo (sustained) at the breathing point. This represents Prince Kalaf's final appeal to Liu, delivered with a calm and tender tone that conveys his heartfelt lament. The phrase "che non cade" serves as a transitional passage expressing Prince Kalaf's inner turmoil. Emphasis should be placed on enriching each note's duration and articulation, building momentum for the climactic section to follow (see Example 7).

(Example 7)



122
THE PRINCE
IL PRINCIPE

The Prince's part is in 3/2 time. The vocal line consists of a half note, followed by a triplet of eighth notes, and then a half note. The lyrics are "Liu, thy heart cannot re-fuse him who im -" and "Liu, al tuo picco.lo cuo - re che non". Below the vocal line, the piano accompaniment features a triplet of eighth notes. The tempo marking "Sostenendo" is placed between the vocal and piano lines. The piano part includes a "Red." marking and a "*" symbol.

chiede colui, che non sorride piu che non sorride piu! This is the climax of the entire song. Prince Kalaf's inner turmoil like a volcano. The final musical line is elongated, where expressive power and vocal intensity create dramatic resonance. Opening with the f2 register

that marks the tenor's passaggio, the subsequent high-range sections demand exceptional breath control and vocal projection. Avoid overwhelming the voice initially; instead, build momentum gradually while maintaining unified tone and focused resonance. Approach the consecutive high notes with relaxed composure — ensuring crisp articulation and vowel continuity to support soaring tones. Immersing ourselves in the character's resolve, we must channel emotional depth into portraying Prince Kalaf's unwavering pursuit of Turandot (see Example 8).

(Example 8)

THE PRINCE
IL PRINCIPE

plores thee, Can not re -
ca - - - de chie - de co -

molto espressivo

THE PRINCE
IL PRINCIPE

-fuse him who ne'er will
- lu - i che non sor -

cresc:.....

THE PRINCE
IL PRINCIPE

123

smile a - gain... who ne'er will
- ri - de più... che non sor -

And. *m.d.* *f* *m.s.* *

THE PRINCE
IL PRINCIPE

smile again!
- ri - de più!

3 *3* *3* *3* *3*

Singing analysis:

Italian opera legend Franco Corelli has made another cinematic appearance in a TV adaptation produced by Italian broadcaster RAI, portraying his iconic role as Kalaf the Prince in "Turandot". Through his signature wailing technique, the prince's melancholic lament for his uncertain future and destiny intertwines tender affection for Liu'. The climactic moment arrives when Corelli delivers the poignant line: "That smileless one begs you, that smileless one (*chiede colui che non sorride piu, che non sorride piu!*)", with a vocal transformation that masterfully captures the prince's existential dilemma. Though the singer's face remains expressionless, the emotional depth resonates profoundly. This rare archival recording of "Turandot" showcases the older generation artist Corelli's authentic acting artistry, natural

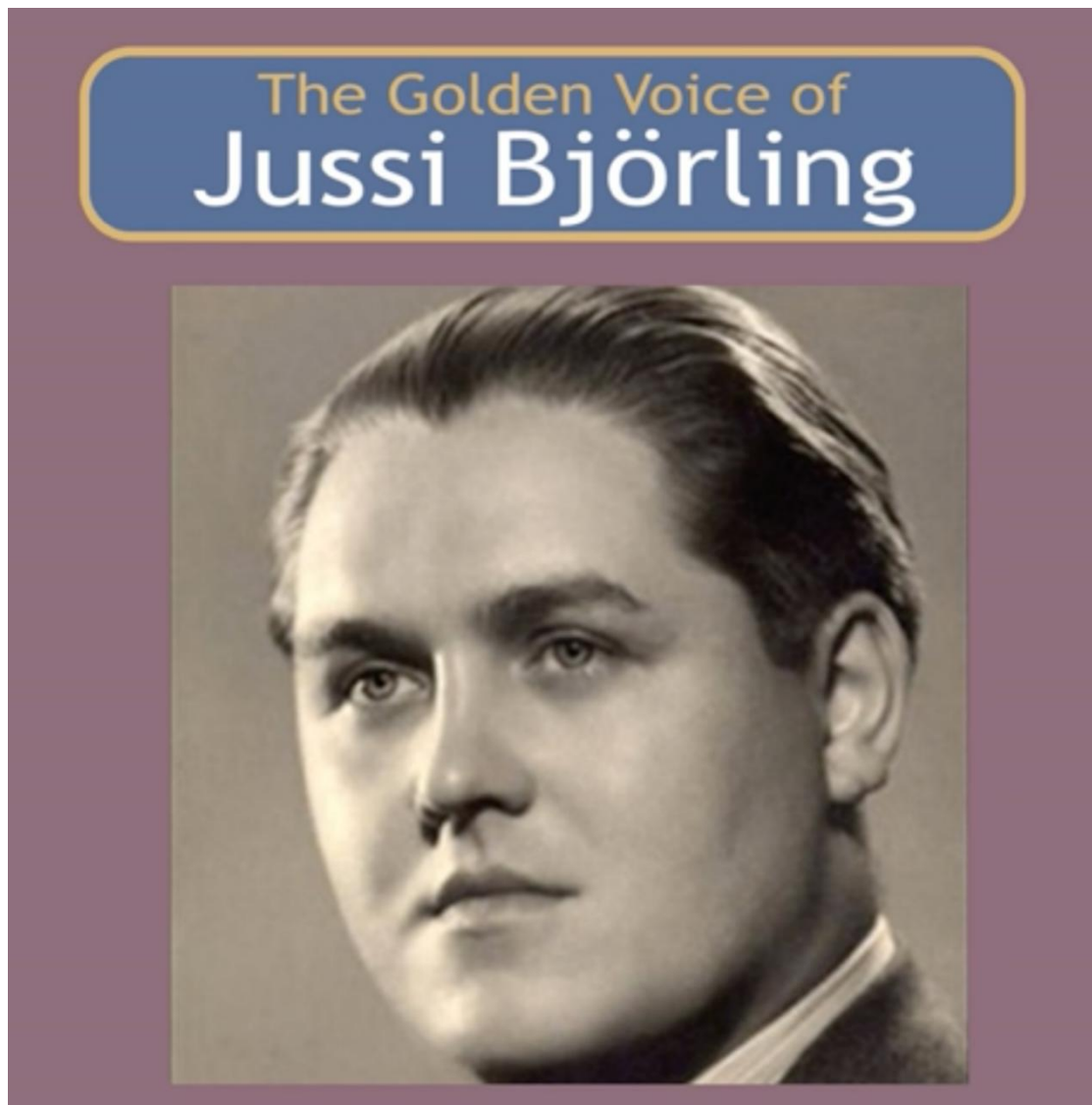
vocal mastery, and profound understanding of character portrayal.

<https://www.youtube.com/watch?v=w0UyLhRjjPc>



We have already introduced many aspects of Master Jussi Björling, and one of the highlights of this recording of "Turandot" is the collaboration between two heavyweight Swedish vocalists. Master Jussi Björling's performance in this recording can only be described as astonishing. Sadly, just two years after completing this recording, on September 9, 1960, Master Jussi Björling passed away in Stockholm at the age of 49. Thus, this version of "Turandot" became his swan song! In the aria "Non piangere Liu," Jussi Björling supported his rich, bright, sweet, and gentle voice with steady breath control, while using profound artistic conception to convey the character's tender affection for Liu and his concern for his own fate... When expressing his utmost tenderness towards Liu, Jussi Björling narrated with a slow, lingering rhythm and restrained emotions. However, when portraying his determination to pursue the cold princess at any cost and bidding farewell to Liu with comforting words, his voice gradually shifted to a firm yet sorrowful emotional climax—a

brilliant artistic interpretation of this aria! This recording stands as a classic model for us to learn from and emulate.<https://www.youtube.com/watch?v=pu5pZa58h6w>



Nessun Dorma

Vocal analysis

This aria is sung by Prince Kalaf at the beginning of Act III of the opera. The whole piece is full of emotion and passion. The following is an analysis of the singing technique and emotional treatment of this aria.

In the initial "Nessun Dorma" two times repetition, each time requires different intensity, color and timbre. Kalaf mentally prepared for this. The author believes that when singing, the position should be raised and the voice should be gently pushed out, rather than being too full at the beginning, leaving space for emotional progression. (See Example 1)

(Example 1)

The musical score for the beginning of "Nessun Dorma" is shown. It is in 4/4 time and D major. The vocal line is marked "Andante sostenuto p" and the piano accompaniment is marked "Andante sostenuto pp". The lyrics are "Nessun dor - ma!... nes_sun dor - ma!...". The piano part features a repeating bass line with a "Pw." marking and asterisks indicating specific notes.

Tu pure, o principessa (you are the same, oh princess) carries a call imbued with reverence and emotion. The phrase "Nella tua fredda stanza In your cold chamber" creates an atmosphere of a "cold palace," subtly establishing the dramatic space throughout the piece. Employing legato singing technique with steady breath control, the melodic lines maintain coherence. The two "d" s in "cold" should be lightly tapped to emphasize its icy texture. (See Example 2)

(Example 2)

Tu pure, o Prin-ci-pes - sa, nel-la tua fred-da stan - za guar - di le

pp staccate

Rit.

"Ma il mio mistero è chiuso in me" (My mystery is sealed within) features introspective intensity with restrained timbre, embodying Kalaf's serene guardianship of secrets. The powerful phrase "Il nome mio nessun saprà!" (No one will know my name!) builds tension through stark contrast with preceding verses, delivered with resolute breath control: "No, no, sulla tua bocca lo diro" (No, no, I'll whisper it on your lips) carries a flirtatious blend of defiance and romantic allure. Quando la luce splanderà! (When dawn breaks) Kalaf remains convinced of his triumph. No one will ever know his name. (See Example 3)

(Example 3)

Ma il mio mi-stero è chiuso in me, il no-me mio nessun sa-prà! No, no, sulla tua boc-ca lo di-rò, quan-do la lu-ce splen-de-rà! Ed il mio ba-cio scio-glierà il si-

a tempo

p ben cantato

Rit.

Ed il mi bacio scioglierà il silenzio, che ti fa mia! (break your silence with my kiss and marry you) This phrase of the song is a turning point in Prince Kalaf's unwavering determination to win. When singing it, one should demonstrate greater coherence and a dynamic range of soft to strong and back to soft. Reach the peak intensity on the note F sharp, and then "Che ti fa mia" represents his vision of a bright future. The tone should convey inner joy.

Dilegua, o notte! Tramontate, stelle!, tramontate, stelle! All'aba (stars hide quickly and wait until dawn rises) This musical phrase represents Prince Kalaf's yearning for love and his determination for victory. It is marked with ties, so when singing, the tone should be sweet and passionate, without being too forceful and straying from the theme of love. The singing state should be positive and excited, with the diaphragm expanded to provide strong support for the singing breath. The voice should avoid being overly shouted or tense. (See Example 4)

(Example 4)

Musical score for a vocal and piano piece. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has two staves: a vocal line and a piano accompaniment. The vocal line starts with a rest, then sings "rà!". The piano accompaniment features a flowing eighth-note melody. The second system continues the vocal line with "Ed il mio ba_cio scio.glierà il si -" and the piano accompaniment. The third system shows the vocal line singing "len - zio che ti fa mi - a!" and the piano accompaniment. The fourth system shows the vocal line singing "Di - legua, o" and the piano accompaniment. The score includes dynamic markings such as "p" (piano) and "ppp" (pianissimo). The piece concludes with a final cadence. The number "120205" is printed below the piano part of the third system.

Vincero! Vincero! Vincero! (I shall triumph!) This triumphant cadence not only concludes the piece but also serves as a defiant cry to destiny and a moment of self-realization for the lone warrior. The resounding b2 must be delivered three times with ironclad intensity, requiring three distinct emotional phases (hope → declaration → battle cry) to build momentum. (See Example 5)

(Example 5)

not - tel.. tra - mon - ta - te, stel - le! tra - mon - ta - te, stel - le! Al l'al - ba vin - ce -

poco rit. poco rit.

cresc. molto *poco allarg.*

- rò! Vin - ce - rò! Vin - ce - rò!

cresc. molto *poco allarg.* *a tempo* *affrett.* *rall.*

a tempo *affrett.* *rit.* *a tempo*

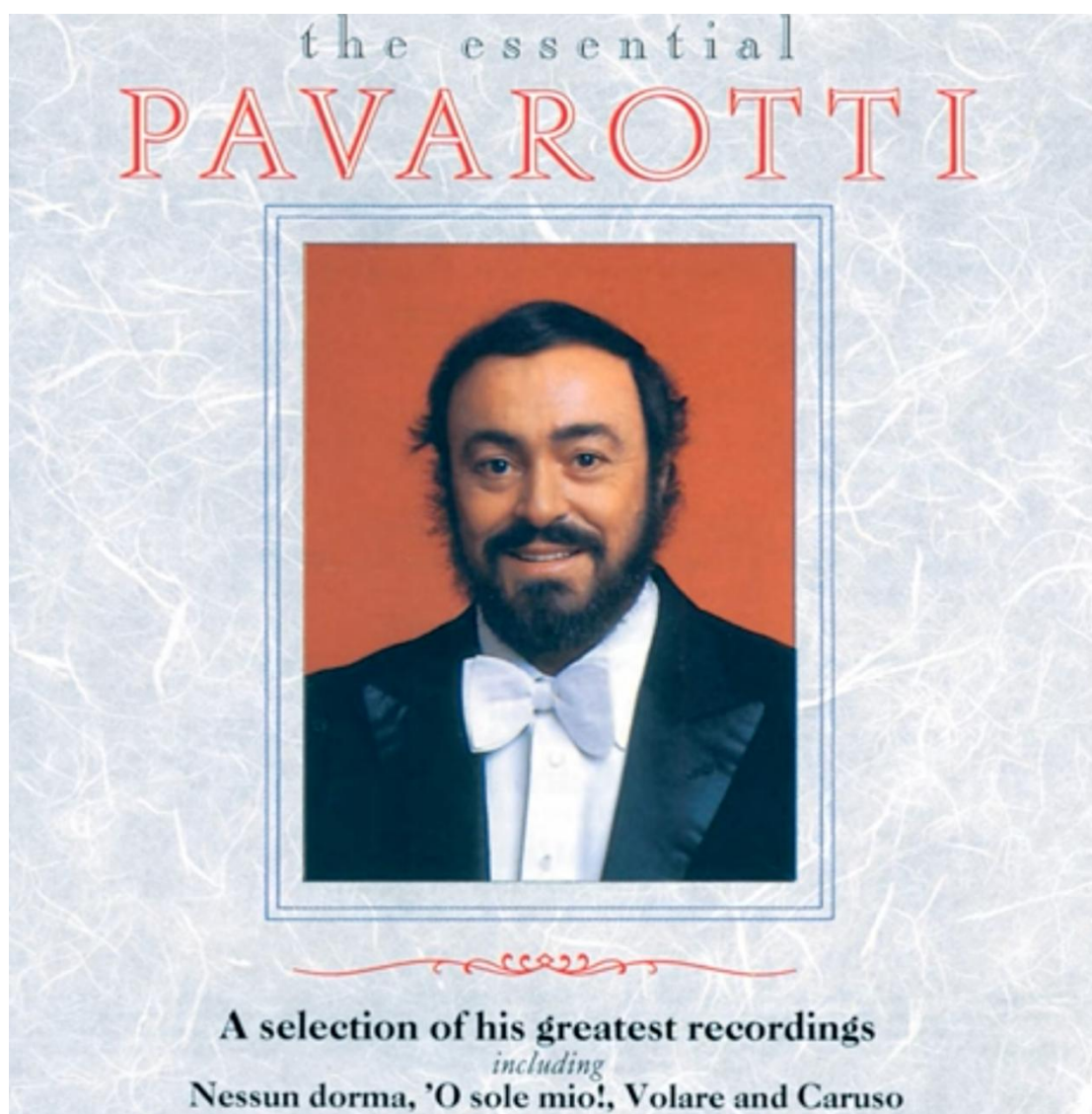
ff *8^a bassa.....!*

120205

Audio comparison

In "Nessun Dorma," Pavarotti delivered an impassioned and stirring aria that radiated the aura of a courageous, bold, and masculine hero! Moreover, he showcased his signature vocal technique—— maintaining a prolonged, resolute hold at the highest notes—— a feat entirely powered by the formidable breath support inherent in his towering physique. Otherwise, no performer could have sustained such intensity! The 1970s marked the ascendancy of Pavarotti, and among his recorded operatic performances, this recording of Turandot stands as one of the most brilliant and accomplished interpretations ever achieved!

<https://www.youtube.com/watch?v=1so8si-8oxw>



With crystal-clear diction, precise pronunciation, deep breath control, and powerful vocal projection, Jose Carreras delivered a lyrical tenor rendition of Puccini iconic aria "Nessun Dorma" (No One Sleeps Tonight) as a dramatic tenor. While he couldn't match Pavarotti's effortless mastery of sustained high notes, Carreras' unwavering commitment to emotional expression transformed the audience's focus from the performer to the opera character. The crowd shifted their attention from anticipating soaring pitches to empathizing with the character's evolving journey. This is precisely what makes Carreras a world-class vocalist unique glamour! <https://www.youtube.com/watch?v=kXZn2CXcGZE>



Summary and conclusion

This doctoral dissertation focuses on analyzing selected tenor arias from Giacomo Puccini's operas, with particular attention to his lesser-known tenor arias. It aims to fill the academic gap regarding the evolution of role development and vocal techniques in the composer's oeuvre. The core objective is to explore the transformation of tenor roles within Puccini's compositional style, and to apply the acquired knowledge to practical vocal pedagogy.

Key research results

1. In-depth Analysis of Uncommon Tenor Arias: The study examines tenor arias from eight operas including "Le villi," "Edgar," and "Il Tabarro." While some works are overshadowed by popular arias like "Che gelida manina" or "E lucevan le stelle," the analysis reveals that Puccini maintained his signature style in these pieces: blending realism with romantic lyric, employing harmonies skillfully, and delivering profound psychological depth to characters.
2. The Evolution of Tenor Roles: Research reveals that Puccini's tenor characters have evolved from Romantic archetypes (such as Robert in "Le villi") into more emotionally nuanced figures (like Kalaf in "Turandot"). In arias like "Nessun Dorma" and "Non piangere Liu" vocal techniques not only serve melodic expression but also reflect the characters' inner conflicts.
3. Technological Innovation: Research confirms that while inheriting the Italian verismo opera tradition, Puccini innovated in aria structure by combining recitatives with lyrical melodies (as seen in **Manon Lescaut**) and employing leitmotiv. Full Score analysis further reveals the crucial role of dynamic contrasts and orchestral coloration in constructing emotional tension.
4. Practical Insights: Through studying and recording arias (such as "Non piangere Liu" from *Turandot*), researchers have compiled specific recommendations for singers, including breath control, phrasing techniques, and text interpretation. The study demonstrates that exploring

obscure arias can enhance vocal technique and flexibility particularly crucial for vocal students.

Theoretical and practical significance

- **Theoretical Perspective:** This study expands our understanding of Italian opera's evolution from the late 19th to early 20th century, highlighting Puccini's pivotal role as a bridge between tradition and innovation. Comparative analysis of arias reveals that even in lesser-known works, Puccini persistently pursued formal innovations, offering fresh perspectives on his creative legacy.
- **Practical Application:** The collected audio recordings and score analysis materials can serve as valuable tools for vocal instruction. Interpretive suggestions for roles such as Des Grieux in "Manon Lescaut" or Luigi in "The Il Tabarro" provide crucial references for vocal pedagogy methodologies, particularly in China's music education landscape where Italian opera is gaining increasing recognition.

Limitations: The study focuses on tenor arias and does not fully explore the interaction between them and other vocal parts. In addition, limited recording resources of unpopular operas (such as "Le Villi") affect the breadth of comparative analysis.

sum up

This study demonstrates that Puccini's compositions serve as an inexhaustible source of inspiration for both researchers and practitioners. Analysis of his tenor arias not only reveals new dimensions of the composer's genius but also highlights the universal appeal of his music——, which continues to resonate with contemporary audiences. By integrating theoretical research with performance practices, this paper represents a significant step toward comprehensively understanding Italy's opera heritage and its application in global vocal education.

Reference documentation

1. Adami Giuseppe , *Il romanzo della vita di Giacomo Puccini*, 1942
2. Adami, Giuseppe. *Puccini: Lettere*. Milan: Mondadori, 1931
3. Anon. (17 December 1908). *Le Villi performance record*. Metropolitan Opera. Retrieved 16 November 2008
4. Anon. (n.d.). *Le Villi (curiosita)* (in Italian). Comitato Nazionale Celebrazioni Pucciniane. Archived from the original on 2011-07-22. Retrieved 16 November 2008
5. Anon. (n.d.b). *Le Villi* (in German). Vienna State Opera. Retrieved 16 November 2008
6. Baragwanath Nicholas J. , *Italian Tradition and Puccini: Compositional Theory and Practice* (Indiana University Press, 2011
7. Bianchi Michele , *La poetica di Giacomo Puccini. Sull'arte e nell'arte di un drammaturgo*, Edizioni ETS, 2001, ISBN 88-467-0379-0.
8. Budden Julian , *Puccini, traduzione di Gabriella Biagi Ravenni*, Roma, Carocci Editore, 2005, ISBN 88-430-3522-3.
9. Burke-Gaffney, Brian, *Starcrossed: A Biography of Madame Butterfly*, EastBridge, 2004 ISBN 1-891936-48-4.
10. Burton Deborah , *Recondite Harmony: The Operas of Puccini*, 2002
11. Carner Mosco , *Puccini: A Critical Biography*, 1958
12. Dieter Sxchickling, *Giacomo Puccini. La vita e l'arte*, Pisa, Felici Editore, 2008, ISBN 978-88-6019-219-6.
13. Dotto Gabriele , *Puccini: The Early Operas*, 1999
14. Dotto Gabriele , *Puccini's First Opera: A Study of Manuscript Sources*, 1992
15. Dotto Gabriele , *Puccini: The Early Operas*, 1999
16. Fraccaroli Arnaldo , *Giacomo Puccini in casa e nel teatro*, Milano, Società Editrice La Grande Attualità, 1911
17. Fraccaroli Arnaldo xFraccaroli, *La vita di Giacomo Puccini*, Milano, G. Ricordi & C.,

- 1925, ISBN 2-560-01919-1-109.
18. *Franco Alfano alla partitura di Turandot*, in Jürgen Maehder (ed.), *Esotismo e colore locale nell'opera di Puccini*, Pisa (Giardini) 1985
 19. Girardi Michele , Giacomo Puccini. *L'arte internazionale di un musicista italiano*, Venezia, Marsilio, 1995, ISBN 88-317-5818-7.
 20. Girardi Michele , *Giacomo Puccini. Tra fin de siècle e modernità*, Milano, ilSaggiatore, 2024, ISBN 9788842834502.
 21. Groos Arthur *Lieutenant F. B. Pinkerton: Problems in the Genesis of an Operatic Hero* (University of Illinois Press, 1987)
 22. Groos Arthur , *Madama Butterfly: A Documentary Study*, 1994
 23. Groos, Arthur, *Madame Butterfly: The Story*, Cambridge Opera Journal, vol. 3, no. 2 (July 1991)
 24. Grout, D. J. i Palisca, C. V.: *A History of Western Music* (2001) (wydanie szóste) W. W. Norton & Company
 25. Istituto Nazionale di Studi Verdiani, List nr IVR-1864-8
 26. Maehder, Jürgen and Sylvano Bussotti, *Turandot*, Pisa: Giardini, 1983
 27. Maehder, Jürgen, *La trasformazione interrotta della principessa. Studi sul contributo di*
 28. Maehder, Jürgen, *Puccini's Turandot – A Fragment*, in Nicholas John (ed.), *Turandot*, London: John Calder / New York: Riverrun, 1984
 29. Melitz, Leo [de], *The Opera Goer's Complete Guide*, 1921
 30. Mezzanotte, Riccardo (ed.), *The Simon & Schuster Book of the Opera: A Complete Reference Guide – 1597 to the Present*, New York: Simon and Schuster, 1977. ISBN 0-671-24886-3.
 31. Miller Richard : *Training tenor voices* (Schirmer Books, 1993)
 32. Osborne, Charles, *The Complete Operas of Puccini*, New York: Da Capo Press, 1983. Weaver, William, Simonetta Puccini, (eds.), *The Puccini Companion*, New York: W. W. Norton, 1994. ISBN 0-393-32052-9.
 33. Rescigno Eduardox , *Dizionario Pucciniano*, San Giuliano Milanese, Ricordi/BMG Publications, 2004, ISBN 88-7592-767-7.
 34. Ricci Luigi , *Puccini interprete di se stesso*, Milano, Ricordi, 2003 [1954], ISBN

88-7592-725-1.

35. Sachs Harvey , *Toscanini: Musician of Conscience*, 2017
36. Sarti Emiliano , Giacomo Puccini. Vita e opere, Lucca, Maria Pacini Fazzi, 2008, ISBN 978-88-7246-854-8.
37. Targa Marco , *Puccini e la Giovane Scuola. Drammaturgia musicale dell'opera italiana di fine Ottocento*, Torino-Bologna, De Sono-Albisani, 2012

Web reference source

1. https://drive.google.com/file/d/1isT4pQarymD-_h8RM_vKanV4DEwI9NQm/view?usp=share_link
2. https://drive.google.com/file/d/1AryFcI_K7lzlec3e5m03kuVCxhDe_2io/view?usp=share_link
3. https://drive.google.com/file/d/1OeoeJ0UtKslSyOFV6PsR2ThwSfZZXMuK/view?usp=share_link
4. https://drive.google.com/file/d/1S1-uLNM1owB3vfUGq0yVATtjSg4vIQ2F/view?usp=share_link
5. https://drive.google.com/file/d/128HTWQ2-OUxtiUvyl0872pt5biUH3YZV/view?usp=share_link
6. https://drive.google.com/file/d/1r7nSV7LrWm0bobzFGkd6b_wHB1lmuGNp/view?usp=share_link
7. https://drive.google.com/file/d/1rkhi4s_0S3PJ84N9TQaz4eYN6vRebmD/view?usp=share_link
8. https://drive.google.com/file/d/1LC7qTLIT0MOMf9nfn6G9MPahcrSczNKf/view?usp=share_link
9. https://drive.google.com/file/d/1dUo_cHMW7Br0W6AASepbHXeVEt7CTiY4/view?usp=share_link
10. https://drive.google.com/file/d/1IkU2_xILPiJabVHNMc-IWEr0PgeYFfmh/view?usp=share_link

11. https://drive.google.com/file/d/13OitTHcZdhPA7hPMmlcluDbdGfdU_w8v/view?usp=share_link
12. [https://vmirror.imslp.org/files/imglnks/usimg/5/54/IMSLP13537-Puccini_-_Nessun_Dorma_\(Voice,_Piano\).pdf](https://vmirror.imslp.org/files/imglnks/usimg/5/54/IMSLP13537-Puccini_-_Nessun_Dorma_(Voice,_Piano).pdf)
13. <https://musescore.com/user/286836/scores/525721> https://en.wikipedia.org/wiki/Le_Villi
14. [https://en.wikipedia.org/wiki/Edgar_\(opera\)](https://en.wikipedia.org/wiki/Edgar_(opera))
15. [https://en.wikipedia.org/wiki/Manon_Lescaut_\(Puccini\)](https://en.wikipedia.org/wiki/Manon_Lescaut_(Puccini))
16. <https://en.wikipedia.org/wiki/Tosca>
17. https://en.wikipedia.org/wiki/Madama_Butterfly
18. https://en.wikipedia.org/wiki/La_fanciulla_del_West
19. https://en.wikipedia.org/wiki/Il_tabarro
20. <https://en.wikipedia.org/wiki/Turandot>
21. https://simple.wikipedia.org/wiki/Giacomo_Puccini
22. <https://z-lib.id/book/giacomo-puccini-and-his-world-1>
23. <https://z-lib.id/book/26814691-puccini>
24. <https://z-lib.id/book/puccini-handbuch>
25. <https://z-lib.id/book/puccini-1>
26. <https://z-lib.id/book/puccinis-turandot>

Photo credit

1. https://youtu.be/o6Cu9ZH-R98?si=7A9c6A5oqMA_SRFG
2. https://youtu.be/Z2-AF_0jp9g?si=Bz9tkXG9FV8v10Ct
3. https://youtu.be/rxVb0cCQkGg?si=NOhK1RBA9zTx7_eu
4. <https://youtu.be/RUZIUAzQuoQ?si=tzmGQ26lnfbISMNs>
5. <https://youtu.be/29oyG-djkU0?si=nHu3J11jj6RxOYGe>
6. <https://youtu.be/L9l-Q822bU0?si=kdi6qHE40zJAEBMD>
7. <https://youtu.be/0SOLlHFqh4k?si=cM7QjRvDgMNacVtw>
8. https://youtu.be/7dLBKDW0LmI?si=IT_53XyA2y01jtE4
9. <https://youtu.be/t7vf6hSNLYI?si=TOpisZMCP4HOu>

10. https://youtu.be/Y8T9Fq966js?si=7Z-O_W_ZbmxnKd-v
11. <https://youtu.be/9MCYjTtN9Zw?si=cGlkpoU1YqMiULRJ>
12. <https://youtu.be/SXOintJffoA?si=xTlqLELH6bisJtZI>
13. <https://youtu.be/znFyGw2CgOo?si=xWapRPtKBTHH2GOX>
14. <https://youtu.be/LJ8bnr5buy0?si=uTRU9A4RF17t4Tfq>
15. https://youtu.be/9dw_TrFyiOA?feature=shared
16. <https://www.youtube.com/watch?v=cc7GrjIec1I>
17. <https://www.youtube.com/watch?v=5I9NRyramOY>
18. <https://www.youtube.com/watch?v=EbT2Mdk2od0>
19. <https://www.youtube.com/watch?v=wbhaXl7eIVl>
20. <https://www.youtube.com/watch?v=Iyh7r1uOhM0>
21. <https://youtu.be/1v6gjHZ1tt0?si=ENdFxTmdrniOYuWX>
22. https://youtu.be/Df_t-KQcfQQ?si=0F_czTclqMRQctZP
23. https://youtu.be/qSvcLxDe_Yc?si=a4WqiDjgU2bMWJJW
24. https://youtu.be/6ba-y7iw_LE?si=LKJv8nKnTFRtLxh2
25. https://youtu.be/6ba-y7iw_LE?si=LKJv8nKnTFRtLxh2
26. <https://youtu.be/51O3ioYpOOY?si=w0WBk9vfFZ51X9k1>
27. <https://youtu.be/prv4ZIRQu6I?si=Uoa5p62UgNIg-BVv>
28. <https://youtu.be/rLss8WH-bYA?si=5CqGMf36Kay4N79D>
29. <https://youtu.be/eckfk5eq6wM?si=SUCSQhhBL17s3prl>
30. <https://www.youtube.com/watch?v=w0UyLhRjjPc>
31. <https://www.youtube.com/watch?v=pu5pZa58h6w>
32. <https://www.youtube.com/watch?v=1so8si-8oxw>
33. <https://www.youtube.com/watch?v=kXZn2CXcGZE>

Sources of the score

1. https://drive.google.com/file/d/1isT4pQarymD-_h8RM_vKanV4DEwI9NQm/view?usp=share_link
2. https://drive.google.com/file/d/1AryFcI_K7lzlec3e5m03kuVCxhDe_2io/view?usp=share_link

3. https://drive.google.com/file/d/1OoeJ0UtKslSyOFV6PsR2ThwSfZZXMuK/view?usp=share_link
4. https://drive.google.com/file/d/1S1-uLNM1owB3vfUGq0yVATtjSg4vIQ2F/view?usp=share_link
5. https://drive.google.com/file/d/128HTWQ2-OUxtiUvyl0872pt5biUH3YZV/view?usp=share_link
6. https://drive.google.com/file/d/1r7nSV7LrWm0bobzFGkd6b_wHB1lmuGNp/view?usp=share_link
7. https://drive.google.com/file/d/1rkhi4s_0S3PJ84N9TQaz4eYN6vRebmD/view?usp=share_link
8. https://drive.google.com/file/d/1LC7qTLIT0MOMf9nfn6G9MPahcrSczNKf/view?usp=share_link
9. https://drive.google.com/file/d/1dUo_cHmw7Br0W6AASepbHXeVEt7CTiY4/view?usp=share_link
10. https://drive.google.com/file/d/1IkU2_xILPiJabVHNMc-lWEr0PgeYFfmh/view?usp=share_link
11. https://drive.google.com/file/d/13OitTHcZdhPA7hPMmlcluDbdGfdU_w8v/view?usp=share_link
12. [https://vmirror.imslp.org/files/imglnks/usimg/5/54/IMSLP13537-Puccini_-_Nessun_Dorma_\(Voice,_Piano\).pdf](https://vmirror.imslp.org/files/imglnks/usimg/5/54/IMSLP13537-Puccini_-_Nessun_Dorma_(Voice,_Piano).pdf)
13. <https://musescore.com/user/286836/scores/525721>