

fernt, und Cimarosa in den pathetischen Teilen von *Gli Orazi e i Curiazi* und *Artemisia* (1797) gleichfalls. Während Mozart zu einer – um Stefan Kunze erneut zu zitieren – “gedämpften Empfindung” gelangt, brechen Paisiello, Cimarosa und Sarti, jedenfalls in einigen bedeutenden Teilen ihrer späten Serie, in eine erregtere dramatische Welt auf. Die “passioni” des Romanticismo kündigen sich an.

LONTANO-TORNARE-REDENZIONE:
VERBAL LEITMOTIVES AND THEIR MUSICAL
RESONANCE IN PUCCINI'S *LA FANCIULLA DEL WEST*

In the «Nota Preliminare» that serves as preface to both libretto and score of *La fanciulla del West*, Puccini tells us what he thought the opera was about: it is a «dramma d'amore e di redenzione [...]».¹ While the musical expression of the first of these sentiments – love – probably caused Puccini little difficulty, either dramatically or musically – it had, after all, become something of his calling-card – the second, that of moral redemption, might have been troublesome on two counts. First, not only was this a new theme for Puccini, but it was, as Girardi points out, one that stood outside his musical-theatrical aesthetic.² And second, for moral redemption to come about, Puccini had to affect the musical-psychological transformation of not one but two characters: Dick Johnson, who must give up the footloose ways of a bandit (in which guise he is known as Ramerrez),

¹ References to the score of *La fanciulla* will be to the first Ricordi piano-vocal score. In the libretto, published in 1910 (Plate No. 11330), the 'Nota' appears on pp. 5-6. M. GIRARDI, *Puccini: la vita e l'opera* («I grandi musicisti / Universale tascabile Newton», 71) Rome, 1989, p. 125, casually attributes the preface to Puccini's two librettists, Carlo Zangarini and Guelfo Civinini. Yet while one or the other of them might have been responsible for the final prose – and Civinini is more likely given that (1) the preface was probably written only after the opera was completed (Puccini's autograph score, preserved in the archives of Casa Ricordi, bears the completion date of 6 August 1910), and (2) Puccini had dismissed Zangarini in the Spring of 1908 – the ideas in the preface must be Puccini's own. Indeed, more than in any previous opera, Puccini tightly controlled every aspect of the libretto and initiated a number of its most telling theatrical effects. So complete was Puccini's dominance that Zangarini later remarked that Puccini himself should be credited with the libretto, while Civinini published an article in the *Giornale d'Italia* in which he described his own subservience to the composer. Puccini's dismissal of Zangarini and his manipulation of both librettists may be followed in letters published in E. GARA, *Carteggi pucciniani*, Milan, 1958, Nos. 545, 547; G. ADAMI, *Letters of Giacomo Puccini*, trans. E. MAKIN, rev. edn., London, 1974, Nos. 102, 105; V. SELIGMAN, *Puccini Among Friends*, London, 1938/rpt. New York, 1971, pp. 152-156. On Zangarini's comments, see *ibid.*, p. 144, note 2; on Civinini's article, see GIRARDI, *Puccini cit.*, p. 124.

²² GIRARDI, *Puccini cit.*, p. 124.

and Minnie Falconer,³ the gun-slinging, bible-quoting, never-before-kissed owner of the Polka Saloon, who, before she can save Johnson, must first learn to surrender to her passions and fall in love.

In discussing the musical characterization of Johnson and Minnie, Mosco Carner writes that Puccini missed the mark with both characters: that he «whitewash[ed]» them.⁴ Carner may well be right about Johnson, who, though often characterized by an aggressively syncopated, ragtime-like motive that suggests something of his reckless abandon (see, for example, his entrance in Act I at 91/4/1),⁵ displays an overall sameness and lack of development in his vocal line, which tends toward the lyric-heroic throughout the opera. Indeed, one could probably scramble the order of his main contributions to, on the one hand, the love duets of Acts I and II – «Quello che tacete me l'ha detto il cor» (131/1/1) and «ch'io non ti lascio più» (187/1/1) – and, on the other, his «farewell» aria in Act III – «Ch'ella mi creda» (304/2/1) – without doing noticeable damage to the development of his musical discourse. In the end, there was probably little that Puccini could do with this bandit who possessed a heart of gold.⁶

Minnie, on the other hand, is a rather more complicated character, equally at ease with six-shooter and Bible, gentle one moment, hard as nails the next. And Puccini did anything but «whitewash» her musically. On the contrary, I believe that he portrayed her incisively and that her musical transformation during the course of the opera stands as one of his most surehanded examples of character development.

That transformation, I shall argue, may be outlined as follows: (1) there are three words – «lontano», «tornare» and «redenzione» – that, through both frequent repetition and strategic musical-dra-

³ Minnie's family name never appears in the opera. It is mentioned once, in Act II, of David Belasco's *The Girl of the Golden West*, the play on which *La fanciulla* is based. See the edition of the play in M. J. MOSES, ed., *Representative American Drama: National and Local*, Boston, 1935, p. 78. Two other editions of the play appear in S. FRENCH, ed., *David Belasco: The Girl of the Golden West*, French's Standard Library Edition, New York, 1915; and D. C. GEROULD, ed., *American Melodrama*, American Drama Library, eds. B. MARRANCA and G. DESGUPTA, New York, 1983.

⁴ M. CARNER, *Puccini: A Critical Biography*, 2nd edn., New York, 1974, p. 404.

⁵ References are to the Ricordi vocal score cited in note 1 and indicate page/system/bar.

⁶ Johnson is a somewhat more rounded character in Belasco's *The Girl*; see the comments in GEROULD, *American Melodrama* cit., p. 25.

matic placement, take on the character of «verbal leitmotives»,⁷ (2) the first important occurrence of each of these words (as well as many subsequent appearances) either takes place within or almost immediately calls forth a sense of local tonal-diatonic stability, symmetry of phrase, and pentatonicism, the combination of which constitutes what might be called the opera's «redemption *tinta*»⁸ (and this, it is important to note, in an opera that is generally marked by tonal instability on the local level – chromaticism, wholetone scales, augmented chords-kaleidoscopic, seemingly restless juggling of motives, and almost seamless asymmetry); and (3) Minnie is transformed in such a way that, after the outer limits, as it were, of her personality have been exposed, she begins in the non-lyrical, tonally cloudy (at least on the surface), and asymmetrical world of the villain, the sheriff Jack Rance, then gradually appropriates the style characteristics of the redemption *tinta*, and finally saves Johnson by quoting literally the beginning of Jake Wallace's folk-like minstrel song of Act I, which serves as the most explicit musical embodiment of the «lontano-tornare-redenzione» idea.

In all, the musical style associated with the verbal leitmotives stands in stark relief to the prevailing musical language of the opera and represents the musical goal that Minnie must eventually attain, for only by travelling a long musical-metaphoric path, by returning to a distant state of Jake Wallace-like musical simplicity, can Minnie save Johnson's body and soul.

I shall present the argument in two parts: Part I deals with the musical interrelationships or cross-references that bind the words «lontano-tornare-redenzione» into a single musical-verbal unit; Part

⁷ Although one or another English equivalent for «lontano» and «tornare» had already appeared in Belasco's play, which *La fanciulla* often does little more than translate word for word, the following comparison of score (which often differs from the libretto) and play shows Puccini's far greater use and development of the words: Puccini's «lontano», 24 times in dialogue and 17 in stage directions and prefatory material, versus Belasco's «far away» / «distance», 21 times in dialogue and 4 in stage directions; Puccini's «tornare», 21 times in dialogue and 4 in stage directions, versus Belasco's «go home» / «back there» / «goin' back», 4 times in dialogue. Finally, whereas the word «redenzione» appears four times in Puccini, its English counterpart, «redemption», never occurs in Belasco. Thus while Puccini found two of the words waiting for him, the idea of developing them into verbal leitmotives, as I call them, was his own.

⁸ I use the term *tinta* as it is used in the recent monograph on *Turandot* by W. ASHBROOK and H. POWERS; that is, it is only one of various *tinte* (or evocative «colors») that an opera may have; see their *Puccini's «Turandot»: The End of the Great Tradition* («Princeton Studies in Opera»), Princeton, 1991, pp. 89-114.

II then takes a second sweep through the opera and shows how the style associated with those words defines the musical path that Minnie must travel. Finally the two parts look at the score from very different vantage points: Part I concentrates in detailed fashion on the motivic setting of individual words and even syllables; Part II, on the other hand, steps back and considers eight of Minnie's statements from a height that may be described as a bird's-eye view.

I. THE VERBAL LEITMOTIVES: EQUATING «LONTANO-TORNARE-REDE- ZIONE»

A. Establishing the Importance of «Lontano»

1. *Jake Wallace's Song* (Act I – 20/1/1): The first moment of sustained lyrical repose in the opera comes with the nostalgic song with which the minstrel Jake Wallace entertains the miners who mill about the bar in Minnie's Polka Saloon. Jake sings three strains of a melody that Puccini adapted from a Zuni Indian ceremonial song (as arranged by the German-American composer Carlos Troyer), while his words loosely paraphrase those of the parallel scene in Belasco's *The Girl*.⁹ Each strain is differentiated harmonically (indicated in part in Ex. 1) and/or melodically at its cadence:¹⁰

Ex. 1 - The melody of Jake Wallace's song, with some harmonies and bass notes indicated (20/1/3).

Strain 1

Che fa - ran-no? vec-chi miei la lon - ta - no, la lon - ta - no? che fa - ran-no?

Strain 2

Tri - stie so - li vec-chi miei pian-ge - ran-no, pen-se - ran-no che non tor-ni più!

⁹ On Puccini's model, which was published with the title *The Festive Sun-Dance* in a 1904 issue of Arthur George Farwell's *Wa-Wan Press*, see my article, *Belasco and Puccini: 'Old Dog Tray' and the Zuni Indians*, «The Musical Quarterly», LXXV, 1991, pp. 361-396.

¹⁰ In quoting from the score, I distinguish between the original Italian punctuation [...] and my own diacresis [. . .], the former without spaces between the dots, the latter with spaces.

Strain 3

La mia mam-ma... che fa - ra s'io non tor - no, s'io non tor-no?... Quanto piangerà!

Puccini emphasizes «lontano» in two very audible ways: (1) he sets its first appearance with a descending fourth, the single largest leap in any direction within either an individual strain or the melody as a whole, and with the $\hat{6}-\hat{5}$ descent adding to the feeling of pentatonicism; and (2) he repeats the word immediately, the significance of which becomes apparent at the parallel place in the second strain, where, instead of verbal repetition, we find the pairing of «piangeranno-penseranno». Further, though it is less – if at all – audible in performance, there is a small but important rhythmic difference between the setting of «lontano» in the first strain and «piangeranno» in the second. Whereas the final syllable of «lontano» receives a half note, that of «piangeranno» gets only a quarter followed by a quarter rest. And that Puccini considered this small difference carefully – and as yet another way of calling attention to the importance of «lontano» (?) – is evident from the composer's «continuity draft» for the song, where the final syllable of both words were initially set with a quarter note tied to an eighth note followed by an eighth rest.¹¹ Thus Puccini lengthened the final syllable of «lontano» while he shortened that of «piangeranno».

2. *The Opening Words of the Opera* (Act I – 3/1/1): Although the significance of «lontano» does not become fully apparent until the second strain of Jake's song, when, with the pairing of «piangeranno-penseranno», we miss the emphasis accorded «lontano»

¹¹ The continuity draft, which has almost the whole of Acts I and II (Act III is missing), is preserved at The Pierpont Morgan Library, New York. The manuscript, which lacks a shelf number, is part of the Robert Owen Lehman Collection (on deposit at the Morgan Library) and is hereafter cited as Morg/Leh. Jake Wallace's song occupies fols. 14r-15v, where, however, it is bound out of order, beginning with the word «piangeranno» of the second strain. On Morg/Leh, see J. R. TURNER, *Nineteenth-Century Autograph Music in The Pierpont Morgan Library: A Check List (II)*, «Nineteenth-Century Music», IV, 1980, pp. 169-170; for a facsimile of page 172 of the draft – the beginning of which corresponds to Johnson's passage in the Act I love duet in which he sings «[Ritrovarvi] qui dove ognuno può entrare per bere...» (122/1/2) – see J. R. TURNER, *Four Centuries of Opera: Manuscripts and Printed Editions in The Pierpont Morgan Library*, New York, 1983, pp. 98-99.

through repetition, Puccini had already planted a clue about the word's importance almost immediately after the opening curtain had gone up. There amidst the pitchless shouts by an off-stage chorus of «Hello», «Alla 'Polka'» (the saloon), and «Alle 'Palme'» (a nearby restaurant), the first *sung* words of the opera — and the first by a soloist (also off-stage) — are «Là lontano, là lontan» (3/2/3). Moreover, the unnamed baritone who sings them does so to a lilting, 6/8 preview of Jake Wallace's opening phrase:

Ex. 2 - The first sung words of the opera (3/2/3).



This preview of Jake Wallace's «lontano» is significant for another reason. If we allow for the clashes between the preview's E major in 6/8 and Jake's D major in 4/4, we can — retroactively, of course — construct a 'synthetic' version of Jake's song in which an entire strain is sung to almost nothing but the words «là lontano»:

Ex. 3 - Synthetic strain of Jake Wallace's song, connecting the opening of the preview with its «joint» in Jake's first strain.



And perhaps Puccini intended to call attention to just such a connection. In Morg/Leh, fol. 2v, the vocal line of the E-major setting of «Là lontano, là lontan» was originally in 4/8 — against the already established 6/8 background of the orchestra — with the melody disposed entirely in even eighth notes except for the sustained note of the final syllable. Thus as it originally stood in Morg/Leh, the setting of «Là lontano» at the opening curtain was rhythmically identical to Jake Wallace's opening phrase. And whether in 4/8 or 6/8, the «lontano» at the curtain both sets us up for and then retroactively reinforces the conclusions that we draw about the significance of the word from Jake Wallace's song.

3. *Silent Appearances of «Lontano»* (Act I-[v] ff.): Even before Jake Wallace sings his first «lontano», the word had already appeared in

the score ten times in the stage directions and one more time in the «Nota Preliminare». In contrast, Belasco's *The Girl* had offered but a single instance of that word up to the same point, a reference to «far western land» (my italics) in its own Prefatory Note.¹² Thus by the time Jake Wallace has completed the first strain of his song (only about seven minutes into the opera),¹³ Puccini has made us (and particularly those of us who are reading the score) fully aware of the importance of «lontano»: he emphasizes it — musically and verbally — in Jake's song, utilizes it in the first sung phrase of the opera, and virtually saturates the silent stage directions and preface with it.

B. Equating «Lontano» with «Tornare»

1. *Jake Wallace's Song* (Act I — 20/1/1): Just as the first strain of Jake's song had emphasized «lontano», so the third calls attention to «tornare», as Puccini sets «s'io non torno» precisely as he had «là lontano»: the initial «torno» is sung to the 6-3 descending fourth, and the words are then repeated immediately (see Ex. 1). And as he had with «lontano», Puccini lengthened the final syllable of «torno» from the quarter tied to eighth that appears in Morg/Leh to the half note of the finished version.

Finally, Puccini underscores the «lontano-tornare» relationship harmonically. Although the descending 6-3 fourth that sets «lontano-piangeranno-tornare» in each successive strain is always harmonized with a B-minor triad, the «lontano-tornare» pair stands above a first-inversion chord, while «piangeranno» is supported in root position (made even more noticeable by the soft but penetrating pizzicato in the double basses). Moreover, the harmonies that accompany the immediate repetitions of «lontano» and «tornare» in the first and third strains and the single statement of the parallel «penseranno» in the second strain are even further differentiated, with a tonic D major in the outer strains and a mediant F-sharp minor in the middle. Thus

¹² See MOSES, *Representative American Drama* cit., p. 54. Even the libretto of 1910 (see note 1) contains only four instances of «lontano» — including the one in the prefatory note — during that same stretch. Can there be any doubt, therefore, that the «lontano» saturation was Puccini's idea?

¹³ The timing is based on the compact disc recording on Deutsche Grammophon — 419640-2 GH2.

Puccini treated «lontano» and «tornare» in parallel fashion at almost every turn (there are, though, differences in orchestration)¹⁴ and consistently disassociated the two words from the «piangeranno-penseranno» pair that they surround, even in the smallest of details.

2. *The Miners' Role in Jake's Song* (Act I – 23/2/1): After Jake has completed the three strains of his song, the miners join him (23/2/1), and, after introducing some new melodic material, pick up Jake's melody with the words «il mio cane» (28/1/1). But here, too, in the miners' chorus, it is «lontano» and «tornare» that come to the fore, if only owing to their sheer frequency: first there are four separate statements of «torno» or «torni» (beginning at 26/1/2) and then five of «lontano» (starting at 30/1/3). No other words are stated as often.

C. Equating «Redenzione» with «Lontano-Tornare»

Puccini closes the triangle of equated words at two places that are remote from one another: first in the so-called «Academy» scene of Act I and then in Johnson's farewell aria, «Ch'ella mi creda», in Act III. I shall consider the two numbers in reverse order, since in Johnson's aria, Puccini integrated «redenzione» into the musical-verbal equation at the same motive-word level used for «lontano-tornare», whereas his method is different – and more immediately apparent to the ear – in the Academy scene.

1. *Johnson's «Ch'ella mi creda»* (Act III – 304/2/1): Johnson's aria, probably the most famous number in the opera, begins as follows:

Ex. 4 - The opening of Johnson's «Ch'ella mi creda» (304/2/1).

Ch'ella mi cre-da li-be-roe lon-ta-no, so-pra-na nuo-va via, di re-den-zio-ne!

¹⁴ One must marvel at the way in which Puccini coordinated a sense of closure and balance, on the one hand, and forward movement, on the other, in Jake's three strains: the parallel harmonic treatment and immediate repetition of «lontano» and «tornare» produce an *a b a* format; the rhythmic-metrical variation in the third strain brings about *a a b*, while the ever-changing orchestration results in an *a b c* format.

The relationship between «lontano» and «redenzione» seems clear: both words come at the end of eleven-syllable lines, and both land squarely on $\hat{5}$, with the upward leap of a fifth on «lontano» inverting the descending fourth to which the word was sung in Jake Wallace's song. And on both occasions, the line-ending D flat is harmonized by a plain dominant triad that lacks the customary seventh, as if Puccini wished to keep to a minimum anything that would detract from the evermore pervasive pentatonicism to which which the aria slowly moves (see Ex. 5, below).¹⁵ In addition, the next three lines, which complete the first half of the aria, run as follows (my italics): «Aspetterà ch'io *torni* ... / E passerano i giorni, / ed io non *tornerò*». Thus four of Johnson's first five lines end with one or another of the verbal leitmotives, with the first three verses presenting them in succession.¹⁶ Finally, the tendency toward pentatonicism in the first two lines becomes blatant in the cadential phrase that sets «ed io non tornerò»:

Ex. 5 - Pentatonic setting of «ed io non tornerò» (305/1/2).

gior-ni, ed io, ed io non tor-ne-rò, ed io non tor-ne - rò...

That Puccini completed in Johnson's Act III aria a compositional plan that, as I perceive it, he had begun in Jake Wallace's song in Act I fits well with my belief that Puccini at least occasionally set up significant musical-dramatic cross-references between parallel structural points in the outer acts of his operas. In *La fanciulla*, Jake's song and Johnson's aria manifest that tendency in a number of ways: each stands as the first solo, the first lyrical-closed number, and the first extended point of tonal stability in its respective act. Further, Johnson's key of G flat – enharmonically F sharp – recalls the significance of that sonority in Jake Wallace's song, where not only

¹⁵ CARNER, *Puccini* cit., p. 410, characterizes the aria as being «marked by a few 'American' pentatonic turns».

¹⁶ None of the three words has a literal counterpart in Johnson's parallel speech in *The Girl*; see MOSES, *Representative American Drama* cit., p. 94. Johnson's texts in both play and opera are conveniently layed out side by side in C. OSBORNE, *The Complete Operas of Puccini*, New York, 1982, pp. 184-185.

did it play an important melodic role as the sustained melodic note in the 6-3 descending fourth that set «lontano» and «tornare», but, as a harmonic substitute for the tonic beneath «penseranno», helped differentiate the middle strain from the two that surrounded it (see Ex. 1).¹⁷

2. *The Academy Scene* (Act I – 67/3/1): Soon after she enters, Minnie conducts her Bible class for the miners, and concludes it with a moralizing message about redemption, truth, and love, at the end of which the orchestra enters with an entire strain of Jake Wallace's song (see Example 6 on pp. 381-382).

Though Jake's melody is now harmonized rather more 'artfully' than it was when he sang it earlier in Act I (see below), there can be no doubt that the simple, folk-like melody, already closely associated with «lontano-tornare», now takes on a semantic association with «redenzione» and the supreme truth through which it can be achieved: unselfish, guiltless love.¹⁸

In addition, Minnie's passage in Ex. 6 also shares a strong verbal connection with Johnson's «Ch'ella mi creda», one that goes beyond the mere appearance in both of them of the word «redenzione». Minnie's message is that there is no sinner for whom «non s'apra una nuova via di redenzione». In Act III, Johnson plays upon her words with the wish that, after he is hung, Minnie, who would have been ignorant of his fate, will believe that he has left and embarked «sopra una nuova via di redenzione». The «sopra/s'apra» allusion is undeniable, and it is Puccini's, for there is no counterpart in Belasco's play.

¹⁷ On cross-references between parallel structural points in the outer acts of *Madama Butterfly* and *Tosca*, see my articles *Crossed Stars and Crossed Tonal Areas in Puccini's 'Madama Butterfly'*, «Nineteenth-Century Music», XIV, 1990, pp. 191-192; *Puccini's 'Tosca': A New Point of View*, «Studies in the History of Music», III: *The Compositional Process* (in press). The G-flat / F-sharp sonority also serves as tonic at two important intermediate places in *La fanciulla*: Johnson's «Quello che tacete me l'ha detto il cor» in the Act I love duet (G flat) – the final cadence of which (131/1/1) resembles the cadence to which Johnson sings «ed io non tornerò» in «Ch'ella mi creda» – and the Minnie-Rance card game near the end of Act II (F-sharp minor). One might also note the deep structural parallels between the outer acts – I and IV – of *La Bohème*, about which, see A. GROOS and R. PARKER, *Giacomo Puccini: La Bohème* («Cambridge Opera Handbooks»), Cambridge, 1986, pp. 60-63. See also, the exchange between PARKER and me entitled *A Key for «Chi?» Tonal Relationships in Puccini*, «Nineteenth-Century Music», XV, 1992, pp. 229-234.

¹⁸ GIRARDI, *Puccini* cit., p. 128, also interprets the entrance of the melody at this point as an expression of the idea of redemption.

In all, I would summarize Puccini's strategy as follows: the words «lontano-tornare-redenzione» are closely interwoven with one another through a series of musical cross-references. As a unit, they find their most explicit expression in Jake Wallace's song. The three words function together as verbal leitmotives that extend across the opera and spell out the opera's underlying theme: to redeem Johnson, Minnie must leave behind the often seamy life of the mining camp – the violence, gambling, and drinking (the last of which she herself, as owner of the Polka Saloon, liberally promotes for her own profit) – and return to a distant state of moral and emotional innocence, which, from a musical point of view, is expressed most explicitly by the simplicity of Jake's minstrel song,¹⁹ but also by other instances of tonally stable (through diatonicism/pentatonicism), symmetrical, redemption-*tinta*-related passages. And with this in mind, we may turn to the process through which the musical style associated with both the «lontano-tornare-redenzione» complex in general and Jake's song in particular marks the musical path that Minnie must travel and thus defines the course of her musical transformation.

II. THE MUSICAL TRANSFORMATION OF MINNIE

As noted earlier, Part II steps back and considers the score in more general, almost bird's-eye-view, terms. The focus is on a number of Minnie's major musical gestures, eight broad swaths that either constitute or at least approach the idea of a closed number (her entrance in Act I is an exception), whether for Minnie alone, for Minnie and the miners, or the two love duets for Minnie and Johnson. Finally, I shall argue that Puccini's strategy in portraying Minnie's transformation was not to lead her in one unbroken direction from beginning to end. Rather, I believe that he first exposed the two opposite poles of her personality and then started afresh, slowly transforming her from the rough-edged girl who is perfectly at home with the musical language of Jack Rance and the shoddier side of the miners to the touching lover-moralist who saves Johnson by gradually accumulating and adopting as her own the musical characteristics –

¹⁹ For a different reading of Jake's song, one that sees it as an expression of the «figura materna», see L. BALDACCIO, *Naturalzza in Puccini*, «Nuova rivista musicale italiana», IX, 1975, pp. 45-46; I shall try to reconcile Baldaccio's interpretation with my own at the end of the article.

simplicity, tonal stability, symmetry, and pentatonicism — of the redemption *tinta*.

A. *The Two Musical Poles of Minnie's Personality*

1. *Minnie's Entrance* (Act I — 58/1/1): It is the rough and tumble owner of the Polka Saloon that we meet first, as Minnie bursts upon the scene in the midst of an argument between Jack Rance and the miner Sonora, one in which the bone of contention is Minnie's own affections. The Rance-Sonora dispute plays out against a background of stark wholetone writing, chromaticism, and rapidly shifting tonal centers (54/1/1). To be sure, Minnie's entrance provides at least some resolution of the tension, as it firmly establishes C major. But it is a C major that, at least on the surface and despite its lyricism, is liberally spiked with and thus somewhat clouded by major-seventh, ninth, and augmented chords, while Minnie's «*Sempre tu, Sonora?*» transfers the wholetone writing to her own vocal line (see Example 7 on pp. 383-385).²⁰

In addition, though Minnie enters with a flourish — courtesy of the orchestra and a barrage of gun shots — she is rather restrained in terms of her own vocal line, as she is immediately drawn into a dialogue that is characterized by an ever-shifting series of characters, motives, and meters, a melodic style that is predominantly arioso, and a lack of real closure, as the piece leads seamlessly to the Academy scene that follows. Both musically and dramatically, then,

²⁰ As GIRARDI, *ibid.*, p. 127, points out, Puccini had also used augmented triads to mark the entrance of Cio-Cio-San in *Madama Butterfly*, which stands chronologically in Puccini's output as the opera just before *La fanciulla*. But whereas in *Butterfly* the augmented chords had been reserved for the heroine's entrance and thus highlighted it, they do not do so in *Fanciulla*, since they have already been used extensively.

What does distinguish Minnie's entrance from all that preceded it is its 12/8 meter, which appears for the first time in the opera together with Minnie. On Puccini's tendency to introduce his leading ladies with a compound meter or at least with a meter that he had held in reserve for the occasion, see H. GREENWALD, *Dramatic Exposition and Musical Structure in Puccini's Operas*, Dissertation, The City University of New York, 1991, pp. 57-66, with discussion of Minnie's entrance on p. 62. We might note that in his draft in Morg/Leh, fol. [35bis], Puccini notated Minnie's entrance with the prevailing rhythmic figure of quarter followed by eighth instead of the more tightly wound quarter tied to sixteenth followed by sixteenth that appears in the final version.

Minnie's entrance shows how comfortably she fits into the everyday, unsentimental reality of life in the mining camp.

Finally, Puccini underscores his purely musical depiction of Minnie's ability to move within the grimmer circles of the mining community — represented by Rance and the less-than-gentlemanly behavior of the miners — with his own small but subtle dramatic touch by having Minnie challenge not Rance or both Rance and Sonora, but only Sonora: «*Sempre tu, Sonora?*». This one-sided challenge is significant, since throughout the opera it is always Sonora who rushes to Minnie's defense, and it is Sonora who will be the first (and, for a time, only) miner to come around to her side when, in Act III, she pleads with the miners to forgive Johnson and spare his life. And that it was Puccini who aligned Minnie with Rance at this point can be seen from the parallel scene in *The Girl*, where Belasco had Minnie take no sides at all in the Rance-Sonora altercation.²¹

2. *The Academy Scene* (Act I — 67/3/1): Having shown one side of Minnie's personality, Puccini immediately moves to the other pole: Minnie as contemplative moralist and mother figure to the miners.²² Minnie now has the central role in a closed number, one marked by an overall sense of tonal stability and direction, symmetry and repetition, a 'regular' accompaniment (see below), and a vocal line that relies upon the simplicity that pentatonicism represents in the opera. In short, she has what comes close to being a somewhat delayed «*entrance*» aria, albeit with some interjections by and dialogue with the miners (see Example 8 on pp. 386-387).

²¹ For Minnie's entrance in *The Girl*, see MOSES, *Representative American Drama* cit., p. 62.

²² In Belasco's *The Girl*, this scene did not occur until well into Act III, and thus came much too late to serve as an effective introduction to a new aspect of Minnie's personality. It was also less tightly organized, as Minnie taught everything from reading — with *Old Joe Miller's Jokes* as the primer — to arithmetic, to patriotic songs. Puccini immediately realized the problems with the scene and both moved it to Act I and limited its instruction to the Bible. Just how quickly Puccini's instinctive sense of the theater operated is clear from two letters to his friend Sybil Seligman: on 12 July 1907, he told her that he was still waiting for the Italian translation of Belasco's Acts III and IV (which he would combine into one); just two days later, on the 14th, he wrote again, now saying that he had read the last two acts, describing the changes that he would make, and underscoring the words «*no school episode* [in Act III]»; in other words, he made the decision to move the scene to Act I immediately; see SELIGMAN, *Puccini Among Friends* cit., pp. 138-139.

And if, as we have seen in Example 6, the clear sense of tonality momentarily gives way to a series of augmented triads at «al mondo, peccatore», it returns emphatically at the end, with a solid cadence in E flat and the recollection of Jake Wallace's song, which, perhaps, we might judge as having been almost musically inevitable, given – quite aside from the semantic association with «redenzione» – the flutes' constant reference throughout the number to the descending fourth that set the words «lontano» and «tornare» in Jake's song.

Considered together, then, Minnie's entrance and her role in the Academy scene present the two opposing sides of her personality. On the one hand, she can mix it with the boys, and speak their language of wholetone scales and seamless asymmetry; on the other, she can sustain the tonally clear, symmetrically lyrical, pentatonic dialect of the redemption *tinta* as it is defined by «lontano-tornare-redenzione». And it is to the process through which Puccini will now back up and gradually lead Minnie from the one to the other during the remainder of the opera that we now turn.

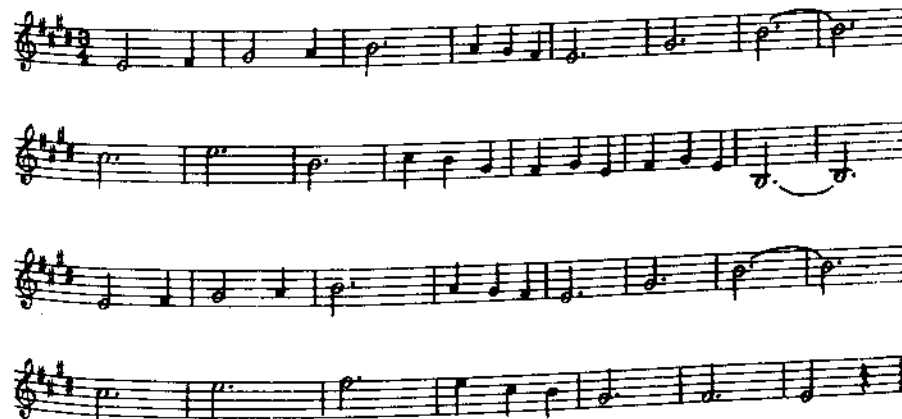
B. *The Musical Transformation of Minnie*

1. «Laggiù ... nel Soledad» (Act I – 88/2/3): Minnie's first solo number – the Academy scene was not quite such – follows directly after and responds to Rance's autobiographical «Minnie, dalla mia casa son partito» (86/1/1), which is marked by intense passing chromaticism, lack of symmetry, and virtual seamlessness. Like Rance's «proposition» (for that is what it ends up being), Minnie's response – a description of her own childhood – stands far removed from the Jake Wallace-inspired redemption *tinta*. Indeed, with its asymmetrical, *parlante*-recitative style and irregular accompaniment, which at times simply disappears – not to mention the downright intrusive, illogical-sounding motivic recollection that accompanies «Mamma ... era bella ...» (Ex. 9b), where, prompted by Minnie's reference to her father as a faro dealer, the first violins offer the motive originally used to accompany the entrance of the card-game-seeking miners (6/1/1) – the number seems often to verge on disintegrating (see Examples 9a, 9b, 9c on pp. 388-391). Only at «S'amavan tanto» (Ex. 9c), where she tells Rance how much her parents loved one another and that she would like to experience a similar kind of love, does Minnie approach the lyrical symmetry and clarity of Jake's song. And significantly, as

we shall see, the change in style occurs in connection with a reference to the virtues of the family, the quest for which weighs heavily on Minnie's mind (see note 19 and below). In sum, Minnie's first solo places her firmly in the musical orbit of Jack Rance and marks the point from which her musical transformation begins.

2. *The Waltz* (Act I – 107/1/1): Although Minnie is silent throughout the waltz (she does, however, dance for the first time in her life, and with Johnson, who had entered shortly before [91/4/1]), the simple, almost artless melody (Ex. 10) will soon prove significant, first in both the Act I love duet and in the 'preparation' for that of Act II, where it recurs literally, and then in the Act II love duet itself, where a new love theme seems to be derived from it. As was Jake Wallace's song, the waltz is characteristic of the simple, almost naive style that Minnie must attain; and with its strong pentatonic leanings (once past the ascending scale with which each of its two strains begins), the waltz even recalls the minstrel's melody, especially in its second strain, where the $\hat{6}-\hat{1}-\hat{2}$ ascent both symmetrically mirrors – even though it is partially filled in – Jake's falling $\hat{6}-\hat{3}$ on «lontano» and «tornare» and provides an intervallically close sequential answer – though now a whole step higher – to Jake's opening $\hat{5}-\hat{6}-\hat{1}$.

Ex. 10 - The waltz melody (107/1/1).



3. *The Act I Love Duet* (120/4/1): Just as important as what Minnie does sing in this long, almost sprawling 'dialogue' duet (in which

Minnie and Johnson never sing together),²³ is what she does not sing. But first to Johnson: there can be no doubt that the lyrical highpoint of the duet is Johnson's self-contained «Quello che tacete me l'ha detto il cor» (130/1/1), in which he sings the waltz melody in its entirety, and adds to it a short tag that underscores and prolongs its pentatonic character. It is here that Johnson offers his most sustained and lyrically impassioned declaration of love for Minnie, and it is here that the waltz melody gains its semantic association with love and, at the same time, a tighter musical association with Jake Wallace's song.²⁴ It is therefore significant that, although Minnie has her own moments of lyrical passion in the duet,²⁵ she herself never sings the waltz-love theme. The closest she comes to it is near the beginning of the duet, where, in a style that approximates what Abramo Basevi – with reference to Verdi – called «parlante melodico»,²⁶ her own vocal line weaves in and out of the theme as it is presented by the orchestra, breaking off for good at the very point at which the melody strains to be its most expressive – the 6-1-2 ascent (see Example 11 on pp. 392-393).

Puccini had good reason to withhold the waltz-love theme from Minnie: she is simply not ready for it. For as Minnie herself says early in the duet: «Ma il primo bacio ... debbo darlo ..., debbo darlo ancora» (123/3/3). And when the curtain falls on Act I, she has still not surrendered that first kiss. Minnie, in other words, still has some distance – both emotional and musical – to travel, and the conclusion of the duet (and thus the end of Act I) finds her mired in exactly the same major-seventh, ninth, and augmented chords with which she entered. As Ashbrook has observed, the Act I love duet is anything but «one more tired example of the love-at-first-sight cliché».²⁷

²³ On the term «dialogue» duet, see ASHBROOK and POWERS, «Turandot» cit., p. 116.

²⁴ There are two very audible cross-references between the beginning of the duet as a whole and the opening of Jake Wallace's song: both are «introduced» with a IV+⁶.I cadence and both start with a solo oboe sitting on – and emphasizing – the tonic. I discuss the significance of this cross-reference in a forthcoming article, *Multivalence, Ambiguity, and Non-Ambiguity: Puccini and the Polemicists*, «Journal of the Royal Music Association», spring, 1993 (in press).

²⁵ See, for example, Minnie's «Ma il primo bacio ... debbo darlo» (123/3/3), or «come le stelle» (129/2/2), where, as GIRARDI, *Puccini* cit., p. 130, notes, her high *b'* matches the *b'* that Johnson had sung at «e ancor bella m'appar!» (126/5/3).

²⁶ A. BASEVI, *Studio sulle opere di Giuseppe Verdi*, Florence, 1859, p. 31.

²⁷ W. ASHBROOK, *The Operas of Puccini*, New York, 1968/rpt: Ithaca, 1985, p. 143. K.

4. *The Preparation for the Act II Love Duet* (Act II – 165/1/3):²⁸ Act I had taken place at the Polka Saloon, beginning at sundown and ending later in the evening. Act II shifts to Minnie's cabin about one hour later, as Johnson – at Minnie's invitation – has come to continue their conversation and say goodbye. The good-byes, though, are not quick in coming, and to Johnson's «Rimango?» (165/1/2), Minnie nods yes. The waltz-love theme begins immediately, but now with an important difference. Whereas in Act I, Minnie had only been able to hint at the melody, and then almost accidentally, she now sings almost its entire second strain, with its yearning 6-1-2 motive and the pentatonic tag that Johnson had introduced in the Act I duet. Thus for the first time since the process of her transformation began – if not in the opera itself – Minnie sings a 'lyrical' melody marked by tonal clarity, symmetry, and pentatonism; she has begun moving toward her musical goal – the redemption *tinta* – and inching closer to Johnson in their soon-to-come, musically reciprocal statements of love.

5. *The Act II Love Duet* (174/2/1): The duet opens with a new 'love' theme, one that is pentatonic almost throughout (until the chromatic twist near the end) and that bears some resemblance – melodically, harmonically, and, given both its compound meter²⁹ and Johnson's earlier transformation of the 3/4 waltz into 6/4 in «Quello che tacete», metrically – to the waltz-love theme of Act I, from which, I would argue, it was probably derived (see Example 12 on pp.

G. BERG, *Giacomo Puccini's Opern: Musik und Dramaturgie* («Marburger Beiträge zur Musikwissenschaft», 7), Kassel, 1991, p. 39, note 22, even questions its being called a «dove» duet.

²⁸ BERG, *Giacomo Puccini's Opern* cit., p. 39, considers 165/1/3 to be the actual beginning of the Act II duet and refers to the place at which I will cite the duet as getting underway (174/2/1 – see below, No. 5) as being the beginning of its «central section». Although the difference in labels makes little or no difference at all in the present argument, I might point out that there is evidence – both musical-structural (having to do with the IV+⁶.I cadence that introduces 174/2/1) and paleographical (in Morg/Leh, Act II, pp. 27-28, which corresponds to 165/1/3) – that points to Puccini's probably having thought of the duet proper as beginning at the later of the two spots (174/2/1); see my forthcoming article cited in note 24.

²⁹ In Morg/Leh, Act II, p. 40, Puccini originally notated the melody in 4/4, then changed it, in the draft itself, to 12/8.

³⁰ Although BERG, *Giacomo Puccini's Opern* cit., p. 39, also considers the two melodies to be related, we should note that the melody had already been anticipated on two occasions in Act I, neither of which is related to the idea or function of either the waltz or the Minnie-Johnson love affair. First there is a close relative, in 9/8, when Rance tells Minnie that he

394-395).³⁰ The melody will be sung three times, first by Johnson alone: «ch'io non ti lascio più» (187/1/1), and then by Johnson and Minnie together: «Dolce vivere e morir» (188/1/1) and «Eternamente» (189/3/1). Minnie has surrendered to her passions and offered her love.

As noted at the outset, Puccini said that *La fanciulla* was about love and redemption. And while Minnie has by now appropriated the two melodies associated with love – the waltz and its Act II derivative – she has yet to show, whether musically or dramatically, that she is capable of forgiving Johnson's past and thus redeeming him.³¹ For that she will have to move still closer to Jake Wallace's song, which, though musically related to the waltz-love theme and its derivative (see discussion of the waltz, above, and note 24), has a different meaning, something that Puccini underscores in the way he treats Jake's song and the waltz after their initial appearances.

Both Jake's melody and the waltz appear for the first time – and function – as pure and simple 'song'. But whereas Jake's melody remains just that throughout the opera – despite both its never again being heard as such by those on stage and its increasingly rich harmonization (about which, see below) – the waltz tune quickly turns 'artful'. Indeed, it does so immediately, when a clearly audible variant of it supports the dialogue and action that follows its first presentation (110/1/3), and it does so again when Puccini adds a counter melody and biting 2-3 suspensions to it at the beginning of the Act I love duet (see Ex. 11). Thus by appropriating the waltz-love theme and its Act II derivative, what Minnie is telling us – and

would pay «Mille dollari, qui, se tu mi baci! ...» (83/1/1); later, Sonora sings the headmotive in a rather off-hand way – and with dotted eighths-sixteenths in 2/4 – when he says «Buona sera Mister Johnson» (102/3/3). Obviously, in a work «marked [...] by pentatonic turns», as Carner puts it (see note 13), the task of arguing that any two of them in particular are related is problematical.

Further, the 'love' theme of the Act II duet provides a fine example of the problem inherent in trying to assign non-ambiguous semantic meaning to Puccini's themes. First, as just noted, close relatives of the melody had already appeared in Act I within contexts having nothing to do with the Minnie-Johnson love affair; and second, later in Act II, the melody will underscore Johnson's cry of «da mia vergogna! Ahimè! ... Ahimè! Vergogna mia!» (216/3/1), while in Act III, the melody will be used as background for the manhunt that results in Johnson's capture (269/2/). On the problem of labelling themes semantically as it applies specifically to Puccini's *Tosca*, see R. PARKER, *Analysis: Act I in Perspective*, in *Giacomo Puccini: Tosca*, ed. M. CARNER («Cambridge Opera Handbooks»), Cambridge, 1985, pp. 134-142.

³¹ In fact, when Minnie soon learns that Johnson has lied to her about one of his old girl friends, not only does she fail to forgive him, but she throws him out of the house (217/4/1). Minutes later, though, she shelters and hides him after he is wounded by Rance (219/2/1).

it is no small thing – is that to this point what she has learned to express is only physical love and sexuality. The final goal of «lontano-tornare-redenzione» – the redemption *tinta* – to which she has certainly moved closer by means of the waltz-love theme and its derivative, still lies in the future.

6. «E anche tu lo vorrai, Joe?» (Act III – 320/1/1): In Act III Johnson is captured and has a noose placed around his neck. Minnie, of course, comes to the rescue at the last moment. She pleads with the miners to forgive Johnson and spare his life, and though rebuffed at first, she succeeds when, after repeatedly hinting at and winding up towards it, she finally quotes the first two phrases of Jake Wallace's melody, ending with the word «lontano» and with a cadential figure that recalls Johnson's «io non tornerò» in «Ch'ella mi creda» (Ex. 13 on pp. 396-398). A few measures later, she quotes Jake's melody again, this time to the phrase «fratelli del mio cuore ...» (324/1/1). With her direct quotation of Jake's melody, Minnie has finally arrived at the musical goal toward which she has been steadily moving: «lontano-tornare-redenzione». Her quotation of the melody saves Johnson's life, as forgiveness, in the form of Jake's tune, breaks out all over, first with Sonora (see the penultimate measure of Ex. 13), and then among the miners as a group (333/1/1).

One may argue, perhaps, that Minnie's quotation of Jake's melody has been undermined by its harmonization, which, with its passing chromaticism, sevenths, and ninths, is as rich as anything in Rance's «Minnie, dalla mia casa son partito» of Act I – the number that stands as the very antithesis of Jake Wallace's song – and that Minnie has not, therefore, learned the lesson of forgiveness and redemption symbolized by Jake's simplicity. But this is to misunderstand Minnie and, I think, Puccini's view of love and redemption in *La fanciulla*. Unlike another of Puccini's heroines, Turandot, Minnie does not make a sudden and psychologically implausible about face. Rather, she has moved toward and accumulated the characteristics of Jake's melody gradually, largely via the waltz-love complex in the duets of Acts I and II, and she has appropriated her ever greater sense of symmetry, pentatonicism, and overall simplicity in slow but steady fashion, adding these to – rather than just substituting them for – the more complex melodic-harmonic characteristics and seamlessness that defined her personality at her entrance and in a number such as «Laggiù ... nel Soledad» (see above). This mix of characteristics is neatly demonstrated in the meter of «E anche

tu», as Minnie shifts from a prevailing 9/8 (recalling the compound meters in which she both entered in Act I and sang the waltz-love theme and its derivative in Act II) to a 'simpler' 3/4 precisely at the point at which she quotes Jake's melody. In all, by the end of the opera, Minnie has become musically and dramatically all-embracing: she can redeem Johnson, but she can still communicate with her beloved miners.

Two relationships between the scene in which Minnie saves Johnson and the earlier, moralizing Academy scene illustrate the notion of Minnie as musically all-embracing. First, both of these scenes have Minnie singing the words «una suprema verità d'amore». In the Academy scene, she sings them to the simplest of harmonic-cadential formulas: an almost hymn-like (one recalls that the Bible is at the center of this scene) $V^4/V-V^7-I$ (73/1/3). In the later scene, on the other hand, the same words are enveloped by an orchestral theme associated with Johnson's passion for Minnie (327/1/1), one of the most striking characteristics of which is a series of parallel augmented chords.³² Second, Jake Wallace's song figures in both scenes. But whereas in the Academy scene Minnie merely triggers an orchestral recollection of it, she sings it herself when she saves Johnson. Thus Minnie's «supreme love» can absorb the extremes of *La fanciulla's* harmonic language and can call forth thematic recollection in the form of both vocal discourse and orchestral reminiscence.

There is one more point to be made about the rich harmonization of Jake's melody when Minnie sings it in «E anche tu ...» Just as Minnie has, through the course of the opera, moved ever closer to Jake's song in terms of her own vocal line, so Jake's melody has, in its successive appearances, moved closer to Minnie's original, more complicated harmonic language. After Jake delivers the main statement of the melody with its simple, folk-like harmonization, the tune picks up major-seventh and ninth chords at the end of the Academy scene (73/2/1),³³ and then passing chromaticism when it is quoted

³² The theme is heard, among other places, at the very opening of the Prelude to the opera and in the Act II love duet, at the moment at which Minnie surrenders her first kiss to Johnson (181/2/1), from which point it derives its semantic association.

³³ We might note that, in what must certainly constitute his earliest sketch for Jake Wallace's song, Puccini initially harmonized the opening of the melody with a major-seventh chord, but then changed it to a plain tonic triad, which, from the point of view of my interpretation, left it with someplace «to go», harmonically. The sketch is preserved at The Pierpont Morgan Library, Koch 989, Item 3, fol. 2v; it is transcribed and discussed in my article, *Belasco and Puccini* (cited in note 8).

by Minnie. Finally, it comes full circle when the miners sing it nostalgically for the last time (333/1/1). Significantly, no other of the opera's themes — including the waltz-love melody — undergoes so drastic a development with respect to its harmonic underpinning. Like Minnie herself, then, Jake's melody — the most explicit musical symbol of «lontano-tornare-redenzione» and thus of the redemption *tinta* — is also, at least harmonically, all-embracing. And when Minnie says that «v'è ... al mondo, peccatore cui non s'apra una via di redenzione ...», as she puts it in the Academy scene (see Ex. 6), she might have added that there is also no one in the world who is not capable of being the redeemer and that there is no single path — at least 'harmonically' speaking — to the state of redemption.

Finally, I should like to consider one last cross-reference for Minnie's quotation of Jake Wallace's song, and though it might at first seem to undercut my own interpretation of the song as a symbol of «lontano-tornare-redenzione», it more likely serves to remind us that a work as rich as *La fanciulla* displays a thick web of interrelated ideas and is open to a number of plausible interpretations. As noted earlier, Luigi Baldacci interprets Jake Wallace's song as one in praise of the «figura materna» (see note 19). And indeed, Jake's song itself and the dialogue that both precedes and follows it are saturated with references to «mamma», nowhere more boldly than at the beginning of Jake's third strain, where he finally enters (after singing the first two strains off-stage) and his «mamma» is followed by a dramatic pause (see Ex. 1). Moreover, for the miners, Minnie is herself nothing less than an almost mythic, mother figure.

Baldacci's point, then, is well taken. Yet it can probably be expanded and at the same time be reconciled with my own interpretation of Jake's song. When Minnie quotes Jake's melody in Act III, she does so to the following lines: «la sorella che adori ...» (see Ex. 13) and «e voi tutti, fratelli del mio cuore ...» (324/1/1). Both times, therefore, Minnie's quotation of Jake's song carries with it references to family. In addition, when Minnie first set out on her musical-psychological transformation in «Laggiù ... nel Soledad» in Act I, the first indication that she was capable of lyricism, symmetry, and tonal stability came at the words «S'amavan tanto!» (see Ex. 9c), where she told Rance how much her parents loved one another. Thus while Baldacci's emphasis on the «figura materna» is on the mark as far as it goes, it can be placed in a wider context, one that sees *La fanciulla* extolling the virtues of «family» — both immediate and, in order to subsume Minnie's beloved miners, extended — in gener-

al. And though Puccini's «Nota Preliminare» makes no mention of it, the family – the notion of going back to one's roots (to use a cliché) – is one of the goals, together with love and redemption, that Minnie and Johnson constantly pursue and ultimately achieve in what I take to be Puccini's grand triangle of «lontano-tornare-redenzione».

Ex. 6 - The conclusion of the Academy scene (72/1/1).

MINNIE *a tempo*

- to...» Cio vuol di.re, ra.gaz.zi, che non v'è,..... al

a tempo

mon.do, pec.ca - to.re, eui non s'a -

MINNIE *p* *rall.*

- pra u-na via di re.den - zio - ne... Sappia o.

52 *rall.*

MINNIE *ritenendo*

- gnuno di voi chiudere in se..... u-na su.prema veri.ta d'a.

dim. *ritenendo* *dolcis.* *pp*

113200

(tutti rimangono immobili e compresi delle parole di Minnie)

MINNIE *Andante calmo*
mo - re.

Andante calmo

(Billy entra col suo passo furtivo, si avvicina al banco e in goia in fretta il fondo di due o tre bicchieri, leccandone l'orlo)

MINNIE
TRIN (rideo) Guarda,
PPP
dim. poco rall. PPP

MINNIE *Allegro vivo* ♩ = 116
Che c'è!

TRIN
JOE Minnie!

BILLY Bil - ly lava i bic - chie - ri!
(ridendo con un riso sornione e battendosi una mano sul petto)

Allegro vivo ♩ = 116 Buono...

f (in uno)

Ex. 7 - Minnie's entrance in Act I (58/1/1).

(Minnie entra d'un balzo, li divide violentemente strappando di mano a Sonora la pistola) (L'ira cade subitamente, tutti gridano con entusiasmo, agitando i cappelli)

MINNIE *Largamente* ♩ = 42

TRIN (gridando forte) Hel.lo, Minnie!

HARRY (gridando forte) Hel.lo, Minnie!

JOE (gridando forte) Hel.lo, Minnie!

SONORA (gridando forte) Hel.lo, Minnie!

BELLO (gridando forte) Hel.lo, Minnie!

HAPPY (gridando forte) Hel.lo, Minnie!

Ten. (gridando forte) Hel.lo, Minnie!

Barit. (gridando forte) Hel.lo, Minnie!

42 *Largamente* ♩ = 42

fff

MINNIE (Rance s'apparte cupo e siede)

TRIN (con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

HARRY (con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

JOE (con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

SONORA (con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

BELLO (con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

HAPPY (con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

(con entusiasmo crescente)
Hello, Minnie! Hello, Minnie!

Hello, Minnie! Hello, Minnie!

tutta forza

MINNIE (avanzandosi, con autorità)

(severa, a Sonora)

Che cos'è sta - to?... Sempre tu, Sonora?

(Violini)

dim. *m.d.* *glissé* *p*

MINNIE

TRIN
Nul - la, Minnie, sciocchez - ze.... Si scherza - va!

dim.

MINNIE (adirata) *riten. a tempo* *rall.* (scandendo le parole)
Voi mandere te tut.to alla malo - ra! Ver - gogna! Non farò più

JOE (presentandole un mazzolino di fiori)
Minnie....

a tempo *frit.* *pp* *rall.*

Ex. 8 - The beginning of the Academy scene (67/3/1).

ASHBY *Moderato mosso*

gi - ro, è u - na paz - zi - a te - ner l'o - ro qua

Moderato mosso

den - tro... Al l'Agen - zi a stare - be mol - to meglio.

(Rance e Ashby)

47 *Andantino* ♩ = 80

(Minnie ha preso dal cassetto del banco un libro «la Bibbia» scende in mezzo alla scena, tutti la seguono e le fanno circolo intorno, due portano vicino ad essa una panca dove si siedono in quattro o cinque)

MINNIE (sfogliando il libro)

Dove e - ra - va - mo? Ruth... E - ze - chiel...

MINNIE

No... E - ster? No... Ecco il se - gno.

113300

MINNIE

«Salmo cinquanta - ne - si - mo, di Da - vid...»

48 *pp* *leggerissimo*

MINNIE (a Harry che si è seduto) *senza affrettare*

Har - ry, ricor - di - chi - e - ra

MINNIE *Appena mosso* ♩ = 96

HARRY David?

(alzandosi, grottescamente come uno scolarecchio che reciti la lezione)

E - ra un re dei tem - pi an - tichi, un ve - ro e - ro - e che

Appena mosso ♩ = 96

HARRY

quan - do e - ra ra - gaz - zo, ar - ma - to - si d'u - na ma - scel - la

113300

Ex. 9 - Minnie's «Laggiù ... nel Soledad» (88/2/3): (a) the opening, mm. 1-13; (b) «babbo dava le carte», mm. 24-27; (c) «S'amavan tanto», mm. 41-49.

Largamente
J. RANCE
riten. a tempo
 Or per un bacio tu - o get.to un te - so.ro!...

Largamente
rit. col canto a tempo accel.:... rall.:... dim.

MINNIE Lentamente
(sognando) rall. P sostenendo
 L'amore è un'altra cosa... Laggiù... nel Sole -

J. RANCE
(beffardo)
 Poesia! **Andantino (in quattro) ♩ = 100**
rall.:... col canto

MINNIE a tempo
 -dad, e.ro pic - ci - na, a - vevo una stanzuccia affumi.
 69

MINNIE poco rit. a tempo rit.
 -ca - ta nel - la ta - ver - na so - pra la cu - ci - na. Ci vi - ve - vo con

poco rit. a tempo rit. col canto

413300

MINNIE a tempo
 babbo e mamma mi - a. Ah!..... Tut.to ri - cordo:
a tempo P

MINNIE
 vedo le perso.ne en - trare, u.sci.re a se - - ra
(Violino) PP

MINNIE poco rall.
 Mamma fa - cea da cuo.ca e can - ti -
cres. P poco rall.

MINNIE a tempo
 70 - nie - ra, babbo da - va le carte a fa - ra.
a tempo PP P

413300

MINNIE

- o - ne, Mamma... e-ra bella,

MINNIE

a-veva un bel pie - dino: Qualche volta giocava anch'essa:

MINNIE

ed io che me ne sta - vo sotto al ta - vo - li no a - spet - tando ca -

MINNIE

der qualche mo - neta, e - la ve - de - vo ser - rar fur - ti - va il

MINNIE

Lo stesso mov^{to} ma sostenendo molto con anima

rall. piede al babbo mi - o... S'a - ma - van tan - to!...

71 Lo stesso mov^{to} ma sostenendo molto

MINNIE

S'a - ma - van tan - to!... Ah!... Anch'io vor - re - i trovare un uomo... e

allargando poco affrett. rall.

col canto

MINNIE

cer - to l'a - me - re - i.

(avvicinandosi a Minnie con atto violento e subito represso)

J. RANCE (offeso)

Forse, la per - la è già tro - va - ta?...

a tempo dim.

(Minnie sta per rispondere, quando Nick rientra. È con lui Dick Johnson. Ha sotto il braccio la sella del suo cavallo)

J. JOHNSON (posando la sella in terra, fieramente)

Allegro vibrato ♩ = 120

72 Allegro vibrato ♩ = 120

Chi c'è, per farmi

Ex. 11 - The opening melody of the Act I love duet (120/4/1).

NICK *Andante*

J. RANCE Buona for - tu - na! (Rance si morde un dito con rabbia guar-

95 *Andante* *dolce e legato*

ff *p*

And.
dando di sottocchi Johnson, poi esce con Castro e gli uomini)

J. RANCE

poco rall.

(Nick si dispone a chiudere la «Polka». Sale al piano superiore e spegne il lume: spegne, qua e là,
Andante sostenuto $\text{♩} = 92$

96 *dolce* *p*

lumi e candele; va alla sala da ballo:.....

Minnie ne esce;..... Nick entra,.....

spigne e ritorna)

MINNIE (a Johnson) *dolcemente*

97 Si - gnor John - son, sie - te rimasto in -

die - tro a far - mi compa - gni - a per custodir la

MINNIE

ca - sa?.. (siede presso al tavolo da giuoco. Minnie rimane in piedi dinanzi a lui, appoggiata al tavolo)

JOHNSON (con un lieve turbamento)

Se vo - le - te.... Stra - na

pp

Ex. 12 - The opening melody of the Act II love duet (174/2/2).

MINNIE *rall:.....*
 JOHNSON *pp* *rall:.....*
 to - ri. Io
 E la ma - e - stra?

MINNIE *Andante calmo* $\text{♩} = \text{♩}$
 JOHNSON *stessa.* *(le guarda ammirate)*

22 *Andante calmo* $\text{♩} = \text{♩}$
pp

MINNIE *(offrendogli il dolce)*
 JOHNSON *(servendosi)*
 Del biscotto alla cre - ma? Gra - zie... Vi piace

MINNIE
 JOHNSON *Mol - to.*
 leg - ge - re? Vi manderò dei

MINNIE
 JOHNSON Oh, grazie, grazie! Delle storie d'amo - re?
 li - bri. Se vo -

MINNIE *(appassionatamente)*
 JOHNSON
 Sì! Tan - to! Per
 - le - te. Vi piacciono?

Ex. 13 - The beginning of Minnie's «E anche tu lo vorrai, Joe» (320/1/1).

MINNIE (dolcemente, con affetto) *rall:*

SONORA Il mio So-nora buo-no, sa-ra pri-mo al per-cuo-re!...

MINNIE quasi a tempo *rall:*

-do-no... Per-do-ne-ra-i, come per-do-ner-te

(soggiogato, commosso, abbassa gli occhi)

SONORA Min-nie!

MINNIE poco rall: (va verso Joe)

tutti... Si può ciò che si vuole! E

Tenori (commossi e a testa bassa) *pp*

Bassi *pp*

No! Non pos-siamo!...

No! Non pos-siamo!...

poco rall:

Andante molto sostenuto 4/4

MINNIE

41 an-che tu lo vorra-i, Joe... Non sei tu che m'offri-vi i

Andante molto sostenuto 4/4

MINNIE *rall:*

fio-ri si-mi-li-a quel-li delle tue brughie-re?

(rivolgendosi a Harry, accarezzandogli la mano)

MINNIE *a tempo*

Harry, e tu, quante se-re... t'ho ve-glia-to mo-

a tempo

MINNIE *dim. molto* *rif:*

-ren-te... e nel de-li-rio cre-de-vi ve-de-re

dim. molto

MINNIE *pp a tempo* *sostenendo*
 la tua piccola Maud, la so.rella che a - do - ri, ve_nu_ta

doles *cres.* *sostenendo*

a tempo. *p* *f*

MINNIE *poco rall.* *a tempo*
 da lon.ta - - - no...

SONORA *(ad un gruppo di minatori)* *pp*
poco rall. **42** E ne.cessa - rio... Troppo le dob-

p *pp a tempo*

MINNIE *(a Trin con dolcezza)*
 Et tu mio Trin, a cui ressi la ma - no quando scri - ve - vi le

SONORA *(ad uno del coro)*
 biamo! De - ci - diti anche tu!

HAPPY *p*
 Tenori Non possiam!

CO RO
 Bassi Quattro soli *(scuotendo la testa.)* *p*
 Non pos.

p *con semplicità*