

**THE USE OF THE CLARINETS AND BASS CLARINET IN
COMBINATION WITH OTHER INSTRUMENTS TO PORTRAY
THE LIBRETTO OF PUCCINI'S OPERA *TOSCA***

by
Perica Zuvela

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Supervisor: Prof. H. H. van der Mescht

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SUMMARY

The main aim of the study was to examine and discover the use of the clarinets and bass clarinet, in combination with other instruments, to portray the libretto in Puccini's opera *Tosca*.

The research method of this study was designed and based on the following:

- scrutiny of the literature about Puccini's life and works,
- an analysis of the score with emphasis on the clarinets', bass clarinet's and singers' parts and specific attention to the demands of the libretto, and
- listening to a number of recordings of the opera.

A variety of different aspects are organized in the following chapters: Chapter 1 consists of general information about the study. Chapter 2 offers a short biography, while Chapter 3 provides a discussion about the libretto. In Chapter 4 the author deals with tonguing and articulation. Chapter 5 examines melodic aspects and Chapter 6 consists of views on dynamic aspects. In Chapter 7 a discussion about rhythmic aspects takes place, and in Chapter 8 the author explores the combination of the clarinets and bass clarinet with other instruments. Finally, Chapter 9 is a summary of the conclusions drawn in this study.

Specific results of this research are the following:

- Puccini's predilection for continuous mixing of instrumental colours sometimes makes it difficult to separate the clarinet for analytical purposes. Nevertheless, the importance of the use of the clarinets or bass clarinet can clearly be detected.

- Puccini employs all creative and technical capabilities of the clarinet and bass clarinet in creating and changing the atmosphere, depicting human emotions and emphasizing dramatic moments.
- Carefully chosen and applied articulation, trills, tremolos and repeated notes in the clarinet and bass clarinet parts are Puccini's gestures in the expression of love, anger and fear. However, articulation in the clarinet and bass clarinet parts mainly matches the other instrumental lines in the orchestra.
- Because the clarinet and bass clarinet blend well with any instrument and with the human voice, Puccini uses them in solo parts, in unison with the singer, or as an accompaniment to the singer's line.
- As a consequence of Puccini's need to consciously pay minute attention to the details of the libretto, the structure, shape and length of the clarinet phrases constantly change.
- Exploring the dynamic's capabilities of the clarinets and bass clarinet presents the wide palette of colours and nuances which these instruments can produce. Puccini uses a large number of dynamic markings in the clarinet and bass clarinet parts. They range between *ppp* and *fff*. The *piano* dynamic level is mainly used to suggest fear and suspicion or to portray lyrical moments in the libretto, while the *forte* level is a tool to create drama and express human anger, pain, or the struggle between good and bad.
- Puccini puts very strong emphasis on rhythm as a device for illuminating the details of the libretto, stage actions, human feelings, and different atmospheres in the opera *Tosca*. The different rhythmical patterns and changes of metre affect all instruments. Sometimes the clarinet line has the same rhythmical figures as the rest of the woodwind, but very often the clarinet plays a different rhythm from the rest of the orchestra or the singer's melody.



KEYWORDS

Clarinet

Bass clarinet

Libretto

Puccini

Opera

Tosca

Analysis

Portraying

Dramatization

Atmosphere



OPSOMMING

Die doel van die studie was om die gebruik van die klarinet en basklarinet, in kombinasie met ander instrumente, vir die uitbeelding van die libretto van Puccini se opera *Tosca* te ondersoek en bloot te lê.

stel

Die navorsingsmetodes vir die studie is beplan en gebaseer op die volgende:

- die nagaan van die literatuur oor Puccini se lewe en werk,
- 'n analise van die partituur, en die klarinet-, basklarinet- en vokale partye, met spesifieke aandag aan die vereistes van die libretto, en
- die luister na 'n aantal opnames van die opera.

'n Verskeidenheid aspekte is in die volgende hoofstukke georganiseer: Hoofstuk 1 bestaan uit algemene inligting oor die studie. Hoofstuk 2 bied 'n kort biografie aan, en Hoofstuk 3 verskaf 'n bespreking van die libretto. In Hoofstuk 4 behandel die skrywer tongslag en artikulasie. Hoofstuk 5 ondersoek melodiese aspekte en Hoofstuk 6 bestaan uit gesigspunte oor dinamiese aspekte. In Hoofstuk 7 word 'n bespreking oor ritmiese aspekte voorgelê, en in Hoofstuk 8 ondersoek die skrywer die kombinasie van die klarinet en basklarinet met ander instrumente. Ten slotte word daar in Hoofstuk 9 'n opsomming van die gevolgtrekkings van die studie aangebied.

Spesifieke gevolgtrekkings van die navorsing is die volgende:

Puccini se voorliefde vir die voortdurende vermenging van instrumentale kleure maak dit somtyds moeilik om die klarinet vir ontledingsdoeleindes te isoleer. Die belangrikheid van die gebruik van die klarinet en basklarinet kan nogtans duidelik vasgestel word.

- Puccini gebruik al die kreatiewe en tegniese moontlikhede van die klarinet en die basklarinet om atmosfeer te skep en te verander, om menslike emosie uit te beeld, en om dramatiese oomblikke te beklemtoon.
- Versigtig gekose and toegepaste artikulasie, trillers, tremolo's en herhaalde note in die klarinet- en basklarinetparty is Puccini se gebare vir die uitdrukking van liefde, woede en vrees.
- Omdat die klarinet en basklarinet goed saamsmelt met enige ander instrument en met die menslike stem, gebruik Puccini hulle in solopartye, in unisoon met die vokale party, of as begeleiding vir die sanger.
- Weens Puccini se behoefte om haarfyn aandag te gee aan die besonderhede van die libretto, verander hy die struktuur, vorm en lengte van die klarinetfrases voortdurend.
- 'n Verkenning van die dinamiese moontlikhede van die klarinet en basklarinet toon die breë palet kleure en nuanses wat die instrumente kan voortbring. Puccini gebruik 'n groot aantal dinamiek-aanduidings in die klarinet- en basklarinetparty. Dit wissel van *ppp* tot *fff*. Die *piano*-vlak word hoofsaaklik gebruik om vrees en suspisie voor te stel of om liriese oomblikke in die libretto uit te beeld, terwyl die *forte*-vlak 'n middel is om drama te skep en om die mens se woede, pyn, of die stryd tussen goed en kwaad uit te druk.
- Puccini plaas baie sterk klem op ritmiese aspekte as 'n middel om die detail van die libretto, verhoogaksie, menslike gevoelens en verskillende atmosfere in sy opera *Tosca* te verhelder. Die verskillende ritmiese patrone en metrumveranderings het betrekking op al die instrumente. Soms het die klarinetparty dieselfde ritmiese figure as die ander houtblaasinstrumente, maar baie dikwels speel die klarinet 'n verskillende ritmiese figuur as die res van die orkes of die sanger se melodie.



SLEUTELTERME

Klarinet

Basklarinet

Libretto

Puccini

Opera

Tosca

Analise

Uitbeelding

Dramatisering

Atmosfeer



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CHAPTER 1

INTRODUCTION

1.1 Personal motivation

The author's special inspiration for this endeavour was the fact that his first professional challenge and steps in the opera orchestra were related to Puccini's opera *Tosca*. Accumulated orchestral experience, especially that associated with playing in *Tosca* and other Puccini operas, was a valuable source for the further development of the author's knowledge about Puccini's compositional style and for an investigation into the use of the clarinets and bass clarinet in combination with other instruments in portraying the libretto of *Tosca*.

The similarity between the author's place of origin and that of Puccini, because of the hundreds of years of Italian influence on the culture, language and life style in Dalmatia (Croatia), from where the author hails, was another motivation for this dissertation.

1.2 Aim of the study

The aim of the study is to find a deeper understanding of the utilization of the musical abilities of the clarinets and bass clarinet among the other instruments in creating the different atmospheres and for portraying the libretto in Puccini's opera *Tosca*.

1.3 Sources

The author found many books about Puccini's life, and many of them have their basis in the well known book by Mosco Carner *Puccini: A critical biography*. Also, many of them contain different types of analyses and approaches to Puccini's operas. But no author was found who discusses the use of the clarinets and bass clarinet to portray the libretto in Puccini's operas. Neither were any sources after 1996 discovered. It is surprising that so little is written about the orchestra in Puccini's operas.

1.4 Recordings

The author has listened to a number of accessible recordings of which a full list is included in the Discography.

1.5 Scores

During the course of this study the author consulted and used the score published by Ricordi, being the best edition of the opera.

1.6 Research methods

- A background literature study on Puccini's life and works was first undertaken.
- The orchestral score was analyzed with special attention to the demands of the libretto, which meant also a deeper analysis of the singers' parts. Special focus was given to the clarinet and bass clarinet parts.



1.7 Organization of the dissertation

Following Chapter 1, which provides general information about the study, Chapter 2 includes a short biography and Chapter 3 consists of a discussion about the libretto. Chapter 4 deals with the clarinet and provides findings on tonguing and articulation. Chapter 5 deals with melodic aspects and Chapter 6 consists of views on dynamic aspects. Chapter 7 presents a discussion about rhythmic aspects while Chapter 8 explores the combination of the clarinets and bass clarinet with other instruments. The final Chapter 9 is a summary of the conclusions drawn in this study. A list of sources and a Discography follow.

1.8 Music examples

Puccini's style of orchestration, and more specifically his predilection for continuous mixing and blending of instrumental colours, sometimes makes it difficult to separate the clarinet for analytical purposes. For this reason, music examples displayed in this dissertation always include the clarinet or bass clarinet parts together with the other instrumental or vocal lines. Nevertheless, the importance of the use of the clarinet and bass clarinet can clearly be detected. These instruments form part of a more complex texture of colour in the wide range of the composer's palette. Consequently, selected examples show both the specific use of the clarinets and bass clarinet in portraying the libretto, as well as the general use of these instruments in creating overall tone colour.

1.9 Abbreviations and signs

- Because of the size of the full score in some of the music examples, the less relevant sections of the score are sometimes omitted. In such cases the omitted sections of the score are indicated by the following sign: 
- Definition between new lines in the scores are indicated by the following sign: 
- References to specific places in the score are indicated by an arrow to assist the reader:
- Bar numbers are always placed at the bottom of the score.
- When referring to specific bar numbers the term "measure" is used: m. = measure, mm. = measures.

CHAPTER 2

A SHORT BIOGRAPHY

2.1 Early life

Puccini was a name long linked with music in the old Tuscan capital of Lucca. Lucca possessed three churches, the biggest being San Martino Cathedral. It was there that the Puccini family had filled the post of organist back to the early eighteenth century. Puccini's father, grandfather and all his ancestors for five generations had been composers of music. Giacomo Puccini was born on 22 December 1858. As if they knew that the new child would be the great inheritor of the family's musicianship, his parents had him baptised Giacomo Antonio Domenico Michele Secondo Maria Puccini (Ramsden 1996: 11-12).

Weaver (1978: 4) claims that though the widowed Albina was not poor, money was scarce, and Giacomo soon found his way to earning some. At the age of fourteen, he began playing the organ in two of Lucca's churches, and according to Ramsden (1996: 13) also played "the piano in inns and a brothel. Perhaps it was there that he picked up the bad habit of smoking, which was to remain with him all his life and probably contributed to his fatal illness".

By the age of sixteen, Puccini was already composing, largely religious music. His teacher Angeloni had introduced him to the scores of Verdi's *Rigoletto*, *La Traviata* and *Il Trovatore*. On 11 March 1876, at the age of 17, Puccini heard his first opera in a theatre. This was *Aida*, by Verdi performed in Pisa. The experience of *Aida* was crucial: "I was born to write for the theatre", he wrote later in his life (Weaver 1978: 4).

Fired with ambition to write operas, Puccini needed more training than Lucca could offer. A most likely site for advanced study in music was the Milan Conservatory, the operatic capital of northern Italy. But, four years were to pass before Puccini achieved the realisation of his most ardent wish. In Milan, Puccini lived the bohemian life of a poor student. But he also moved in the most important musical and literary circles. At first he saw a good deal of Alfredo Catalani (1854-1893), who was a four years older composer from Lucca, but with time their relationship deteriorated (Ashbrook 1985: 7-8). Another acquaintance Puccini made during these student days was Mascagni (1863-1945). The time in Milan, and a bohemian existence with little money and plenty of high spirits, created a bond that kept Puccini on friendlier terms with Mascagni than he enjoyed with most other composers of his generation.

Puccini's second teacher, Armilcare Ponchielli (1834-1886), took a paternal interest in his young pupil. He helped introduce the aspiring young composer into cultural life. Puccini's studies with Ponchielli left an indelible mark on the younger man's music. In July 1883, thanks to Ponchielli, Puccini made two acquaintances that were to have important consequences for his career as an opera composer. The first was Giulio Ricordi (1840-1912), who had the most influential music publishing firm in Italy. The second was Ferdinando Fontana (1850-1919), an excitable eccentric who impulsively agreed to supply Puccini at a reduced rate with a libretto (Ashbrook 1985: 8-9).

2.2 *Le Villi*

Originally their work bore the hybrid title *Le Villi* (Ashbrook 1985: 8-9). *Le Villi* was first performed at the Teatro dal Verme in Milan on 31 May 1884, conducted by Arturo Panizza. It was a triumph. If the summer of 1884 brought Puccini the joy of artistic success it also brought him great sorrow. His mother, after a long illness, died on 17 July 1884 (Carner 1985: 44).

2.3 *Edgar*

Five years were to elapse between *Le Villi* and Puccini's next opera *Edgar*, a period of private unhappiness and problems. The first night of Puccini's second opera, *Edgar* took place at La Scala on Easter Sunday, 21 April 1889 and "was less than happy" (Weaver 1980: 195).

2.4 *Manon Lescaut*

Meanwhile, Puccini had chosen his new subject: the Abbé Prévost novel *Manon Lescaut*. Puccini worked on the opera for about two years. It was finished in October 1892. This again was a crucial period in his life, marked by the lightning successes of his young contemporaries Mascagni (*Cavaleria Rusticana* 1890) and Leoncavallo (*I Pagliacci* 1892). On opening night, 1 February 1893, the whole opera was enthusiastically received, composer and artists taking as many as thirty calls. *Manon Lescaut* achieved a success such as none of Puccini's subsequent and more mature operas were destined to enjoy at their first production. It placed him on the operatic map squarely and fairly and was the foundation of his international fame. Puccini was decorated with the Order of *La Croce di Cavaliere* in 1893 (Andreis 1974: 14).

2.5 The big three: *La Bohème*, *Tosca*, *Madama Butterfly*

La Bohème was first performed on 1 February 1896 in Turin. It was a gala occasion, with members of the royal family in the audience as well as critics from all over Italy, and a number of other composers, Mascagni among them. Though there were curtain calls at the end of each act, the evening was not a happy one for Puccini. He heard whispering around him: "Poor Puccini! This time he's on the wrong track!" (Andreis 1974: 16). But in Turin there were 24 performances in rapid succession. Shortly after Turin *La Bohème* won ovations in Rome, Naples and especially Palermo, and quickly became an international favourite.

Now, with *Bohème* happily on its way through the world, Puccini was ready to start again. There was a problem: *Tosca* had been promised to another composer, Alberto Franchetti. But Ricordi persuaded Franchetti to cede the libretto rights to Puccini. On 10 October 1899 the opera was completed, and the première took place on 14 January 1900 at the Teatro Constanzi in Rome (Carner 1985: 114).

During the summer of 1900, when Puccini was in London for *Tosca*, he went to the Duke of York's Theater (though he did not know a word of English) to see Evelyn Millard in *Madame Butterfly* based on a novel by Long (Ashbrook 1985: 111). Puccini immediately asked permission to turn the story into an opera. "Finally the new opera was presented at La Scala on 17 February 1904. It was an overwhelming fiasco". Puccini would revise the opera (Weaver 1980: 228). On 28 May 1904 the new version of *Madame Butterfly* was given at the Teatro Grande in Brescia, a small city not far from Milan "where it won a resounding success" (Ashbrook 1985: 111).

2.6 *Fanciulla del West*

"After *Madame Butterfly*, it took Puccini nearly three years to find the subject of *La Fanciulla del West* and another three years were to go by before he finished it" (Ashbrook 1985: 125). The production of *La Fanciulla del West* was one of the most spectacular events in the annals of the Metropolitan Opera in New York. It was a triumph for Puccini (Ashbrook 1985: 138-139). Fourteen curtain-calls greeted the artists at the end of the first act, and nineteen after the second. By the end of the performance no less than 52 curtain-calls had been taken, and the audience, beside its self, flung bouquets of flowers at the composer and his artists.

2.7 *La Rondine*

Puccini's next work, *La Rondine* (The Swallow), was completed during the World War I. *La Rondine* was first produced on 27 March 1917 in Monte Carlo. The critics were enchanted, and the reviews are sprinkled with such words as "exquisite" and "delicious". Its first Italian performance took place on 5 June 1917 in Bologna. The opera had received an ovation by the audience, but the critics were disappointed. *La Rondine* was the only Puccini opera not to be published by Ricordi (Ramsden 1996: 124).

2.8 *Il Trittico*

While Puccini visited Paris in 1913, he saw Didier Gold's *La Houppelande* and was immediately impressed with its sombre atmosphere and bleak vision. He felt it had potential to become one of his librettos, and asked Giuseppe Adami, librettist for *La Rondine*, to write a text for him based on Gold's play. Without trouble as usual, the text became *Il Tabarro*, the first of the *Il Trittico* operas. The two remaining operas of *Il Trittico* were *Suor Angelica* and *Gianni Schicchi*. *Il Tabarro* remains Puccini's only truly veristic opera for it concerns people from the lowest social orders, involves jealousy and infidelity, and ends with a strangulation on stage. *Il Tabarro* also exposes festering social problems that are ultimately responsible for the brutal behaviour of the major characters. *Il Tabarro* was written intermittently from 1915 to 1917 and its première was delayed because of World War I. *Gianni Schicchi* and *La Fanciulla del West* are comedies for both have happy endings and both include humorous incidents (Andreis: 1978: 16).

2.9 *Turandot*

The usual search for a new opera subject continued. The new subject was an eighteenth-century Italian play, Carlo Gozzi's *Turandotte*. Once the subject had been

decided, the music for it obsessed Puccini. It was now the age of Ravel, Stravinsky and Schönberg. Young Italian composers, little known today but powerful enough forces in their own time, were attacking Puccini and demanding Italian music forsake the nineteenth century operatic tradition. Puccini was the last of that tradition, at the height of his achievement, and he felt old. But he battled on (Andreis 1985: 18).

The final question of Puccini's life relates to his failure to complete *Turandot*. By March 1924 Puccini had finished and orchestrated the whole opera until the scene of Liù's death. Only fifteen minutes remained to be written, but there was trouble over the definitive wording of the great love duet that was to be the culmination of the opera, its crowning moment. His health was poor. A growth was found at the base of his larynx. The tumor was malignant and too far advanced to be operated on. The only possible treatment was radium therapy at the Ledoux clinic in Brussels. By September 1924, Puccini and Toscanini were discussing plans for the première of *Turandot* which was scheduled for spring 1925. Having had the benefit of hearing Puccini play the score to him and explain his ideas, Toscanini was determined the opera should be completed as Puccini intended it to be. To work up the final scene from Puccini's provocative but incomplete sketches, Toscanini nominated Franco Alfano (1876-1954) (Ramsden 1996: 142).

Turandot finally opened at La Scala on April 1926, almost a year and a half after the composer's death. Alfano's contribution, on the first night, was not heard. After the death of Liù, Toscanini stopped the orchestra and said, "At this point the master laid down his pen" (Weaver 1978: 120).

2.10 Death

Puccini died in the early hours of 29 November 1924. His body was returned to Milan where he was buried on 3 December. Toscanini conducted the theatre orchestra in the Requiem which Puccini had composed years before *Edgar*. There was national mourning; La Scala was closed in respect. In late 1926, Puccini's body was brought to



Torre del Lago. He was survived by Elvira, who died in 1930, and his son Tonio who lived until 1946. Tonio's daughter Simonetta later helped establish the Instituto of Puccini Studies in Milan (Ramsden 1996: 142).

CHAPTER 3

A SYNOPSIS OF THE PLOT OF *TOSCA*

3.1 Introduction

La Tosca was a play set by a long established favourite of the popular stage, the French playwright Victorien Sardou (1831-1908). He was a born man of the theatre, with a sure instinct for what would be stunningly effective on the stage (Ashbrook 1985: 66).

Puccini had expressed an interest in the subject a couple years after the play's première, which took place in Paris on 24 November 1887, but he saw the play for the first time in Florence in October 1895 (Andreis 1974: 18).

Sardou found his subject in an episode that actually occurred during the religious wars in 16th-century France: it was at Toulouse that the Catholic Connétable de Montmorency promised a Protestant peasant woman that he would spare her husband's life if she gave herself to him. The woman consented, and her reward the next morning was to see her husband's body dangling from the gallows (Andreis 1974: 19).

Sardou's *Tosca* is melodrama and its action unfolds like a thriller. Sex, sadism, religion and politics are its ingredients served up on a historical platter: Napoleon's invasion of Italy and his battle at Marengo on 14 June 1800 (Andreis 1974: 19).

Because of the growing movement known as *verismo*, meaning "realism", in the 1890s Puccini had no wish to lag behind his rivals, and *La Tosca* presented him with a veristic subject *par excellence* (Andreis 1974: 18).

Verismo was also a good cover for exploring his personal interests in cruelty and sexual power in particular, which fascinated Puccini. Though he had many brief relationships, there is no evidence Puccini ever behaved in life as his Scarpia does on the stage (Ramsden 1996: 62).

Sardou's *La Tosca* and Puccini's *Tosca* differ quite considerably as far as the libretto is concerned. Sardou's play has twenty-three characters, while Puccini's has only nine. The play has five acts, the opera three. Also, the fact must not be ignored that the work preserves, to an even greater extent than Sardou's play, the classical unities of time, place and action. The plot of the opera unfolds in Rome within twelve hours, thus heightening subliminally the spectator's impression of utmost concentration (Carner: 1985: 18).

3.2 Act One

Rome, June 1800. Inside the church of Sant' Andrea della Valle.

Angelotti, an escaped political prisoner, runs in, searching for the key to his family chapel. His blond, blue-eyed sister Marchesa Attavanti prepared his escape. She has left him female clothes as a disguise in which to escape while coming to pray in the church. She did not know that somebody was watching her while she was praying: Mario Cavaradossi, an aristocratic artist, used her, though she does not know it, as a model for a painting of Mary Magdalene (Ramsden 1996: 57).

As Angelotti hides in the Attavanti chapel, the Sacristan comes, complaining about having to clean Cavaradossi's brushes. He also notices that the basket full of food is still there, which means that the painter has not eaten his lunch yet. Cavaradossi returns to his picture thinking of the beauty of the fair Marchesa Attavanti and his own love, the dark-eyed opera singer, Floria Tosca (Ramsden 1996: 57).

As the Sacristan leaves, Angelotti comes out, unaware that anyone is around. He recognizes Cavaradossi, who has the same progressive political sympathies. Tosca's voice is heard. Angelotti hides with the food Cavaradossi gives him. Tosca's jealousy has been aroused because the door was locked, and she heard voices. She becomes even more suspicious when she sees the painting. Recognizing the face, she suspects Marchesa Attavanti has been with her Mario. Cavaradossi assures her that he loves only her and Tosca goes. Angelotti returns, but Cavaradossi suggests to him to go to the painter's villa. They leave and the Sacristan prepares the choir for a service to celebrate Napoleon's defeat. As they run around, the new police chief, Scarpia, enters looking for Angelotti. The Sacristan is surprised to find the Attavanti chapel unlocked. Meanwhile, Marchesa Attavanti's fan has been found, and Scarpia is interested to know who the painter is, because Cavaradossi is a politically suspect character. The Sacristan now discovers the empty basket and it gives the idea to Scarpia that Angelotti has been here. Tosca returns to the church and Scarpia uses the fan to rouse her jealousy. Scarpia orders Tosca to be followed. She will lead them to Cavaradossi, and the painter will lead them to Angelotti. The congregation gathers, and Scarpia decides to execute Cavaradossi as a political opponent of his, and conquer Tosca (Ramsden 1986: 58).

3.3 Act Two

The Farnesse Palace. Scarpia's room on an upper floor. Evening.

Scarpia is having supper, waiting for Tosca to be brought to him. Spoletta reports that Cavaradossi has been arrested, but that they cannot find Angelotti. Cavaradossi denies every charge against him. Tosca arrives, surprised to see Cavaradossi, who warns her not to reveal anything of what she saw or was told in the church. Cavaradossi is taken to the next room for torturing. Scarpia tells Tosca that she can help the painter. Because she can no longer stand the thought of his pain, Tosca tells Scarpia where Angelotti is hiding.

Sciarrone, another of Scarpia's henchman, announces that Napoleon is triumphant, meaning that the news from the front was wrong. Cavaradossi lets out a joyful cry of "Victory". Scarpia denounces this and says that Cavaradossi will be executed. Cavaradossi is taken away (Ramsden 1986: 58).

Tosca tries to beg for Cavaradossi's life, but Scarpia clearly makes known to her that only her physical submission to him will save her lover. In a state of horror Tosca prays. Spoletta reports that Angelotti killed himself to escape capture. The gallows are ready and Scarpia gives orders to wait before proceeding with Cavaradossi's execution. Scarpia waits for Tosca's answer. She finally agrees to Scarpia's sexual demands, and Scarpia says a firing squadron will replace the gallows. The plan was that the execution would be conducted with blank bullets. Scarpia tells Spoletta to prepare things as they once did for the execution of Count Palmiery. Tosca requires a safe conduct for herself and for Cavaradossi. Suddenly she decides to kill Scarpia with the knife from the table. She takes the safe conduct from Scarpia's dead hand and seized by religious sentiment, she leaves two candles next to Scarpia's dead body (Ramsden 1986: 58).

3.4 Act Three

The battlements of Castel Sant' Angelo prison, just before dawn

An unseen shepherd sings a sad song of love and death. A picket of soldiers with Cavaradossi appears on the platform. Cavaradossi refuses religious confession but he wants to write to Tosca. He is overcome by memories of Tosca and he recalls the hours of love, which are now vanished. Spoletta brings Tosca in and she rushes to Cavaradossi. She explains to him how she killed Scarpia and that she has a carriage waiting for them, after the mock-execution. Tosca suggests to Cavaradossi to make sure he falls in a realistic way and urges him to act death well (Ramsden 1986: 58).

Cavaradossi is shot and Tosca admires his artistic fall. When Tosca is sure everyone has gone, she goes to Cavaradossi to urge him to get up, but there is no movement and she realizes that Cavaradossi is dead. Scarpia has played a trick on them both. Spoletta returns with Sciarrone and some soldiers to arrest Tosca for Scarpia's death. To prevent this Tosca makes a death leap over the high battlements (Ramsden 1986: 58).



CHAPTER 4

TONGUING AND ARTICULATION

4.1 Introduction

The definition of articulation according to Keller (1973: 4) is the following: “The function of musical articulation is the binding together or the separation of individual notes; it leaves the intellectual content of the melody line inviolable, but it determines its expression”.

Articulation for woodwinds is executed by means of tonguing. Rothwell (1968: 33) equates tonguing with the bowing on a stringed instrument. When the player has real tongue control, guided by a sense of style and musicianship, the effect is like a fine string player using the bow.

The clarinet *staccato* is much less pointed than that of the oboe, but it can be drier and sharper than the flute *staccato*. Fast passages of single tonguing are better relieved by slurring two or three notes at appropriate places. Double and triple tonguing can be used as emergency expedients. In variety of tongue attacks the clarinet is superior to the other reed instruments. The start of a tone can be controlled to give all gradations, from an explosive *sforzando* to a soft attack something like that of *louré* bowing in the strings (Piston 1982:173). In the opera *Tosca* the clarinet has no extremely fast passages and therefore double and triple tonguing are not used.

Puccini looked at even the smallest detail in order to achieve a near perfect correspondence between stage action and music. Puccini’s attention to the personal dramas of the characters, and the surrounding events are reflected in a rich variety of articulation indicated by him. Carefully chosen and applied *legato*, *staccato*, *staccatissimo*, *tenuto* and *non legato* in the clarinet part serve to set up the atmosphere



and the dramatization and characterization. In this way a specific Puccini orchestral colour and sound are achieved. By using adequate articulation Puccini manages to achieve the highest degree of underlining the content of the libretto.

Articulation in the clarinet and bass clarinet parts in the opera *Tosca* mainly matches the other instrumental lines in the orchestra. Although the bass clarinet is not exposed like in the remarkable solos of the clarinet, the articulation is important for the global sound of the orchestra.

Moreover, an execution of the right articulation in the opera *Tosca*, important for the final interpretation of the opera, requires skilful and musically and technically mature clarinet players, capable to control the tongue attacks and produce all the different sound qualities.

4.2 Legato

Puccini uses *legato* articulation like a painter uses his brush: his strokes are short and long, slow and fast or thin and thick, depending on the desired sound effect. Puccini uses *legato* mainly to gather the notes of a melody in one continuous line. For him it does not mean that *legato* articulation will only and always be employed in long melodies. More often that line is short, and Puccini covers with a *legato* sign only a few notes, precisely dividing and separating them from the rest of the melody, but at the same time keeping its coherency.

One of the examples of how Puccini uses *legato* articulation within a long clarinet solo is found in Act One (Example 4-1). The clarinet melody is in unison with Cavaradossi's line but Puccini uses different *legato* articulation for the clarinet line.



While Cavaradossi has continuous *legato* in mm. 9-13, broken only in m. 12 because of the comma after the word “*ignota*”, meaning “unknown”, the clarinet line is broken up by *legato* articulation into small fragments especially in m. 10. In mm. 12-13 Puccini employs one *legato* slur per bar of the clarinet part. In m. 13 Puccini uses a new *legato* slur to group three notes. These fragments illustrate Cavaradossi’s enthusiasm while he is studying an image from his painting, “*e te, beltade ignota, cinta di chiome bionde!*”, meaning “and you, unknown beauty, are crowned with fair hair!”

Example 4-1: Act One, No. 18, mm. 8-13

18

a tempo

Ob.

Cl. in Si b

Timp.

Arpa

CAV.

mi a, e te, bel ta dei

SAGRESTANO (pp) (a mezza voce brontolando) (s'allontana per prendere l'acqua onde pulire i pennelli)

Scherza coi fanti e lascia stare i san ti... sulla tastiera

9

Ob.

Cl. in Si b

Fag.

Arpa

CAV.

- gno ta, cin ta di chiome bion del..

12



A good example of how Puccini effectively uses *legato* articulation in short passages is found in Act One (Example 4-2). The short descending sextuplet passage in the flute and clarinets in mm. 25-26 outlines Tosca's suspicious and jealous rage. The passage comes after Tosca says, "Ah! La civetta!", meaning "Ah! The coquette!" As Tosca expresses her burst feeling through this short phrase, in the same manner Puccini wants to achieve a musical effect as a response to her words.

Puccini utilizes *legato* articulation to create a *glissando* effect which musically reflects Tosca's anger and jealousy.

Example 4-2: Act One, No. 33, mm. 22-27

33

Fl.

Ob.

C. In G.

Cl. in A

Cl. in B \flat

Fag.

in Fa
Corni
in Fa

Tr. \flat
in Fa

Timp.

TOSCA

...va pur o - ral Ah! la ci - vet - ta! A me, a me!

(minacciosa)

25



4.3 *Staccato and staccatissimo*

The following example (Example 4-3) taken from Act One shows how Puccini employs *staccato* articulation to design the atmosphere. The leading, tender *legato* melody in the violins and cellos, which portrays Tosca's beauty in mm. 1-9, is enriched by triplet accompaniment in the clarinets and flutes. A special "twinkle" effect is achieved by using *staccato* articulation for the clarinets and flutes in a *pianissimo* dynamic range. The *staccato* articulation has a role to create a transparent and devout atmosphere, which surrounds Tosca while she approaches the statue of the Madonna and arranges around it the flowers she has brought.

Furthermore, as Tosca kneels and prays, Puccini in mm. 7-9 still keeps the *staccato* articulation, increasing only in dynamic volume to *forte* in mm. 7-8, at the moment when Tosca crosses herself, and as Tosca rises, the dynamic of the *staccato* triplets in m. 9 drops to *pianissimo*. All this is designed to display Tosca's intense piety.



Example 4-3: Act One, No. 25, mm. 12-13 and No. 26, mm. 1-10

The musical score is arranged in systems. The top system includes woodwinds (Flute I, II, III, Oboe I, II, English Horn, Clarinet in Bb, Clarinet in Eb, Bassoon I, II, Contrabassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The bottom system features vocal parts for Tosca and Cavaradossi.

Measure 12-13 (No. 25): The score begins with a key signature of two flats and a 2/4 time signature. The flute parts play a melodic line with triplets. The woodwinds and strings provide harmonic support. The vocal parts are silent.

Measure 1 (No. 26): The score transitions to a new section. The tempo is marked *a tempo*. The flute parts continue with triplets. The woodwinds and strings play a more active role. The vocal parts enter with the lyrics: "Oh! innanzi la Madonna... (tenta baciare Tecca)".

Measure 2 (No. 26): The vocal parts continue with the lyrics: "No, Mariomio, Lonegoe ta.mo!". The instrumental parts provide accompaniment.

Measure 3 (No. 26): The vocal parts continue with the lyrics: "Ben marcato il basso (con dolce rimprovero)".

Measure 4 (No. 26): The vocal parts continue with the lyrics: "Oh! innanzi la Madonna... (tenta baciare Tecca)".

Measure 5 (No. 26): The vocal parts continue with the lyrics: "No, Mariomio, Lonegoe ta.mo!".

Measure 6 (No. 26): The vocal parts continue with the lyrics: "Ben marcato il basso (con dolce rimprovero)".

Measure 7 (No. 26): The vocal parts continue with the lyrics: "Oh! innanzi la Madonna... (tenta baciare Tecca)".

Measure 8 (No. 26): The vocal parts continue with the lyrics: "No, Mariomio, Lonegoe ta.mo!".

Measure 9 (No. 26): The vocal parts continue with the lyrics: "Ben marcato il basso (con dolce rimprovero)".

Measure 10 (No. 26): The vocal parts continue with the lyrics: "Oh! innanzi la Madonna... (tenta baciare Tecca)".

115899354
615829744



Fl.

Ob.

Cl. I. in Si b

Cl. II. in Si b

Cl. b. in Si b

Fag.

Corni I. II. in Fa

Arpa

pp la m. d. *pp la m. d.*

marcato il basso *marcato il basso*

TOSCA

(s'avvicina lentamente alla statua della Madonna e dispone con arte intorno ad essa i fiori che ha portato con sè) (s'inginocchia e prega con grande devozione)

la scia pria che la pre_ghi, che l'in_fie_ri...

Viol.

v.le

Vc.

Cb.

via sordina

via sordina



poco rit. *rall:*

Fl. I. *f* *pp*
Fl. II. *p*

Ob. *f* *pp*

C. In G. *f* *pp*

In Sib. I. *f* *pp*
Cl. *f* *pp*
In Sib. II. *f* *pp*

Cl. b. *f* *pp*
In Sib. *f* *pp*

In Fa. *f* *pp*
Corni *f* *pp*
In Fa. *f* *pp*

Cel. *f* *pp*

Arpa *f* *pp*

TOSCA (segnandosi, si alza) (a Cavaradosi, che intanto si è Ora

Viol. *f* *pp* *pizz.* *pp* *unite* *pizz.* *pp*
anniti

V. le *f* *pp*

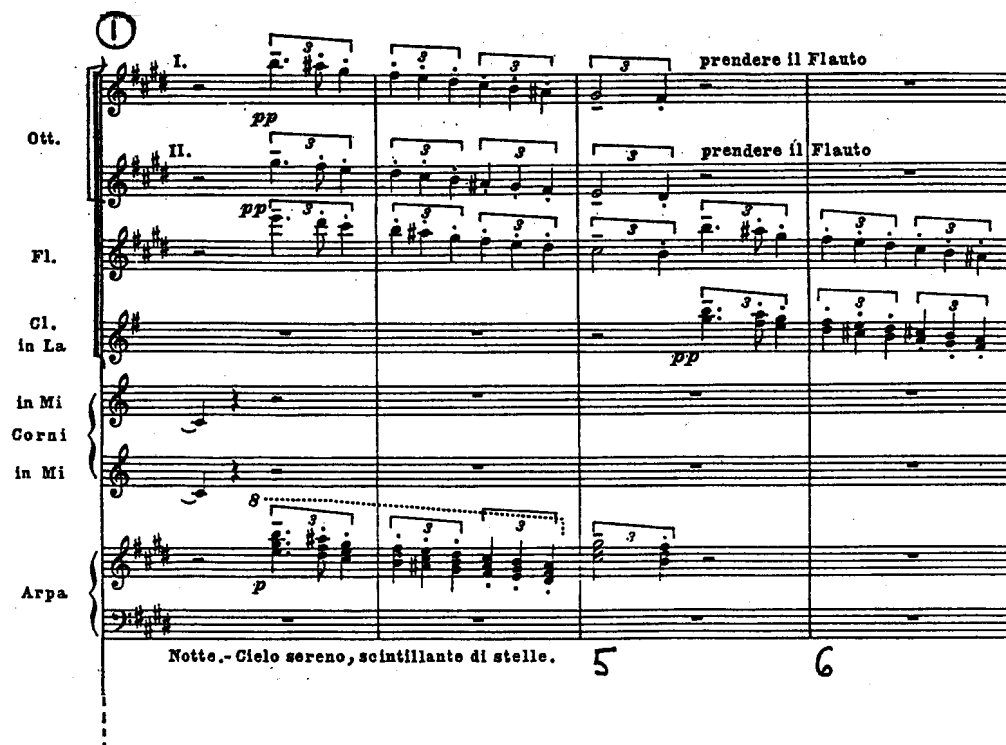
Vc. *f* *pp* *I. solo*

Cb. *f* *pp* *divisi arco* *pizz.*

7 9

Example 4-4 from Act Three illustrates how the *staccato* articulation once again contributes to creating background atmosphere. After fourteen bars of orchestral introduction the curtain rises, picturing the dawn of a Roman morning. The sky is clear and brilliant with stars. Puccini uses *staccato* articulation and a *pianissimo* dynamic in a melody for two clarinets in A and flute in mm. 5-6, giving an impression of the carefree atmosphere with no hint at all of the terrible things to come.

Example 4-4: Act Three, No. 1, mm. 3-6



①

Ott. I. *pp* *staccato* prendere il Flauto

Ott. II. *pp* *staccato* prendere il Flauto

Fl. *pp* *staccato*

Cl. in La *pp* *staccato*

in Mi

Gorni in Mi

Arpa *p* *staccato*

Notte.-Cielo sereno, scintillante di stelle. 5 6

One of the most dramatic moments in the opera *Tosca* is a *staccatissimo* passage found in Act Two (Example 4-5). Tosca has a conversation with Scarpia unaware that something horrible is taking place behind the closed door of the other room. At the moment when she realizes what is going on in the torture chamber, Puccini employs a very effective tutti *staccatissimo* passage in mm. 1-2, scored for flute, oboe, clarinet and violins to express Tosca's despair, anger, restlessness, helplessness and mental pain. Puccini enhances the effect of the *staccatissimo* articulation by using signs: *con forza*, *martellate* and *crescendo molto*.



Example 4-5: Act Two, No. 29, mm. 1-3

29 *con forza, martellate a tempo cresc. molto*

Fl. *a 3*

Ob. *a 2 p*

C. In G.

Cl. in Sib *a 2*

Cl. b. in Sib *con forza, martellate*

Fag. *a 2*

C. Fag.

Corn. in Fa

Tr. in Bb *I. II. pp*

Tr. in Fa *III. con sordina pp accentando*

Timp. *p*

G. C. *ppp*

TOSCA
Oh! Dio! che avvien, che avvien, che av- vien?!!

SCAR. *(con espressione di ferocia e con forza crescente)*
leg-ge. Le- ga- to mani e piè, il vostro a-

29 *a tempo cresc. molto*

Viol. *con forza martellate*

aresc. accentando

Another dramatic moment supported by *staccatissimo* articulation is found in Act Three (Example 4-6). This is the act of Cavaradossi's execution. At this stage Tosca thinks that the mock execution with blank cartridges is finished and that Cavaradossi acted well.



The special combination of two clarinets and two horns, together with the violins and violas, have the same motive, mm. 2-5, which symbolizes Tosca's victory to kill Scarpia, and her hope for a future with Cavaradossi. The sextuplets in m. 3 and m. 5 carry the main emotional weight of this phrase, and the composer underlined them by *staccatissimo* signs.

Example 4-6: Act Three, No. 35, mm. 1-9

35 I. Tempo
(subito dopo la parola)

Ob.

C. Ingl.

Cl. in La

Cl. b. in La

Fag.

C. Fag.

in Fa

Corni in Fa

in Fa

Tr. b. I.

in Fa II.

in Fa

Tr. ni I.

II, III.

Tr. b. I.

II, III.

Timp.

G. C. e P.

TOSCA

muo. ri! Ecco un ar ti sta!

(vedendo Cavaradossi a terra gli lancia colle mani un bacio)

(Non risolvere che dopo la parola della battuta successiva)

(Il Sergente si avvicina al caduto e lo osserva attentamente: Spoletta pure si è avvicinato ed allontanato il Sergente impedendo di dare il colpo di grazia. L'ufficiale allinea i soldati: il Sergente ritira la sentinella che sta in fondo, poi tutti, preceduti da Spoletta, scendono la scala)

(Subito dopo la parola della battuta successiva)

35 I. Tempo
IV. corda

Viol.

V. lo

Vc.

Cb.

(idem come i Timp.)

(idem come i Timp.)



marcatissimo *dim.*

Fl.

Ob.

C. Ingl.

Cl. in La

Cl. b. in La

Fag.

C. Fag.

in Fa
Corni

in Fa
Tr. b.

I.
II.

Tr. ni

I.
II, III.

Timp.

(Tosca agitatissima ha sorvegliato tutti questi movimenti temendo che Cavaradosi, per impazienza, si muova o parli prima del momento opportuno)

marcatissimo *dim.*

Viol.

Vla.

Vc.

Cb.

cc 5

4.4 *Staccato* in combination with *legato*

Puccini often applies *staccato* articulation in combination with other articulation like *legato* for example. Example 4-7 from Act One, scored for flute, oboe and clarinet, shows in mm. 3-17 a scherzo-like melody based on the contrast between *staccato* and *legato* articulation. Puccini uses this melody to announce the arrival of the Sacristan. *Staccato* in combination with *legato* between the last and first beat in mm. 3-4, 5-6, 6-7, 7-8, 9-10, 10-11 and 11-12 suggests how the Sacristan looks up at the scaffolding looking for Cavaradossi. He is surprised to find no one there. For an illustration of the Sacristan's surprise, Puccini inserts a *legato* phrase in mm. 12-15. Further the Sacristan climbs up and finds an untouched food basket. For a musical description of this, Puccini again uses *staccato* articulation from mm. 15-17.

Example 4-7: Act One, No. 5, mm. 15-18; No. 6, mm. 1-17 and No. 7, mm. 1-5



⑤ Molto meno I. Tempo

Fl.
Ob.
Cl.
in Sib

⑥ Molto meno (assoluto silenzio sulla scena) I. Tempo cresc. e string. sfiorando

Viol. I.
Vle
Vc.
Cb.

divise
divisi
pizz.

3

All.º grazioso a.2.

Fl.
Ob.
Cl.
in Sib
Fag.
Arpa

fasciar vibrare

(appare dal fondo: va da destra a sinistra, accudendo al governo della chiesa: avrà in mano un mazzo di pennelli.)
IL SAGRESTANO



The musical score is divided into three systems. The first system (measures 10-15) includes parts for Oboe (Ott.), Flute (Fl.), Clarinet in Bb (Cl. in Sib), Bassoon (Fag.), Arpa, Violin (Viol.), Viola (V.le), Violoncello (Vo.), and Contrabasso (Cb.). The second system (measures 16-17) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Sib), Clarinet in Bb (Cl. b. in Sib), Bassoon (Fag.), and Arpa. The score contains various musical markings such as *plegato*, *sforando*, *arco*, and *pizz.*. Measure numbers 10, 11, 12, 15, and 17 are indicated below the staves.

4.5 Tenuto

A good example of how Puccini uses *tenuto* articulation to support the happenings on the stage is found in Act Two. Example 4-8 contains the motive in mm. 1-2, scored for flutes, oboes, clarinets, trumpets and violins and mostly articulated *tenuto*. The articulation in this case has a role to suggest a dramatic fight between Tosca and Scarpia. Scarpia pursues her round the room and Tosca screams: “*Aiuto! Aiuto!*”, meaning “Help me! Help me!” *Tenuto* articulation illustrates Tosca’s resistance to Scarpia.

Example 4-9, taken from Act One, contains a short, mysterious melody brought by the bass clarinet in unison with cellos and double basses in mm. 7-10. Puccini creates an even more dim tone colour using *tenuto* articulation. This solo emerges as an answer to Scarpia's question in mm. 6-7: "Dov'è la Cappella degli Attavanti?" ("Where is the Attavanti Chapel?"). To find an answer to Scarpia's question, the Sacristan goes to the gate and finds it half open. The whole atmosphere is filled with suspicion, and *tenuto* articulation is a tool for creating it.

Example 4-9: Act One, No. 58, mm. 5-12

⑤⑧



Ob.

Cl. in Sib

Cl. b. in Sib

Fag.

C.Fag.

in Fa
Corni

in Fa

in Fa
Tr. b.

in Fa
II, III.

Tr. b.

SCAR.

qui... Forse c'è ancora. Dov'è la Cappella degli Attavanti? (va al cancello e lo trova socchiuso)

SAGRESTANO

Misericordia! Eccola!

Viol.

V. le

Vo.

pesante

uniti

Cl. b.



I. II. a 2 *tratten.*

Fl.

Ob.

C. Ingl.

Cl. in Sib

Cl. b. in Sib

Fag.

C. Fag.

in Fa
Corni

in Fa
III.

Tr. bc in Fa
I.

Tr. ni
I.

G. C.

SCAR.

SAGR.

Viol.

V. 1^o

Vo.

Cb.

Buon indizio...

A-per-ta! Ar - oan - go - li! E..un' al-tra chiave!

tratten.

Detailed description: This is a page of a musical score for orchestra and voices. The score is written for a full orchestra, including woodwinds (Flute, Oboe, English Horn, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, Contrabassoon), brass (French Horns in F, Trumpets in F, Trombones in F, Tuba, and Gong/Cymbal), and strings (Violins, Viola, Voice, and Cello). The woodwinds and brass sections are marked with dynamics like *f* and *mf*. The strings are marked with *f*. The voice parts (SCAR. and SAGR.) have lyrics in Italian. The score is divided into measures by vertical bar lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page is numbered 4-17 at the top.



4.6 *Non legato*

Non legato articulation is used mainly by Puccini when he wants to emphasize clarity of rhythm and increase a tightness of atmosphere. Most often *non legato* articulation in the clarinets' lines follows the general articulation for all instruments.

An example where by implied tonguing the clarinetist will perform the passage in *non legato* articulation, enhancing excitement and intensifying the dramatic action, is Example 4-10 taken from Act Two. This is a high voltage orchestral *tutti* at the end of the rousing march-tune Trio (Tosca, Cavaradossi and Scarpia). All woodwinds (including the clarinets), brass and strings hammer out a savage chromatic scale while Cavaradossi is led away to be hanged.

Example 4-10: Act Two, No. 43, mm. 22-26

43 *cresc:.....e.....string.*

Fl.

Ob.

Cl. in G
Cl. in B \flat

Cl. b.
in B \flat

Fag.

C. Fag.

in Fa
Corni
in Fa

Tr. I

Tr. II & III
" b.

Timp.

TOSCA
(cercando opporsi con tutte le forze)
...tà di me! Ma... rio con te... No, no!
(irritato dalle parole di Cavaradossi, (Sciarrone e gli sbirri s'impadroniscono di Cavaradossi e lo trascinano
grida agli sbirri:) verso la porta)

SCARLATTI
For... ta... temelo via! Va, ma... ri... bon... dol Va, va!

Viol.

Viola

Vo.

Cs.

cresc:.....e.....string.



4.7 Conclusion

Puccini carefully explores and applies different articulation possibilities like *legato*, *non legato*, *staccato* and *staccatissimo* to achieve the highest degree of underlining the content of the libretto, and to set up the atmosphere, dramatization and characterization. Articulation in the clarinet and bass clarinet parts mainly matches the other instrumental lines in the orchestra. Moreover, if the articulation is not indicated by Puccini, by implication the clarinetist will perform adequate articulation.

CHAPTER 5

MELODIC ASPECTS

5.1 Introduction

According to Ramsden (1996: 7) ‘Puccini’s great talent lies in his ability to set up the background atmosphere through wonderfully composed melodies, their ravishing shape and their distinctive flavour’.

5.2 The clarinet in unison with the voice part

Puccini frequently scores the clarinet line in unison with the singer. Blending the sound of the clarinet with the voice produces different colour nuances as well as more volume and expression to the singer.

In the following example, Example 5-1, taken from Act One, Puccini uses the orchestra most sparingly, giving to the clarinet the opportunity for solo exposure in unison with Cavaradossi’s ‘love’ motif from the duet. For Cavaradossi’s phrase, ‘*È buona la mia Tosca, ma credente al confessor nulla tiene celato*’, which means ‘My Tosca is a good person, and, being a believer, she holds back nothing in confession’, Puccini uses only tremolo in the strings for the accompaniment in mm. 16-17. For the rest of the phrase in mm. 18-19, Puccini interposes the clarinet in the accompaniment, and further in mm. 20-23, he also makes use of the second clarinet, emphasizing the singer’s line.



Example 5-1: Act One, No. 40, mm. 13-26

40

Fl. I.II. a 2

Ob.

C. Ingl.

Cl. in Sib a 2

Fag. p1. p

tr. Fa
Corni III. p

tr. Fa
Corni I. via sordina

CAV. (ad Angelotti che, naturalmente, ha dovuto udire il dialogo precedente)
È buo.na la mia To.sca, ma cre.

Viol. p

V.le unite p

Vc. p

Cb. p

pizz. 16 17 18 19

Cl. in Sib p

Fag. p

CAV. .den.te al con.fes.sor nul.la tie.ne ce.la.to, on.dio mi

Viol. p pizz.

V.le p pizz.

Vc. p pizz.

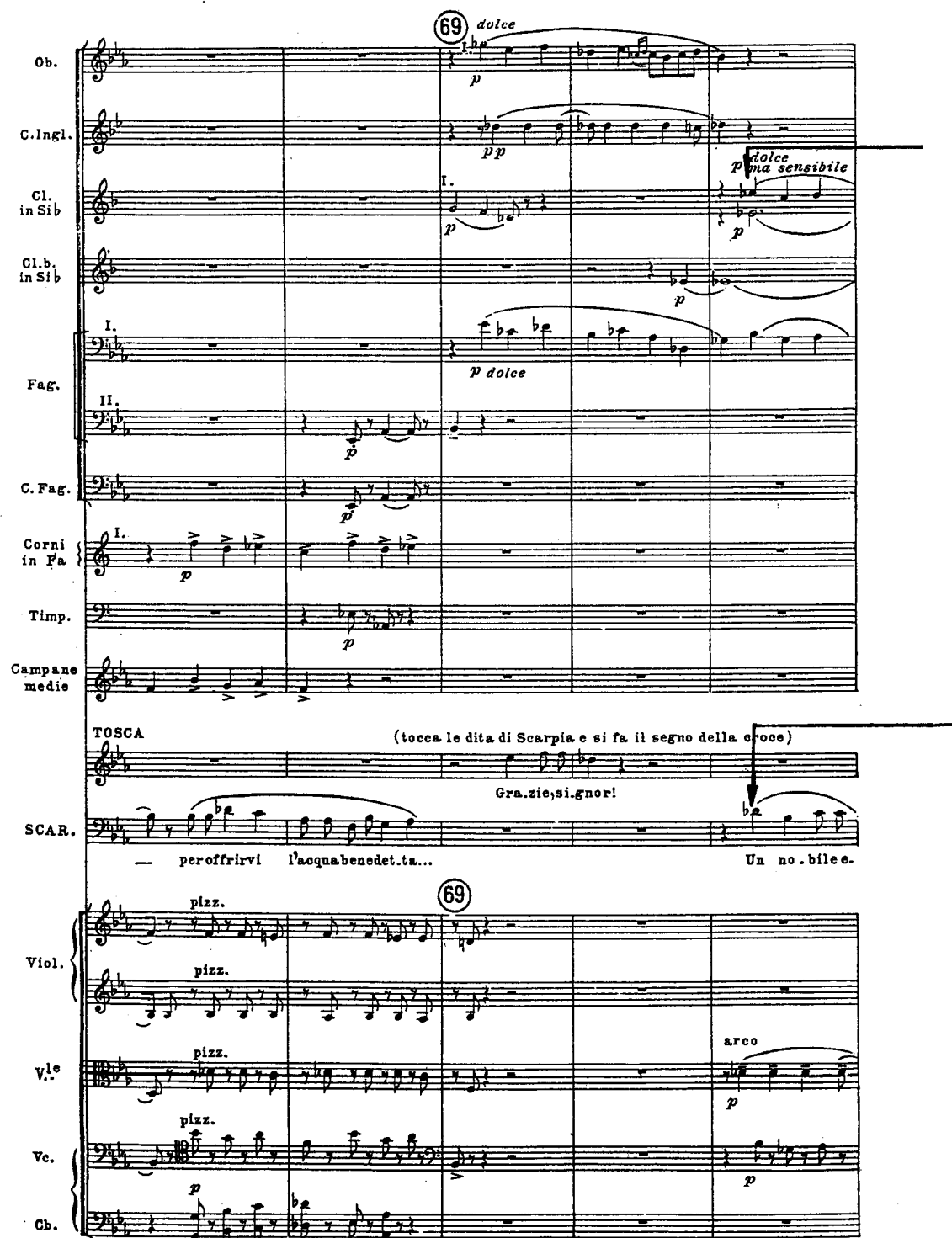
Cb. p pizz.

arco

20 23

Another example of the clarinet unison with the singer is also found in Act One. Scarpia's words in mm. 3-5, "*Un nobile esempio è il vostro*", meaning "Yours is a noble example", are accompanied by the unison melody in the clarinet line. The clarinet has the role of bringing sensibility to Scarpia's words, and portrays his simulated gallantry towards Tosca.

Example 5-2: Act One, No. 68, mm. 14-15 and No. 69, mm. 1-7



The musical score is divided into two systems. The first system covers measures 14-15 of Act One, No. 68, and measures 1-7 of Act One, No. 69. The second system covers measures 1-7 of Act One, No. 69.

Instrumentation: Ob., C. Inagl., Cl. in Sib., Cl. b. in Sib., Fag. I. and II., C. Fag., Corni in Fa I., Timp., Campano medie, Viol., Vle., Vc., and Cb.

Key Features:

- Measure 69 (circled):** A key measure where the clarinet and singer have a unison melody. The clarinet part is marked *p dolce* and *dolce ma sensibile*. The singer's part is marked *p*.
- Tempo and Dynamics:** The score includes markings for *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato).
- Vocal Parts:**
 - TOSCA:** (tocca le dita di Scarpia e si fa il segno della croce) Grazie, signor!
 - SCAR.** — per offrirvi l'acqua benedetta... Un nobile.
- String Parts:** The string section is marked *pizz.* for most of the passage, with *arco* (arco) for the violins and violas in the final measure.



rall. *a tempo*

Ott.

Fl. I. *p*

Ob. I. *p*

in Sib Cl. I. *p*

in Sib Cl. II. *p*

Cl. b. in Sib I. *p*

Fag. II. *p*

in Fa Corni I. *p*

in Fa Corni III. *p*

Arpa *p*

SCAR. *p*
sem. pio è il vo. stro. Al cie. lo pie. na di san. to ze. lo at. tin. ge. to dol.

rall. *a tempo*
arco *pp*

Viol. arco *p* div.

V. 1^o

Vc. arco *p* (pizz.)

Cb. *p*

$\frac{p}{5}$



A wonderful clarinet melody in unison with Cavaradossi is found in Act Four in his arietta, “*O dolci mani mansuete e pure*” (“O gentle hands, so delicate and pure”). The climax of this section in the vocal line in mm. 10-12 is emphasized by the clarinet in unison and supported by *espressivo*. Here the clarinet has an equal role in expressing, in a most profound manner, Cavaradossi’s emotions towards Tosca.

Example 5-3: Act Three, No. 19, mm. 8-12 and No. 20, mm. 1-4

①

I. II. a 2 *col canto a tempo* *allarg.*

Fl.

C. Ingl.

Cl. in Sib

Fag.

in Fa

Cornl in Fa

CAV.

Viol.

v^{la}

Vo.

cb.

solista poco rit.

col canto a tempo *allarg.*

I. p espress.

secondando ben la parte

pp *p*

arco *pizz.*

10

②

I. *a tempo*

Ob.

C. Ingl.

Cl. in Sib

Cl. b. in Sib

Fag.

Corni in Fa

Arpa

CAV.

molto p dolce

I. p

I. II. p

ten. p a tempo

s. n.

12

- to se, a ca. rez- zar fanciul. li, a- coglier ro- se, a pre- gar giun- te per le sven.

- tu- re; dunque in voi, fatte dall'amor se- cu- re, Giu- stizia le sue sacre armide.

5.3 The allocation of solo material to the clarinet as accompaniment for the vocal melody

In the next example found in Act One, Puccini uses the clarinet accompaniment as a device to calm Tosca's jealous outburst. After Tosca's words "*Chi è quella donna bionda lassù?*" in mm. 7-9, which means "Who is that blonde up there?", Puccini transforms Tosca's anger by inserting a calming *legato* melody in the clarinet line from m. 9 which Cavaradossi joins in m. 10. Moreover, to express the still present jealousy in Tosca's words "*È troppo bella!*" ("She is too beautiful!"), Puccini uses an ornament on the first beat in m. 12, and then *crescendo* and *decrescendo* in mm. 12-13 as a device to underline the text. Before Cavaradossi's last words in mm. 14-15, "*Prezioso elogio*" ("Precious praise"), the clarinet follows with the descending indifferent motif which reflects Cavaradossi's laughing.

Example 5-4: Act One, No. 32, mm. 5-15

32 (*giusto il valore*)



Fl.

Ob.

C. In G

Cl. in G

Cl. b. in Bb

Fag.

in F

Corni in F

Tr. b. in F

Tr. ni

Timp.

quadro, ed agitatissima ritorna presso Cavaradossi)

TOSCA

Chi è quella donna bionda lassù?



The musical score is for Example 5-5, featuring woodwinds, vocal lines, and strings. The woodwind section includes Oboe (Ob.), Clarinet in La (Cl. in La), and Bassoon (Fag.). The vocal lines are for Tosca and Cavaradossi. The string section includes Violin (Viol.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and G major. The woodwinds play a melodic line with dynamics *p* and *cresc.*. The vocal lines are in Italian, with Tosca singing "È troppo bel - la!" and Cavaradossi responding "La Mad - da - le - na. Ti piace? Pre - zioso e - lo - gio." The strings provide accompaniment with dynamics *p* and *pizz.*. The score is numbered 10, 12, 13, 14, and 15.

In Example 5-5, Puccini used the clarinet as an accompaniment to Scarpia's line. In mm. 11-14 and m. 1 Scarpia deliberately tells Tosca that she is a good example of the woman who comes to the church to pray with true devotion - unlike other women who come there secretly to meet their lovers: "*Le pie donne son rare... Voi calcate la scena e in chiesa ci venite per pregar*". At the same time he points meaningfully to the painting. To create the wheedling, honeyed manner of Scarpia, Puccini in m. 14 and m. 1-3 inserts a crispy staccato melody for the clarinets in the high register, suggesting Scarpia's provocations.



Example 5-5: Act One, No. 69, mm. 8-14 and No. 70, mm. 1-3

69

Ott.

Fl.

Ob.

Cl. in Sib

Cl. b. in Sib

Fag.

Corni in Fa

Arpa

TOSCA

SCAR.

Viol.

v.le

Vo.

Cb.

Ob.

Cl. in Sib

Cl. b. in Sib

Fag.

SCAR.

Viol.

v.le

Vo.

14



70

Ott.

Fl. I.

Ob. II.

C. Ingl. I.

in Sib Cl. I.

in Sib Cl. II.

Cl. b. in Sib

Fag. p

C. Fag. p

in Fa Corni

in Fa

Tr. b. in Fa L.II.

Car. pp

Campane mf

Arpa mf

TOSCA (sorpresa)

SCAR. Che in. ten. de. te?

70 -gar... E non fa. te co. me cer. . te sron.

Viol. pizz. arco

v. c. pizz. arco

Ve. pizz. arco

Cb. mf lasciando vibrare... arco p

1 3

Puccini often uses the orchestra to prepare the appearance of a vocal melody. In the next example, Puccini chooses the solo clarinet in mm. 1-14 and m. 1, with a simple orchestral accompaniment, to prepare one of the most beautiful arias for a tenor: “*E lucevan le stelle*”, meaning “And the stars were shining”, found in Act Three. The empathizing timbre of the clarinet is the reason why he chooses this instrument to prepare the tenor’s solo. Cavaradossi sits down to write, but is overcome by memories of Tosca, and stops. This is a moment when the solo clarinet takes a leading role in the next fifteen bars, while Cavaradossi’s words are uttered on repeated notes. The clarinet brings a tune of a true Puccinian lament of love and regret, and portrays the painful cry of a man forced to leave a life he enjoys, and the woman he loves.

Example 5-6: Act Three, No. 11, mm. 1-14 and No. 12, m. 1



Cl.
in La

Arpa

CAV.
(... onne linee è invaso dalle rimembranze e si arresta dallo scrivere)

Vle

4 Vc.

Cb.

1. 11

r.ando rit

rall.....

p

dolciss. vagamente

rall. ed dim.

rall.....

pp



And^{te} lento appassionato molto *I. rit. rubando rit.*

Fl.

Cl. in La *sostenendo*

Cl.b. in La *pp*

Arpa *sonoro* *armonico*

CAV. *(pensando)*
E lucevan le stelle...

And^{te} lento appassionato molto *divisi* *uniti* *rit. rubando rit.*

Viol. *pp con sordina*

v^{le} *tutte* *pp*

a tempo *I.*

Fl. *I.*

Cl. in La *I.*

Cl.b. in La *infinito*

Fag. *pp*

Arpa *suoni naturali*

CAV. *a tempo*
e colzava la terra, strideva l'uscio del orto... e un passo fiorava la re-na...

Viol. *a tempo*

v^{le} *a tempo*



II. a 2 *con do vagamento* *affrett. rit.* 12 *rall.*

Fl. *p*

Cl. *mf*

Cl.b. *mf*

Corn. *mf* *con sordina*

Arpa *p*

CAV. *Entrava alla fragrante, mi cadea fra le braccia...*

Viol. *pp*

Vcl. *tutti* *mf pizz.* *pp*

Cb. *pizz.*

14 1

The next example illustrates a solo for the clarinet where a close text-music relationship occurs between Scarpia's words and the clarinet line. In the finale of Act One, Scarpia dreams of physically subduing Tosca. In mm. 5-7, the triplets in the clarinet line grasp and capture Scarpia's words pervaded with erotic passion, "*Illanguidir con spasimo d'amor*", meaning "To weaken with spasms of love".



Example 5-7: Act One, No. 85, mm. 5-7

85 *Sostenendo ritornando al I. tempo*

I.II. a 2

Fl. III. *mf*

Ob. *mf*

C. Ingl.

Cl. in Sib *mf*

Cl. b. in Sib *p*

Fag. a 2 *p*

C. Fag. *p*

in Fa *p*

Corni in Fa a 2

Tr. n. *p*

Tr. u. b. *p*

Arpa

Cann.

Campane

Org. *mf*

con ped.
(con passione erotica)

SCAR. il - lan - gui - dir con spa - si - mo d'a -

Sostenendo, ritornando al I. tempo

Viol. *mf* tremolo stretto

Vla. unite arco tremolo stretto

Vo. uniti *mf* tremolo stretto

Cb. *mf* uniti arco

5 7



Puccini frequently mixes the variegated colours of his instrumental palette to import dramatic tendencies. In the following example Puccini uses a mixture of the voice (Tosca) and the clarinet to create a stormy, jealous attack on Cavaradossi. The clarinet starts the theme in m. 11. Puccini specifically awards the beginning of this theme to the clarinet to underline Tosca's nerve-racking questions, in mm. 11-14, "*La vedi? T'ama? Tu l'ami?*", which means "Do you see her? Does she love you? Do you love her?". Aggressive rhythm and a mysterious melody in the clarinet line enhance the effect.

Example 5-8: Act One, No. 33, mm. 9-14

33

I. II. *Lo stesso mov.^{to} agitando un poco*

Fl.

Ob.

C. Ingl.

Cl. in La

Cl. b. in La

Fag.

C. Fag.

in Fa
Corni
in Fa

Tr. in Fa
I. II.

Tr. ni

Timp.

TOSCA

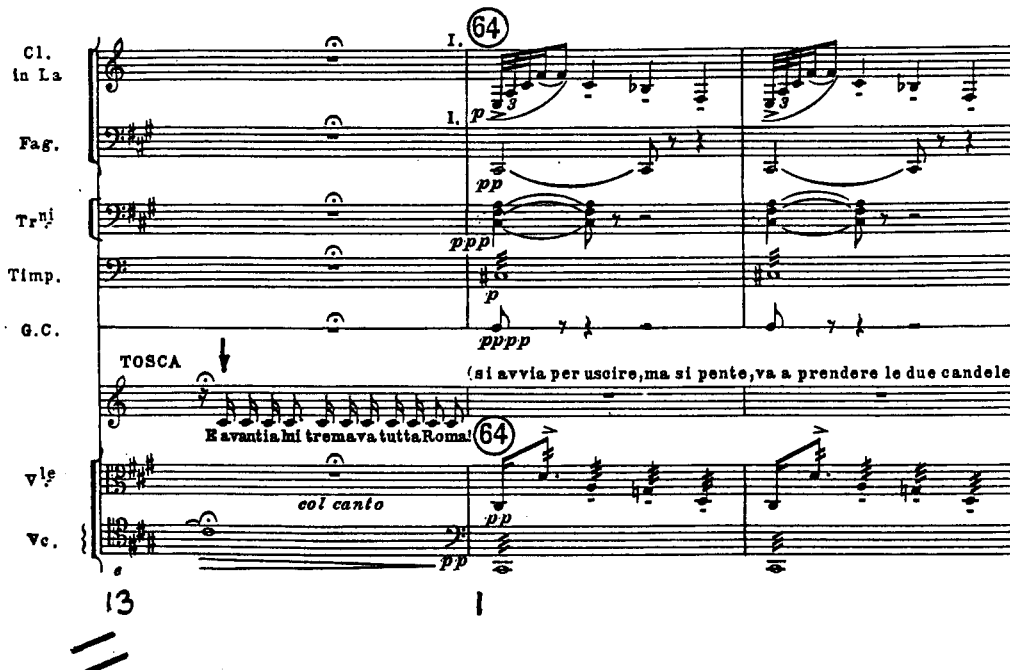
(vinta dalla gelosia) (piangendo)

-van - ti!,... La ve-di? T'ama? Tu l'ami? tu l'ami?

11 14

Puccini gives to the clarinet, starting in its brooding lower register, an important role in creating the background atmosphere at the end of Act Two. Tosca looks at Scarpia's dead body, and in a toneless voice she utters the famous phrase in m. 13, "E avanti a lui tremava tutta Roma!", meaning "And before this man, all Rome trembled!" Puccini scored a melody for the clarinet in mm. 1-5 which musically continues the dramatic action. Tosca is on the point of leaving, but reconsiders. In a religious way she lights the two candles from the candelabra, which she then extinguishes.

Example 5-9: Act Two, No. 63, m.13 and No. 64, mm. 1-5



Cl. in La
 Fas.
 Trⁿⁱ
 Timp.
 G.C.
 TOSCA
 (si avvia per uscire, ma si pente, va a prendere le due candele
 E avanti a lui tremava tutta Roma!
 col canto
 13
 64
 1



Cl. in La
 Cl. b. in Si b
 Timp.
 V^{le}
 Vo.
 che sono sulla mensola a sinistra e le accende al candelabro sulla tavola spegnendo poi questo
 trattenuto
 dolce
 rit.:.....
 5

5.4 Allocation of material to the bass clarinet

The bass clarinet is mostly used in combination with the clarinets or with the other instruments. The dark sound of the bass clarinet in Puccini's *Tosca* perfectly suits and serves to portray the characters in the opera or to highlight dramatic situations.

In the following example, Puccini scored Angelotti's escape motive from mm. 4-7, "Fuggii pur ora da Castel Sant'Angelo" ("I've just escaped from the Saint Angelo Fortress") as prominent material for the bass clarinet and clarinets in mm. 14-17. Puccini achieved a special colour in this theme, by using the darker sounding A clarinet, instead of the B-flat clarinet, in unison in mm. 14-17. This theme is used as a background during the conversation between Angelotti and Cavaradossi. Tosca cries out "Mario!" in mm. 11-12, and Cavaradossi, on hearing her voice, gives quick indications to Angelotti to be silent, explaining to Angelotti in mm. 15-17 that Tosca is an extremely suspicious and jealous woman: "È una donna gelosa."

Example 5-10: Act One, No. 22, mm. 1-23



22

Cl. in La
Cl. b. in Sib
Fag.
C. Fag.
in Fa
Cerni
in Fa
Tr. be in Fa
Tr. ni I. II.
Tr. III b.
Timp.

CAV. (corre a chiudere la porta laterale) (generosamente)
- ma - na. Dispo.

ANG. (andando incontro a Cavaradossi) (con mistero)
Fuggii pur o-ra da Ca-stel San-t'Angelo...

7



Fl. I. *pp*

Ob. II. *pp*

C. Ingl. I. *pp*

in La

Cl. II. *pp*

in La *p*

Cl. b. in C. *p*

Fag. *p*

in Fa

Corni in Fa

Timp. *p* *ppp*

Arpa *pp*

TOSCA (di fuori)

Ma - - rio!

CAV. (alla voce di Tosca, Cavaradossi fa un rapido cenno ad Angelotti di tacere) *p*

- ne - te di me. Ce - la - tevi! È una

Viol. *pp*

Vle. *pp*

Vc. *pizz.* *pp*

Cb. *pizz.*



Fl. I.
Fl. II.
Fl. III.
Ob. I.
Ob. II.
Cl. in La I.
Cl. in La II.
Cl. b. in Si b.
Fag.
Tr. in Fa.
Timp.
Arpa.
TOSCA
CAV.
Viol.
V^{le}.
Vc.
Cb.

Ma - rio!
(verso la porticina di
dove viene la voce di
Tosca)

don - na...ge - lo - sa. Unbreveistanteelari - mando. Ec - comi!

17



Scarpia is the only one of the three main roles, the others being Tosca and Cavaradossi, who is endowed with his own musical motif by Puccini. The bass clarinet has an important role in creating the sound which reflects the essence of Scarpia's evil nature. In the next example, Puccini utilizes the most dark-sounding instruments in the orchestra, the bass clarinet, bassoons, contra bassoon, trombones, cellos and double bass, to play in unison the same descending motif in mm. 7-8, depicting a spiteful image of Scarpia and his unexpected appearance in the doorway of the church.

Example 5-11: Act One, No. 56, mm. 7-9

56

Cl. in Sib.
Cl. b. in Sib.
Fag.
C. Fag.
Corni in Fa
Tr. be in Fa
Tr. ni
Tr. no b.
Timp.
G. C. e P.
Viol.
v. le
Ve.
cb.

SCAR. (apparendo improvvisamente dalla porticina) (con grande autorità) a piacere Un tal baccano inchie.sa! Bel ri.

(alla vista di Scarpia tutti si arrestano allibiti come per incanto) (tronca) -to... -to... -to...

And.te sostenuto molto col canto

The scene when a picket of soldiers with Cavaradossi appears on the platform in Act Three is accompanied by an orchestral anticipation of Cavaradossi's aria "E lucevan le stelle". The strings quietly introduce the melody of the next aria in mm. 2-3. In mm. 6-7 the bass clarinet and flute support the strings in unison, mirroring Cavaradossi's despair. This is an example of the use of the bass clarinet in combination with the other instruments.

Example 5-12: Act Three, No. 6, m.12 and No. 7, mm. 1-7

The musical score is arranged in two systems. The first system includes parts for Cl. b. in La and Campane. The Cl. b. part begins with a circled '7' and the instruction 'rall.' followed by a dotted line. The Campane part is marked 'ppp'. The second system includes parts for Viol., Vcllo, Vo., and Cb. The Viol. part begins with a circled '7' and the instruction 'rall.' followed by a dotted line. The Vcllo part is marked 'pp'. The Vo. part is marked 'senza sordina' and 'arco'. The Cb. part is marked 'senza sordina' and 'ppp'. The score concludes with the numbers '2' and '3' below the Cb. part.

The mysterious sound of the bass clarinet blended with the dark colour of the double bass is used by Puccini to accompany the scene when Tosca, after she murdered Scarpia, searches frantically everywhere for the safe-conduct, a paper which has to bring freedom to Cavaradossi. The rising chromatic movement in the bass clarinet and double bass in mm. 11-12 interrupted by syncopations in the clarinet and violas portray Tosca as she raises Scarpia's rigid hand slightly, and lets it fall limply after having taken the safe-conduct.

Example 5-13: Act Two, No. 63, mm. 9-12

Cl. in La
 Cl. b. in Si b
 Fag.
 C. Fag.
 in Fa
 Corni in Fa
 Viol.
 Viol.
 Vc.
 Cb.

(finalmente vede il salvacondotto nella mano raggrinzita di Scarpia)
 Sostenendo
 f con passione
 p
 I. p
 consordina
 p
 (solleva il braccio di Scarpia, che poi lascia cadere inerte, rigido, dopo averne tolto il salvacondotto, che nasconde in petto.)
 Sostenendo
 p
 f con passione
 mf con anima
 pizz.

11 12

5.5 Short solos

In the opera *Tosca*, Puccini often explores the colourful richness, sonority, expressiveness and technical power of the clarinet in short solos or fragments, creating musical response to the text, or to quickly sketch a character's thoughts.



In Act Two, Puccini scored a march which represents the dark passion and deeds in Scarpia's interrogation room. Cavaradossi is the next to go to the torture chamber. The oboe and cor anglais have a main tune in mm. 1-3, but the ominous sound and announcement of the agony is created by the short and fast, up and down exposures of the clarinet and the strings, coming always after the first beat and with the accent on the second beat.

Example 5-14: Act Two, No. 21, m. 14 and No. 22, mm. 1-3

22 *ben sostenendo il suono*

Ob.

ff marcatisimo e sost.

Cl. in La

Cl. in La

Cl. b. in La

Fag.

C. Fag.

in Fa

Corni

in Fa

Tr. be in Fa

ben sostenendo il suono

Tr. ni

ff marcatisimo e sost.

Tr. ne b.

G. C.

SCAR. (fa cenno a Sciarrone di aprire l'uscio che dà alla Camera della tortura)

mo. ne il Giu. di. ce v' a. spet. ta.

22 *marcatisimo e sost.*

Viol.

V¹

Ve.

Cb.



The next example taken from Act Three, shows how Puccini, by utilizing and incorporating only a short fragment of the melody into the clarinet part, creates and highlights the dramatic moment when Tosca decides to murder Scarpia. Tosca explains to Cavaradossi how she killed Scarpia. She says, “*Li presso lucicava una lama*” (“There nearby a gleaming blade flashed”). The motif displayed by the clarinet, violins and violas in m. 1, emerges augmented from the semiquavers figuration found in the strings in mm. 12-13, and musically portrays the dramatic moment when Tosca, looking at the knife on the table, decides on murder as the only solution for escape.

Example 5-15: Act Three, No. 17, mm. 12-13 and No. 18, mm. 1-2

The musical score is divided into two systems. The first system covers measures 12-13 of Act Three, No. 17, and the first measure of Act Three, No. 18. The second system covers measures 1 and 2 of Act Three, No. 18. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. in Si b), Clarinet in B-flat (Cl. in Si b), Bassoon (Fag.), Contrabassoon (C.Fag.), Horns in F (In Fa, Corni in Fa), Trumpet in B-flat (Tr. b \flat in Fa), Trombone (Tr. b \flat), and Tuba (T. n \flat). The vocal part for Tosca is also shown. The string parts for Violins (Viol.) and Violas (Vla) are at the bottom. The score is marked with dynamics such as *ff* and *a tempo*. A circled number 18 is placed above the first measure of the second system. The lyrics for Tosca are: "mi - si: Li presso lucicava - va u.na".



In Act Three the shepherd boy sings a sad love song off-stage. At the end of the song (Ex. 5-16) the clarinets have a short solo while the rest of the orchestra sustain a low chord. The short melody in triplets in the clarinets' line in mm. 28-29 symbolizes the tinkling of the sheep-bells (mentioned before) which dies away in the distance, and creates a feeling of transparency in the air coming from uncertain light just before dawn.

Example 5-16: Act Three, No. 3, mm. 26-30

③

Fl. I. *Sostenendo* *poco rall.*

Ob. I.

Ob. II.

Cl. I. in La *pp*

Cl. II. in La *pp*

Cl. b. in La *p*

Fag. I. *p*

Corn. I. in Mi *p* *mutano in Fa*

Corn. II. in Mi *p* *mutano in Fa*

PAST. (La luce incerta e grigia che precede l'alba)

Viol. I. *Sostenendo via sordina* *poco rall.* *pp a guisa d'eco*

Viol. II. *via sordina* *arco* *pp a guisa d'eco*

Vcl. *via sordina* *pp a guisa d'eco*

Vo. *pp a guisa d'eco*

Cb. *pp a guisa d'eco*

In Example 5-17, Puccini once again uses the clarinet to underline the libretto. In mm. 4-5, the clarinet plays only a fragment of the previous melody from mm. 1-4, bringing attention to and throwing light on Scarpia's melodramatic asides while he is watching Tosca: "*Già il veleno l'ha rosa*", meaning "Already the poison is biting".

Example 5-17: Act One, No. 73, m. 11 and No. 74, mm. 1-6

74 *Sostenuto molto*



Fl. I. II.

Ob.

C. Ingl.

Cl. in La

Cl. b. in La

Fag.

C. Fag.

in Fa

Corni in Fa

Tr. ^{re} in Fa I. II.

Tr. ⁿⁱ in Fa I. II.

Tr. ^{re} III

» b.

Timp.

Arpa

TOSCA *con grande passione*

SCAR. — L'in.na.mo.ra.ta Tosca è pri.gio.nie.ra, — del re.

74 *Sostenuto molto* (*Già il ve.le.no l'ha rosa...*)

Viol. *uniti*

vle

ve *uniti*

Cb.



I. II.
 Fl. III.
 Ob.
 Cl. in G
 Cl. in Bb
 Fag. I.
 in Fa
 Corni in Fa
 Tr. in Fa
 con sordina
 CAV.
 (apre la cancellata ad Angelotti - e si stringono affettuosamente la mano)
 Viol.
 viol.
 Vc.
 Cb.
 7 8

Example 5-19, presents a delightful short solo for the clarinet taken from Act One. Tosca is in a romantic mood. She says in mm. 6-9, "*Il notturno effluvio floreale inebria il cor*" ("The nocturnal scents of the flowers warm the heart"). An expressive, short arpeggio melody in the clarinet part in m. 10-11 comes out of this romantic phrase, bringing the ravishing scent of flowers in the air.



Example 5-19: Act One, No. 27, mm. 6-12

27 *un poco tratt.*

Fl. I. II. III.

in Sib Cl. I. II.

Fag. I.

in Fa Corni I. II.

Cel. Arpa

TOSCA

un poco tratt.

Viol. arco pizz. pp

Viola arco pp

Vc. pizz. pp

Cb. pizz.

(si siede sulla gradinata presso a Caradossi)

Il notturno e fin via fiore al i. nebrial cor. Non sei con ten.to?

6

5.6 Trills and tremolos

Trills are not an important part of Puccini's style in the clarinet parts in the opera *Tosca*. Only one example of the use of trills is found in the orchestral interlude in Act One where the clarinet has in unison a trill with the flute, oboe and violins. Puccini used a trill in m. 4 to portray the quickened paces of the Sacristan who is returning Cavaradossi's paintbrushes.

Example 5-20: Act One, No. 8, mm. 11-12, and No. 9, mm. 1-5



However, Puccini makes very interesting use of tremolo in the clarinet's part in Act One. The clarinets and the flutes produce a soft trembling in a *molto pianissimo* dynamic while the piccolo, oboe, bass clarinet, cellos and the contrabasses carry the melody. Puccini used tremolo to express Tosca's bitterness because she is suspicious and she is looking for Cavaradossi and her rival.



Example 5-21: Act One, No. 77, mm. 1-4

77

Ott. *cresc.*

Fl. *ppp*

Ob. *ppp*

C. Ing. *pp*

Cl. in Si b *ppp*

Cl. b. in Si b *ppp*

Fag. I. *pp*

II. *pp*

C. Fag. *pp*

in Fa *p*

Corni III. *p*

in Fa

TOSCA (con grande amarezza) (entrano alcuni borghesi alla spicciolata)

Do.ve son? Po.tes.si coglierlii tradi. to.ri.

77

Viol. *pp* *cresc.*

v.le *pp*

Vc. *pp* *cresc.*

Cb. *pp*

5.7 Length of phrases

One of Puccini's hallmarks which appears in his operas, including the opera *Tosca*, is the need to consciously pay minute attention to the details of the libretto as words, sounds and images, and to bring certain effects in the atmosphere and provoke stimulated responses from the singers. As a consequence the structure, shape and length of the musical phrases constantly change.

An analysis of the length of the phrases scored for the clarinets shows no identical range and patterns in the structure. Very long phrases scored for the clarinet are usually found in orchestral *tutti*, while shorter phrases give an outline to the details of the libretto.

The following is an example of a ten bars long phrase for the first clarinet, which Puccini constructed by using two identical four bar phrases (mm. 1-4 and mm. 5-8.2.1) scored for the first clarinet, with two additional measures (mm. 8.2.2-10) scored for the first clarinet, in a higher register, and oboe in unison. The clarinet in mm. 1-8.2.1 creates a mysterious background texture while Angelotti exposes the details about his escape in mm. 3-7: "*Appena imbruni indosserò quei panni*", which means, "At dusk I will put on those clothes". The role of the additional two measures is to change the atmosphere as Cavaradossi realizes that the unknown lady who was often coming to the church is Angelotti's sister Attavanti. These two measures reflect his words from mm. 8-9 "*Or comprendo!*" ("Now I understand!").

Example 5-23: Act One, No. 42, m.17 and No. 43, mm. 1-10

Ob. *a.2* *3* *43* *misterioso*

Cl. in Sib *f* *pp* *a.2*

Cl. b. in Sib *f* *pp* *3* *4*

Fag. *a.2* *misterioso* *f* *pp*

Corni in Fa *f* *pp*

ANG. *con paura* *p* *Ap - pe - - na im.*

43

Viol. *f* *misterioso* *sensibile*

V. le *f* *misterioso*

Ve. *f* *pp subito*

Cb. *f* *pp subito*

Ob. I.

Cl. in Sib I.

Cl. in Sib II.

Fag. I.

Fag. II.

Corni in Fa I.

CAVARADOSSI

Or com - pren - do!

ANG. - bruni indos - se - rò - - quei pan - ni...

Viol. II. *p* *uniti*

V. le *p* *uniti*

Ve. *p* *uniti*

Cb. *p* *uniti*

Example 5-24, taken from Act Three, displays a long phrase scored for the orchestral *tutti* where the clarinet line moves mainly in unison with the flute, oboe and violins. This is a scene when Tosca, followed by Spoletta and the sergeant, enters the jail. The clarinet's pure and brilliant tone pervades the other instruments and brings light in the atmosphere and hope and enthusiasm after the tune of love and regret heard in Cavaradossi's aria just before.

Puccini starts the phrase with the lyrical melody in mm. 1-3 scored for the flute, oboe, and clarinet in unison, accompanied by the tremolo in the strings. Spoletta points out to Tosca where she will find Cavaradossi. Suddenly, in m. 4, Puccini breaks the sustained lyrical tune with the outburst of the brilliant passages in the woodwinds and violins depicting Tosca's state of extreme agitation while she rushes over to Cavaradossi. Tosca sees him weeping and, unable to speak because of her emotions, she lifts his head, then gives him the safe-conduct. Cavaradossi is astonished to see Tosca and he reads the document. From mm. 4-13 and in m. 1 the clarinet line, although scored in unison with the other instruments mentioned before, has an important role in portraying this scene.



Example 5-24: Act Three, No. 14, mm. 1-13 and No. 15, m. 1

14 Mod.^o con moto *rit.* *a tempo, cresc. e string. a poco a poco* *rit.* *a tempo*

Fl. *a 3*

Ob. I. *p* II. *p*

in La Cl. I. II. *p*

in La Cl. b. in La

Fag. I. II. *p*

in Fa Corni in Fa

Timp.

Arpa

Arpa (opp.)

(Dalla scala viene Spoletta, accompagnato dal Sergente e seguito da Tosca: il Sergente porta una

14 Mod.^o con moto *rit.* *a tempo, cresc. e string. a poco a poco* *rit.* *a tempo*

Viol. *pp* *div.* *uniti*

V^{lo} *pp*

Vc. *pp* (arco)

Cb. *pp* *pizz.* *arco*

1 3 4



cresce a poco a poco ed incalza.

Fl.
Ob.
in La
Cl. I.
in La
Cl. II.
Cl.b.
in La
Fag.
in Fa
Corni
in Fa
Timp.
Arpa
Arpa (pp.)

Detailed description: This section of the score covers woodwinds and percussion. The Flute (Fl.) part begins with a dynamic marking of *mf*. The Oboe (Ob.) part has a dynamic marking of *sf*. The Clarinet I (Cl. I.) and Clarinet II (Cl. II.) parts are in the key of D major and play a melodic line. The Bass Clarinet (Cl.b.) part is in the key of D major and plays a lower melodic line. The Bassoon (Fag.) part has a dynamic marking of *sf*. The Horns (Corni) are in the key of D major and play a harmonic accompaniment. The Timpani (Timp.) part has a dynamic marking of *mf*. The Arpa (Arpa) part has a dynamic marking of *pp*.

lanterna - Spoletta accenna a Tosca ove trovasi Cavaradossi, poi chiama a se il Carceriere: con questi
cresce a poco a poco ed incalza.

Viol.
Vla.
Vo.
Cb.

Detailed description: This section of the score covers strings and voice. The Violin (Viol.) part has a dynamic marking of *mf*. The Viola (Vla.) part has a dynamic marking of *mf*. The Voice (Vo.) part has a dynamic marking of *mf*. The Cello (Cb.) part has a dynamic marking of *mf*.



più cresc. ed allarg. *tutta forza*

Fl.
Ob.
Cl. In G.
Cl. In La
Fag.
C. Fag.
Corni In Fa
Trombe In Fa
Trombi
Tromba
Timp.
Piatto
Arpa
Arpa (opp.)

arpeggiate *ff*

più cresc. ed allarg. *tutta forza*

Viol.
Vcllo
Vc.
Cb.

e col Sergente ridiscendo, non senza avere prima dato ad una sentinella, che sta in fondo, l'ordine di sorvegliare il prigioniero)



incalzando *allarg.* (15)

Fl. *p* *ff*

Ob. *p* *ff*

C. Ingl. *p* *ff*

Cl. in La *a 2* *p* *ff* in Sib

Cl. b. in La *p* *ff* in Sib

Fag. I. *p* *ff*

C. Fag. in Fa *p* *ff*

Corni in Fa *p* *ff*

Tr. ba in Fa I. *p* *ff*

Tr. ba in Fa II. *p* *ff*

Tr. ni I. *p* *ff*

Tr. ni II, III. *p* *ff*

CAV. *p* *ff*

Tosca, che in questo frattempo è rimasta agitatissima, vede Cavaradossi che piange: si slancia presso a lui e non potendo parlare per la grande emozione, gli solleva colle due mani la testa, presentandogli in pari tempo il salvacondotto: Cavaradossi, alla vista di Tosca, balza in piedi sorpreso, poi legge il foglio che gli presenta Tosca)

incalzando *allarg.* (15) *Ahi Fran.*

Viol. *p* *ff* *staccato e marcato*

V. 1^a *p* *ff*

Vo. *p* *ff*

Cb. *p* *ff* *Piccato*

13 1



As a contrast to the previous example one short phrase scored for the solo clarinet is found in Act One. Cavaradossi works on his painting of the fair lady. Her beauty makes him think of his own love for Tosca, “*Ah! Il mio sol pensier sei tu! Tosca sei tu!*” (mm. 10-13), which means, “Oh! You are my only thought. Tosca, it is you!” As Cavaradossi finishes his warm-hearted melody in m. 13 he continues to paint, and Puccini uses the short phrase in the clarinet line in mm. 13-14 to musically portray Cavaradossi’s motion with the painting brush. This phrase also gives the impression of completing Cavaradossi’s vocal part.

Example 5-25: Act One, No. 19, mm. 8-16

(19)

Fl. I. II. a 2
III.

Ob.

C. In G. a 2

Cl. in Si b a 2

Cl. b. in Si b

Fag.

in Fa a 2

Corni in Fa a 2

Timp.

Arpa

CAV. *allarg. col canto*
il mio so - lo pen - sie - ro, ah! il mio sol pensier sei tu! To - sca sei

SAGR. *allarg. rit.....*
che fanno concorre - re a alle Madonne mandan - ta - no fo d'infer - no.

10



I. II. *a tempo*

Fl. *p* *pp*

Ob. *p*

C. Ingl.

Cl. in Sib *p*

Cl. b. in Sib *p* *pp*

Fag. *a 2* *p* *pp*

in Fa

Cornl. in Fa *III. p*

Timp. *dim.* *ppp*

Arpa *appena sensibile* *p*

CAV. (continua a dipingere)
tu!

SAGR. (asciuga i pennelli levati, non senza continuare a borbottare)
Scherza coi fanti e lascia stare i san . . . ti!

a tempo
dolcissimo

Viol. *p* *ppp* *divisi pizz.*

V. le *p* *ppp* *pizz.*

Vo. *p* *ppp* *pizz.*

Cb. *p* *ppp* *pizz.*

13 14

Puccinian fingerprints are typically present in the next example: The long phrase in mm. 23-26 and mm. 1-3, scored for the clarinet solo in Act One, is used by Puccini as a bridge to the new scene after the dialogue between Cavaradossi and the Sacristan. Before the Sacristan leaves, he says in mm. 16-17 to Cavaradossi to lock the doors when leaving, “*Badi, quand’ esce chiuda*”. As the Sacristan leaves in mm. 18-23 the joyful *staccato* notes in the oboe and flute in mm. 18-23, slowly vanish. The light *legato* clarinet melody in mm. 23-26 and mm. 1-3 is heard while Cavaradossi continues painting, bringing the church silence into the atmosphere again.

Example: 5-26: Act One, No. 20, mm. 11-26 and No. 21, mm. 1-3



The musical score is divided into two systems. The first system (measures 11-26) includes parts for Clarinet in Si b, Corni in Fa, Arpa, SAGR. (Sacristan), Viol. (Violin), V.le (Viola), Vo. (Voice), and Ob. (Oboe). The SAGR. part has lyrics: "sguardo d'avidità verso il cesto, che prende ponendolo un po' in disparte" (fiuta due prese di tabacco) and "Badi, quand' esce". The second system (measures 1-3) includes parts for Fl. (Flute), Ob., Cl. in Si b, Fag. (Bassoon), Corni in Fa, Arpa, CAVARADOSSI (Cavaradossi), and SAGR. The CAVARADOSSI part has lyrics: "(di pingendo)" and "(volgendo le spalle alla Cappella lavora. Angelotti, Val...)". The SAGR. part has lyrics: "(ho nervoso)" and "(s'allontana pel fondo) chiu - da.".



It is clear that Puccini uses every occasion to portray the text through the music. In Act One Tosca sings about the small country house, describing its idyllic qualities. After Tosca sings in mm. 5-7, “*Le voci delle cose!*”, which can be directly translated as “The voices of things”, the clarinet in mm. 7-10, as an echo of her voice, continues the same melody, bringing joyful drive to the atmosphere.

Example 5-27: Act One, No. 29, mm. 4-11.

29

Ob.

Cl. in Sib

Cl. b. in Sib

Fag.

Arpa

TOSCA

Viol.

Vc.

in Sib Cl. in Sib

Cl. b. in Sib

Fag.

Arpa

TOSCA

Viol.

Vc.

Ch.

4 5 7

zio - se stel. la te ombre, sa - lir - le vo - ci - del - le co - sel...

accentuato

armonioso

arco

pizz.

Dai bo - schie dai ro -

Puccini does not only portray the text. He designs and strongly suggests stage requests by the music. The next example contains a significant, short phrase scored for both clarinets in mm. 5-7, and partly in mm. 5-6 blended in unison with French horns, in the finale of Act One. The legato melody in the clarinets' lines symbolizes soft "speaking voices" of the throng which bows reverently as the Cardinal blesses them. This is also suggested by *decrecendo* in the clarinet line in mm. 6-7 and the motive in the organ in mm. 5-6.

Example 5-28: Act One, No. 83, mm. 5-8



②

I. II.

Fl. *pilegato*

Ob. *pilegato*

Cl. in Sib *pilegato*

Cl. b. in Sib

Fag. *p*

C. Fag.

Corni in Fa *piu p* III. IV. *p* *via sordina*

Arpa

Campane *piu p*

Org. *solo, pieno semplice*

Ragazzi e Sop. *p con voce parlata*
(il Cardinale benedice la folla che reverente s'inchina)

Tenori *Qui se.cit coelum et terram.*

Bassi *Qui se.cit coelum et terram.*

CAPITOLO-12 Bassi *p con voce parlata* *Qui se.cit coelum et terram.*
Adjutor un.nostri in nomine Domini.

5 6 7

The verbal indications often seen in the score show what is happening on stage at certain places and also find expression through the music. For example, in Act One from m. 10 Tosca speaks to Cavaradossi, hoping to meet him after her evening performance, “*Ora stammi a sentir stassera canto, ma è spettacolo breve...*”. This is accompanied by the stage indication, “*a Cavaradossi, che intanto si è avviato per riprendere il lavoro*”, meaning, “to Cavaradossi, who meanwhile is ready to resume his work.” In mm. 13-15 a short descending phrase in the clarinet lines portrays Cavaradossi’s decision to go back to his work and at the same time serves as a musical cue to the singer to make a stage action.

Example 5-29: Act One, No. 26, mm. 7-16



26

Fl. I. *f* *poco rit.* *pp* *rall.*

Fl. II.

Ob. I. *f*

Ob. II.

Cl. in G I. *f* *pp*

Cl. in G II.

Cl. in Bb I. *f* *pp*

Cl. in Bb II.

Cl. in Bb I. *f* *pp*

Cl. in Bb II.

Corn. I. *f* *pp* *via sordina*

Corn. II. *f* *pp* *via sordina*

Trombe I. *f* *pp*

Trombe II. *f* *pp*

Tromboni I. *f* *pp*

Tromboni II. *f* *pp*

Arpa *f* *pp*

TOSCA (segnandosi, si alza) (a Cavaradossi, che intanto si è

10 Ora



Andante piuttosto lento

Fl.

Ob.

Cl.
in Sib

TOSCA
avviato per riprendere il lavoro) *mp*
stammi a sentir... stasse-ra can-to, ma è spet-ta-co-lo breve. Tu m'a...spet-ti sull'uscio della

Viol.

v.le

vc.

arco

tutti

13 15

5.8 Repeated notes

Repeated notes in Puccini's orchestration are the composer's gestures in the expression of love, anger and fear, and they have a significant role in creating an atmosphere or portraying the different emotional states of the characters. Repeated notes serve to build the powerful background orchestral sound.

Repeated notes, found in the clarinet part in Act Two, are equally important for creating the atmosphere as the solo for the violins and violas in mm. 1-10 (Example 5-30). Scarpia begins to write out the document, which will allow Tosca and Cavaradossi to leave Rome unhindered. Repeated notes seen in the clarinet line from mm. 1-10 are scored in a syncopated rhythm and underlined by *tenuto* marks.



Fl. *rit. a 3 a tempo*

Cl. in La

Cl. b. in Si b *ppp*

Fag. *p*

Corni in Fa *pp*

TOSCA

SCAR. (interrompendosi per domandare a Tosca) *p* Lapiù breve! Si.

Equal via soeg liete? Civi ta, vecchia?

Viol. *ppp* *rit. a tempo* *IV. corda al ponticello*

Vcllo *ppp*

Vc. *ppp*

Fl. *a 3 animando stent. rall.*

Ob. *mf* *ten.*

C. Ingl.

Cl. in La *a 2*

Cl. b. in Si b

Fag. *I.* *II.* *mf* *p*

Corni in Fa *I.* *II.* *mf* *p*

(mentre Scarpia scrive, Tosca si è avvicinata alla tavola e colla mano tremante prende il bicchiere di vino versato da Scarpia, ma nel portare il bicchiere alle labbra, scorge sulla tavola un col.)

Viol. *p.n.* *animando stent. rall.* *ten.*

Vcllo *ten.*

Vc. *ten.*

In the next example taken from Act Two (Example 5-31), Puccini scored repeated notes for the clarinet in mm. 9-10, together with the other instruments of the woodwind section, to musically express Scarpia's anger and portray Spoletta's trembling before Scarpia. Scarpia is furious because Spoletta could not find Angelotti. Scarpia says that he will send Spoletta to the gallows. Spoletta, scared, only pronounces in mm. 8-9 "Gesù!", meaning "Oh Lord!" Puccini transfers the same motif, based on repeated notes in m. 9, to the different registers in m. 10 and reduces the dynamic from *forte* to *piano*. Finally, repeated notes are heard in the *pianissimo* dynamic in the bass clarinet and bassoon part, suggesting that Spoletta has assuaged Scarpia's dark frowning and anger.

Example 5-31: Act Two, No. 11, mm. 7-12

①

Tornando al tempo



Fl.

Gb.

Cl. in G

Cl. in B♭

Cl. b. in B♭

Fag.

in Fa

Corni in Fa

Tr. in Fa

Arpa

SPOL. (tremante, cerca di scongiurare la collera di Scarpia)
Ge. su!

SCAR. (gridando)
-ll.sco, al.le forche!

9 | 0



Puccini applies repeated notes in Act Two in mm. 3-10 (Example 5-32) to create a tremendous burst of orchestral sound after the police agent Sciarrone announced Napoleon's victory at the battle of Marengo. This is a signal for Cavaradossi to break out into a paean of liberty in m.9, "Vittoria!" ("Victory!") Repeated notes are not scored only for the clarinet, because Puccini needed a very strong sound and the composer marked it with "tutta forza", which means "all strength" or "all power". The clarinets (supported by the other woodwinds and brass) keep repeating the same repeated thirds scored as triplets in mm. 3-5. As the vast enthusiasm seizes Cavaradossi, giving him strength to leap up and confront Scarpia threateningly, Puccini keeps repeating the thirds throughout mm. 6-8, building the global sound of the orchestra and preparing Cavaradossi's enthusiastic outburst in m. 9, "Vittoria!"

Example 5-32: Act Two, No. 42, mm. 3-10

42 Lo stesso mov^{to} ma più sost^{to}

Ott.
Fl.
Ob.
Cl. in Si b
Cl. b. in Si b
Fag.
C. Fag.
in Fa
Corni in Fa
Tr. ^{no} in Fa
Tr. ^{no} b.
Tr. ^{no} b.

CAVARADOSSI
con ansia crescente ha udito le parole di Sciarrone, e nel proprio entusiasmo trova la forza di alzarsi minac.

5.9 Conclusion

Some of the most beautiful, remarkable and significant solos in *Tosca* are scored for the clarinet. Puccini utilizes the clarinets and bass clarinet to portray the atmosphere of the libretto as well as to support the singers musically and emotionally. The large scale of tone colours from the dark low register, through the gentle and sonorous middle register up to the movable and virtuosic high register, gives to the clarinet many possibilities for expression. In addition, Puccini uses the rich technical abilities of the clarinet to achieve a variety of sound effects.

In many instances Puccini employs the clarinet in unison with the singers. The blending of the sound of the clarinet with the human voice enriches the voice and creates new nuances and timbres.

CHAPTER 6

DYNAMIC ASPECTS

6.1 Introduction

As far as dynamic range and control are concerned, the clarinet has more complete control over this form of expression than any other solo instrument, wind or string (Forsyth 1935: 271). The clarinet can reduce its warm, round tone to an incredibly soft whisper and can achieve the subtlest nuances of colour and phrasing (Kennan & Grantham 1983: 90). “It is by means of its capacity to suggest the still, small voice - from which, however, no element of the human is lacking that the Clarinet often makes its most touching appeal” (Forsyth 1935: 270).

Puccini uses a large number of dynamic marks for the clarinet and bass clarinet parts, as he does for the other instruments. Dynamic marks for the clarinets range between *ppp* and *fff*. Also, transition from one dynamic to another is usually carefully indicated by a wedge-shaped mark, or it is described by words, e.g. *crescendo* (*cresc.*), *decrescendo* (*decresc.*) or *diminuendo* (*dimin.*). The *piano* dynamic level is mainly used to portray lyrical moments in the libretto or to suggest fear and suspicion, while Puccini uses the *forte* level as a tool to create *verismo* drama.

6.2 *Piano* passages

Example 6-1 taken from Act One shows how Puccini creates a discrete touch in the background atmosphere by using a *piano* dynamic. In mm. 2-5 Cavaradossi sings, “*L’arte nel suo mistero le diverse bellezze insiem confonde*”, meaning, “The mystery of art unites all charms at the same time”.



The next example shows how the clarinets and bass clarinet are used with other instruments in creating the general effect. In mm. 1-4 the first and second flute have the leading tender melody while the third flute, clarinets, bass clarinet and harp play in a *piano* dynamic the harmonious chords which create transparency in the atmosphere and perfectly envelope Cavaradossi's words.

Example 6-1: Act One, No. 18, m. 17 and No. 19, mm. 1-7

19 Lo stesso movimento

Fl. I. II. *pp*

Fl. III. *p*

Cb. I. *pp*

Cl. I. in Si b *pp*

Cl. b. in Si b *p*

Fag. I. *pp*

Arpa *p* armonici... *pp*

CAV. ne ro! L'ar.te nel suo mi . ste . ro ledi.

(ritornando dal fondo e come scandolez. zato dice.)
SAGRESTANO (riprende a lavare i pennelli)
Scherza coi fan ti e le scia stare i san . ti!

Viol. via sordina

Vla. via sordina

Vcl. via sordina

Cb. via sordina

1 2



The musical score is for Act One, starting at measure 4. It features a woodwind section with Flute (Fl.), Oboe (Ob.), English Horn (C. Ingl.), Clarinet in B-flat (Cl. in Si b), and Bass Clarinet (Cl. b. in Si b). The strings include Fagot (Fag.), Horns in F (in Fa), Corni (Corni), and Timpani (Timp.). The keyboard section includes Arpa (Arpa). The vocal lines are for CAV. (Cavaliere) and SAGR. (Sagra). The score is marked with dynamics such as *pp*, *mf*, *f*, and *p*, and includes tempo markings like *I. Tempo* and *rall.*. The lyrics for the vocal lines are: CAV. "...verse bellezze in siem con fon . de: ma nel ritrar co . ste i..."; SAGR. "Queste diverse gon . ne".

Puccini used a *piano* dynamic for the clarinet solo in Act One (Example 6-2). Scarpia enters the chapel but comes out annoyed at having found nothing there, except a fan, which suggests that Angelotti have had a female accomplice for escape. Examining the fan, he notices the coat of arms of the Attavanti family on it. Scarpia exclaims in mm. 8-9, “*La marchesa Attavanti! Il suo stemma!*” (“The Marchesa Attavanti! Her coat of arms!”). Scarpia looks around and, glancing at the painting of Mary Magdalene, he recognizes the features of the Marchesa. As he looks at the painting, the delicate *piano* melody appears in the first clarinet line in mm 9-12.

The next example, found in Act One No. 77 in mm. 1-4, illustrates how Puccini uses a *ppp* dynamic range in the orchestra to paint the background in the scene when Tosca's suspicion and jealousy are fully roused. Tosca says in m. 1 and mm. 3-4, "Dove son? Potessi coglierli i traditori" ("Where can they be? If only I could find the traitors"). Puccini uses tremolo in the clarinet and flute parts in a *ppp* dynamic in mm. 1-4 to create the soft whisper of the people coming into the church. Puccini marked it in m. 3, "entrano alcuni borghesi alla spicciolata", which means "Some civilians enter, sauntering". At the same time, while the clarinets and flutes play tremolos, the bass clarinet, also in a *ppp* dynamic, plays the melody in unison with the piccolo and oboe.

Example 6-3: Act One, No. 77, mm. 1-4



77

Ott. *ppp* *cresc.*

Fl. *ppp*

Ob. *ppp*

C. Ingl. *pp*

Cl. in Si b *ppp*

Cl. b in Si b *ppp*

Fag. *pp*

C. Fag. *pp*

Corn. I. in Fa *p*

Corn. II. in Fa *p*

Corn. III. in Fa *p*

TOSCA (con grande amarezza) (entrano alcuni borghesi alla spicciolata)

Do.ve son? Po.tes.si coglierlii tradi - to.ri.

4



6.3 *Forte* passages

Puccini often indicates a *forte* dynamic range for the clarinets and bass clarinet in an orchestral tutti, in unison with the other instruments or with the singer. In Act One, No. 73, m. 11 and No. 74, mm. 1-6, Puccini scored a passionate melody in unison for the clarinets and flutes in a *forte* dynamic to support and underline Tosca's words "L'innamorata Tosca è prigioniera" ("Tosca's love is imprisoned"). Puccini used a *forte* dynamic for the clarinets and flutes because of the clear sound of their high registers, which matches with the human voice and extends its volume.

Example 6-4: Act One, No. 73, m. 11 and No. 74, mm. 1-6

74 *Sostenuto molto*

Fl. I. II.

Ob.

C. Ingl.

Cl. in La a. 2

Cl. b. in La

Fag.

C. Fag.

in Fa
Corni in Fa

Tr. b. in Fa I. II.

Tr. b. I. II. *pp*

Tr. b. III in b.

Timp. *ppp*

Arpa

TOSCA *con grande passione*

SCAR. — L'in.namo.ra.ta Tosca è pri.gio-nie.ra, dei.re.

Sostenuto molto (Già il vele. nol ha rosa...)

6



The last scene in the opera *Tosca* is the most tragic. Tosca throws herself over the battlements with a final challenging cry in No. 40, mm. 11-13: “*O Scarpia, avanti a Dio!*” (“Oh, Scarpia, in the presence of God!”). As she sings her last high note, Puccini closes the opera *Tosca* with a dramatic reminiscence of “*E lucevan le stelle*” (Example 6-5) in mm. 1-4, played in a *fff* dynamic and with “*tutta forza con grande slancio*”, meaning “with full power and big impulse”. Cavaradossi’s magnificent tune of love and regret, played by the clarinet before in the same act in a *piano* dynamic (Example 5-6), now is scored in a *fff* dynamic range for the whole orchestra in unison.

Example 6-5: Act Three, No. 40, mm. 9-13 and No. 41, mm. 1-4

Fl. I. II. a 2

Ob.

C.ingl.

Cl. in Sib I. II. a 2

Corni in Fa

Tr. in Fa

TOSCA

ri verso nella botola della scala, quindi corre al parapetto e dall'alto grida:)

O Scar - pia, a - van - tia

Viol.

Vcl.

Vo.



(41) *And^{te} mosso*
tutta forza con grande slancio sostenendo *sost.*

Ott.

Fl.

Ob.

C. Ingl.

Cl. in Sib.

Cl. b. in Sib.

Fag.

C. Fag.

in Fa
Corni

in Fa

Tr. ba in Fa

Tr. ni

Tr. n^o b.

Timp.

G. C. e P.

Platti

G. C.

TOSCA

(si getta nel vuoto - Sciarrone ed alcuni soldati, saliti confusamente

Dio!

(41) *And^{te} mosso*
tutta forza con grande slancio sostenendo *sost.*

Viol.

v. 1^o

Vi.

Cb.

1

fff

4

The next example taken from Act Two presents a huge change in dynamic view, from *ppp* to *fortissimo*. This occurs unprepared and also shows Tosca's breaking point when Scarpia goes towards the torture-chamber, mm. 5-6, and gives a sign to begin the punishment anew. The clarinets, together with the flutes and bassoon, hold only one note in mm. 5-6 in a *ppp* dynamic, and in mm. 6 Cavaradossi's cry of pain is heard. Suddenly, upon hearing Cavaradossi groan, *fortissimo* chords in the whole orchestra in mm. 1-3 paint the moment of Tosca's emotional break-down when she has reached the limit of her resistance, and betrays Angelotti's hiding place in mm. 3-5: "Nel pozzo...nel giardino" ("In the well...In the garden"). This example also illustrates the large scale and expressive abilities of the clarinet in dynamic transformation from *ppp* to *fff* and its contribution to the entire sound of the orchestra.

Example 6-7: Act Two, No. 38, mm. 4-6 and No. 39, mm. 1-8



The musical score is arranged in a standard orchestral format. At the top left, a circled number '38' indicates the start of the first system. The instruments listed on the left are: Fl. (Flute), in Sib (Clarinet in B-flat), Cl. (Clarinet), in Sib (Clarinet), Cl.b. in Sib (Bass Clarinet in B-flat), Fag. (Bassoon), Timp. (Timpani), G.C. (Gong/Cymbal), Arpa (Harp), TOSCA (Soprano), and CAVARADOSSI (Tenor).

Key musical markings include:

- rall. col canto* (rallentando with the voice) above the Flute part.
- I. II.* and *a 2* above the Flute part.
- ppp* (pianississimo) dynamic markings for the Flute, Clarinets, Bass Clarinet, Bassoon, and Timpani.
- pp* (pianissimo) dynamic markings for the Clarinet in B-flat parts.
- appena sentito* (hardly heard) above the Gong/Cymbal part.
- rall. molto* (rallentando very much) above the Tosca vocal line.
- A fermata over the end of the first system.
- Measure numbers 5 and 6 are indicated at the bottom.

Lyrics for Tosca:

l'a - ni - ma mi tortu - ra - te!

Lyrics for Cavaradossi:

(strozziante grido acuto e prolungato)
Ah!

A descriptive note in Italian:

(Scarpia, approfittando dell'accasamento di Tosca, va presso la camera della tortura e fa cenno di ricominciare il supplizio)



39 All^o vivace
violento prendere il Flauto

Ott. *ff secche*
a 2

Fl.

Ob. *ff secche*

Cl. in Sib. *ff secche*

Cl. b. in Sib.

Fag. *ff secche*
a 2

C. Fag.

in Fa
Corni *senza sord.*
in Fa *senza sord. ff secche*

in Fa I. II.

Tr. b^e in Fa *ff secche*
III.

Tr. a¹ I. II. a 2

Tr. a² III. *ff secche*

Tr. a³ III. *ff secche*

Timp.

TOSCA
al grido di Cavaradossi Tosca si alza
di scatto e subito con voce soffocata
dice rapidamente a Scarpia: (soffocato)
Nel pozzo... nel giardi. no... Sil..

SCARPIA
Là è l'Ange. lot. ti?.

39 All^o vivace
violento

Viol. *ff secche*

V. lo unite *ff secche*

Vc. *ff secche*

Cb. *ff secche*

cc

3 5

6.5 Accents

Puccini uses accents as a device to emphasize the dramatic effect, to point out the rhythm or to give more weight to the melody. Additionally, Puccini applies accents at a *forte* dynamic level, but equally important accents are found in a *piano* dynamic range. The indications for accents are ^ and >. Frequently indications like *sfz* (*sforzato*), *tutta forza*, or different articulation in *staccato* or *legato* are used together with accents. Puccini often accents all the notes of the phrase to achieve the desired dramatic effect or when the volume of the sound has to be extended to a higher level. Accents used to underline each note of the phrase are usually found in the orchestral tutti. Also in many cases Puccini uses accents only for a single note to bring attention to the small details important for the drama.

In Example 6-8, taken from Act Three, Puccini utilizes accents in the clarinet line to emphasize Cavaradossi's crucial dramatic word "*emuoio*" from m. 10 when the painter says, "*emuoio disperato*" ("I die in despair"). The dynamic is *forte* and Puccini uses accents with a *tenuto* mark in the clarinet, violin and cello parts as well as in the singer's line to portray Cavaradossi's desolation before the execution.



Example 6-8: Act Three, No. 12, mm. 10-13 and No. 13, m. 1

I. II. III.
stent. un poco *a.2* *a.2* *affrett.* **(13)**

Sostenuto e cresc. con slancio

Fl.
Ob.
C. Ingl.
Cl. in La
Cl. b. in La
Fag.
C. Fag.
in Fa
Corni in Fa
G.C.
Arpa
CAV.
Viol.
Vcl.
Vc.
Cb.

f con anima
senza sord.
pppppp
stent. un poco con anima
f con anima
pizz.

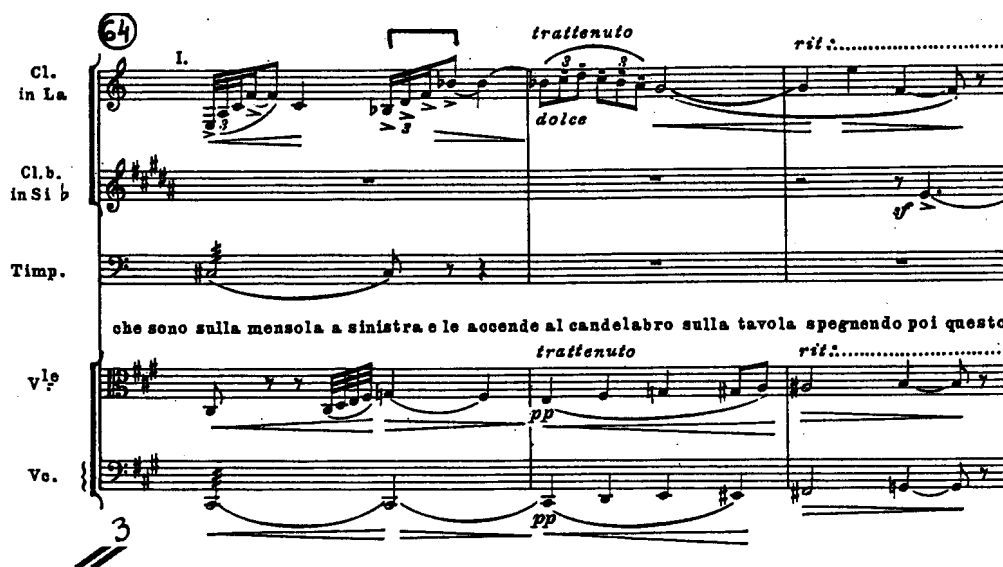
— e muoio di spe-ra _to!.. e muoio di _spe-ra _to! E non ho amato mai tanto la
stent. un poco *affrett.* **(13)**
Sostenuto e cresc. con slancio

unite divise unite divise unite

10

Puccini's use of accents in a *piano* dynamic in the finale of Act Two to portray the details of the stage action, is illustrated in Example 6-9. Before Tosca leaves the dead Scarpia, she lights the candles. This little scene is accompanied by a clarinet solo and Puccini adds accents to the rising figure on the third beat in m. 3 to portray the light of the candles.

Example 6-9: Act Two, No. 64, mm. 3-5



64

Cl. in La I.

Cl. b. in Si b.

Timp.

Vc. *pp*

che sono sulla mensola a sinistra e lo accendo al candelabro sulla tavola spegnendo poi questo

trattenuto *rit.*.....

dolce *pp*

3

The next example is found in the clarinet solo in Act Two, No. 46, m. 17 and m. 19. It illustrates the accents used to emphasize the first note of the descending triplet figure which coincides with Scarpia's words "no! no!", when he says that he does not sell himself, as he is accused, to beautiful women for money. The accents musically depict and correspond to the words, "no! no!".

Example 6-10: Act Two, No. 46, mm. 15-20



Musical score for Act Two, No. 46, mm. 15-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. in E♭), Clarinet in B-flat (Cl. in B♭), Bassoon (Fag.), Horns in F (in F), Trumpets (Timp.), and Scarpa (SCAR.). The score shows dynamics such as *dim.*, *affrett.*, *p*, *marcato*, and *pp*. The lyrics "ne ta, no!" are written below the SCAR. part.

The following extract taken from Act Two presents how Puccini handles an accent for only one single note in a *forte* dynamic in the clarinet line. It comes after Scarpa gave the order to Spoletta to close the door in mm 15-16, "*Spoletta: chiudi!*" ("Spoletta close it!"). As Spoletta quickly shuts the door, Puccini puts to use an accent on the first beat in m. 17 on the single notes in the clarinet and horn parts to portray the noise caused by closing the door.

Example 6-11: Act Two, No. 56, mm. 15-20

56 Allegro



SCAR. (volgendosi a Spoletta) - sen.te. Spoletta: chiudi! (Spoletta frettolosamente va a chiudere, poi ritorna presso Scarpia)

17

Accents used to underline each note of the phrase are usually found in the orchestral tutti. Example 6-12, taken from the final scene in Act Three, illustrates accents scored for the orchestral tutti including the clarinets and bass clarinet. Puccini employs an accent over each chord in No. 39, mm. 7-10 and No. 40, m. 1 to depict the appearance of Spoletta and Sciarone on the staircase looking for Tosca, prostrate over Cavaradossi's dead body. As they find her, in mm. 1-2, Puccini nearly stops all the music. The last accent occurs in m. 2 with Sciarone's words, "È lei!", which means "There she is!"



Example 6-12: Act Three, No. 39, mm. 7-10 and No. 40, mm. 1-2

The image shows a page of a musical score for Act Three, Nos. 39 and 40. The score is written for a full orchestra and includes vocal parts for Sciarrone and Spoletta. The orchestration includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. in G), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), Contrabassoon (C.Fag.), Horns in F (in Fa), Trumpets in Bb (Tr. in Bb), Trombones in Bb (Tr. in Bb), Timpani (Timp.), and Gong/Cymbal/Plate (G.C.e.P.). The vocal parts are for Spoletta and Sciarrone. The score is in 2/4 time and features a crescendo (cresc.) and a fortissimo (ff) dynamic. A circled number 40 is present in the upper right of the orchestral staves. The vocal parts include the lyrics "Ah! E lei" and "Sciarrone". The score is marked with "Piatto solo colla mazzuola" for the Gong/Cymbal/Plate part. The page number 10 is visible at the bottom.

6.6 Conclusion

Using various dynamic shadings is not only a general stylistic characteristic of Puccini's style, but also affects the clarinets and bass clarinet in a unique way. This is possible because the clarinets and bass clarinet show, more than any other woodwind instrument, a large dynamic range and capabilities for quick transition from one dynamic to another. This results in ideal matching and touching appeal with the human voice. The dynamic possibilities of the clarinet and bass clarinet, often combined with other instruments, are effectively used in portraying lyrical moments in the libretto, or expressing human anger, pain or the struggle between good and bad.

CHAPTER 7

RHYTHMIC ASPECTS

7.1 Introduction

Interesting relationships between the rhythm of the vocal phrases and the rhythm of the orchestra is the most important characteristic of Puccini's rhythmic style. Puccini indicates very precisely every variation of tempo and any slowing down or acceleration caused and suggested by the stage action. "His scores are filled with such directions as *affrettando*, *allargando*, *rallentando*, followed by a row of dots to indicate its duration or by the marking *a tempo*" (Ashbrook 1985: 61). In addition Puccini frequently uses change of metre. All these characteristics of Puccini's rhythmic style are present in the clarinet parts in the opera *Tosca*.

7.2 Rhythmic patterns

Syncopation, ostinato and rhythmic patterns play an important role in illuminating the details of the libretto.

Very effective utilization of syncopation in elucidating the libretto in the clarinet part in Act One, is presented in Example 7-1. In mm. 10-13 Tosca sings a simple melody: "*Dai boschi e dai roveti, dall'arse erbe*" ("From the woods and from the bushes, from the parched grass"). In m. 11-13, the clarinets join the singer's melody in syncopated rhythm which brings an echo into the atmosphere of Tosca's words. The dynamic level is *piano*, but Puccini extends the effect of syncopated rhythm by employing rests instead of *legato* notes, as well as the mark *accentato*. The clarinet echoes Tosca's line by means of an indicated *accentato* which creates sighing motives.



Example 7-2, taken from Act One, is an illustration of how Puccini uses a common rhythmic pattern between the bass clarinet, bassoons, contrabassoon and trombones. It is clear that special attention is given to the bass clarinet's line, as it is melodically adapted: The theme, musically always connected with Angelotti, is played in unison in a *fortissimo* dynamic in mm. 1-3, while the adapted melody is heard in the bass clarinet. The emphasis is on the rhythm and this is indicated with *pesante*. This is the scene where Scarpia finds the fan, which gives him a clue who the person is who could possibly have helped Angelotti to escape.

Example 7-2: Act One, No. 60, mm. 1-5

60 All. sostenuto molto

Fl. I. II. III.

Ob. I.

C. Ingl.

Cl. in Sib

Cl. b. in Sib *pesante* *ff*

Fag. *ff pesante*

C. Fag. *ff pesante*

in Fa
Corni *ff squillante*

Tr. b. in Fa

Tr. ni I. II. *ff pesante*

Tr. no III

Timp. *ff*

G. C. *ff*

SCAR. *ff*

-taglio. Qual complice il misfatto prepa - rò!

1 3



In the next example, found in Act One, Puccini used running semiquavers in formations of sextuplets only in the clarinet's line. This is done to musically paint the way which Angelotti has to take from the church to Cavaradossi's villa. In mm. 21-25 and m. 1 Cavaradossi explains it: "*Poi c'è un canneto che va lungi pei campi a una mia villa*". The running melodic figure displayed in mm. 1-3 in the clarinet part briefly portrays the path which runs through the meadow and leads to Cavaradossi's villa.

Example 7-3: Act One, No. 46, mm. 17-25 and No. 47, mm.1-3

46

Fl.

Ob.

C. In G.

Cl. in Sib

Fag.

CAV. (indicando)

La Cap.pel.la mette a un or . to mal chiuso, poi c'è un can . ne . to che va

Viol.

V. 1e

Vc.

Cb.

21



Fl. I.

Ob. I.

Cl. in G I.

Cl. b. in Bb I.

Fag. I. II.

CANTOR.

lun - gi pei cam - pia una mia vil - la... Ec - ce - so la M'è no - ta...

25 1

Example 7-4 presents the use of the same rhythmic pattern for the clarinet solo and the Sacristan's line in Act One. In this case, in m. 9-11, Puccini gave more melodic importance to the first clarinet's part than to the vocal part, but the common rhythmic pattern suggest a connection between them. The Sacristan's melody in mm. 10-11 are scored on one pitch in triplets, while the first clarinet, in mm. 10-11, plays the leading melody. The Sacristan explains to Scarpia where he put the basket with the food for the painter, and as a background Puccini employs the same rhythmic pattern for the clarinet line, recalling the Sacristan's earlier appearance in the church.



Example 7-4: Act One, No. 64, mm. 6-11

The importance of short clarinet solos in Puccini's orchestration from a rhythmical point of view is illustrated in Example 7-5. In Act Two, in Tosca's aria "Vissi d'arte" ("I lived of art") Puccini opposes different rhythmic patterns for the clarinet, the singer, and the rest of the orchestra in m. 9. Puccini scores sustained notes in m. 9 for the flutes, harp and violas as a framework for the delicate triplets in Tosca's part and in the clarinet melody in the same measure. The triplets sung by Tosca on one pitch in m. 9 carry the emotional weight of her lament, while the soft, pastel colours of a broken chord in triplet figures scored for the clarinet are associated with Tosca's praying in Act One (Example 4-4).



Example 7-5: Act Two, No. 52, mm. 9-12

52

Fl. I. II. *pp* *pp*

Ob. I. *pp*

Cl. in Si b I. *pp* *mf* *pp*

Fag. I. 3 *p* *legato* *pp*

Arpa *pp*

TOSCA
...l'o-rad el dolo - re per ché, per ché, Signo - re, per ché m'ene rimu-neri co-si?

Viol. con sordina *p* via sordina

V.le I. sola *p* *espressivo* tutte *p* *espressivo* *pp*

Vo. III. Cello leva la sordina

Cb. arco

9

One of the longer examples of the use of syncopated rhythm in the clarinets' part is found in Act Three. In mm. 2-10 the orchestration is very simple. The harp and violas play the unison melody with Tosca in mm. 2-5, while from mm. 6-10 the flute joins in, supporting the singer's line. Tosca explains to Cavaradossi that everything is prepared for the hour of freedom: money, jewels, and a carriage to take them to safety. Puccini probably used the syncopated rhythm in the clarinets' part to portray Tosca's thoughts about travelling by carriage to a safe place.

Example 7-6: Act Three, No. 22, mm. 2-12



27 *And.^{no} moderatamente mosso*

Ob.

Cl.
in Si^b

Arpa

TOSCA
(mostrando la borsa)
ci - na; lo - giar - a - col - si o - ro - gio - iel - li, u - na vet - tu - ra e' pron - ta..... Ma

And.^{no} moderatamente mosso

vle

Fl.

Cl.
in Si^b

Cl. b.
in Si^b

Arpa
armonici.....

TOSCA
pri - ma... ri - di a - mori... Pri - ma sa - rai fu - ci - la - to..... per

Vc.

Cb.

pizz.
pp
(*pizz.*)

6



III.a2

Fl.

Cl.
in Si b

Cl. b.
in Si b

Fag.

Corni
in Fa

Arpa
suoni ordinari

TOSCA
fin - ta..... ad ar.mi sca - riche.... Si.mu.la . to suppli.zio.
via sordina

v.le

vo.

cb.

7.3 Tempo indications and metre changes

Puccini uses tempo indications, as well as metre changes, very effectively in the opera *Tosca* to sketch different atmospheres, to outline the emotional intention of the characters, or to accentuate or increase the dramatic effect. Often a slight change in the rhythmic structure is connected with the emotional states of the characters, or stage actions. Puccini uses different dynamics and accents to extend the effect of the metre change. These changes affect all instrumental parts.

The effect of a metre change from 6/8 to 3/4 on the atmosphere is illustrated in Example 7-7. In mm. 4-6 the clarinets, piccolo, flutes and oboes play a spirited *Allegro* skipping figure in 6/8, while the bass clarinet, bassoons and contra bassoon have a steady movement in 2/4 time. In m. 5, polyrhythm between these two groups of woodwind cause a “slowing

down”, and foreshadows a change of tempo which takes place in m.7. The 6/8 skipping figure accompanies the celebration of the choristers excited at the prospect of receiving double pay for singing in a festival *Te Deum* in the church. Unexpectedly, Scarpia appears in the doorway, and at the sight of him all are stricken dumb. Puccini indicated these goings-on in m. 7 with *Andante, sostenuto molto* and with the metre change to 3/4 time. Before the metre change in m. 7, Puccini uses *crescendo* and accents in mm. 4-6, suggesting the excitement of the choristers, which will suddenly be interrupted by Scarpia’s authority.

Example 7-7: Act One, No. 56, mm. 4-9



56

Ott.

Fl.

Ob.

C. Ingl.

Cl. in Sib

Cl. b. in Sib

Fag.

C. Fag.

in Fa

Corni in Fa

Tr. b^c in Fa

Tr. nⁱ

Tr. n^c b.

Timp.

Te Deum Glo - rial Si fe - steg - gi la - vit.

4 6



And.^o sostenuto molto col canto

Ott.

Fl.

Ob.

C. Ing.

Cl. in Sib.

Cl. b. in Sib.

Fag.

C. Fag. in Fa.

Corni in Fa.

Tr. ^{no} in Fa.

Tr. ⁿⁱ

Tr. ^{no} b.

Timp.

G. C. e P.

G.C. *ff*

Piatti *ff*

SCAR. (apparendo improvvisamente dalla porticina) (con grande autorità) *a piacere*

(alla vista di Scarpia tutti si arrestano allibiti come per incanto) (tronea) Un tal baccano inchie-sal Bel ri-

-to...

-to...

-to...

And.^o sostenuto molto col canto

Viol.

V.^{lo}

Ve.

Cb.

7 9



A passage with very frequent metre changes is found in Act One (Example 7-8). The metre change is directly connected with the personal feelings of Cavaradossi and Tosca. Tosca is a very jealous woman who likes to be sure in every moment that Cavaradossi belongs only to her. She is also a romantic and in Act One, in an expressive arioso, she sings about the full moon, ravishing flowers, and plans to spend a night with Cavaradossi at his villa. Cavaradossi listens but his thoughts are elsewhere. When she asks him, "Will that please you?", Cavaradossi coolly replies in m. 13: "*Tanto*" ("Very much"). Struck by his coldness, Tosca says in m. 15, "*Tornalo a dir!*" ("Say it again!") Puccini changes the metre from 3/4 to 2/4 in m. 14, and the rising motive in the clarinet line in m. 14 first reflects Tosca's feelings. In m. 16 Puccini again changes the metre to 3/4 and Cavaradossi confirms with more passion, "*Tanto*". Puccini here indicated *affrettando* for this measure, and also a *forte* dynamic. Accents in the clarinet and bass clarinet part as well as in the oboe, bassoon and horns give more confidence to his words. But Tosca is annoyed, and Puccini portrays it by the metre change in m. 1 to 2/4, and marks the tempo with *Mosso*.

Example 7-8: Act One, No. 27, mm. 13-16, and No. 28, mm. 1-2

The musical score for Example 7-8, Act One, No. 27, mm. 13-16, and No. 28, mm. 1-2, is presented in a standard orchestral format. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bass Clarinet in B-flat (Cl. b. in Sib), Bassoon (Fag. in Fa), Horns (Corni in Fa), Violin (Viol.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows measures 13-16 of No. 27 and measures 1-2 of No. 28. Tempo markings include *Lentamente*, *affrett.*, *Mosso*, *Lento*, and *rall.* Dynamic markings include *p*, *mf*, *f*, and *ppp*. The score also includes vocal lines for Tosca and Cavaradossi (CAV.) with lyrics in Italian. The score is marked with a circled '28' at the beginning of the second system.



A final example shows the use of quick metre change from 3/4 to 2/4 in each measure in mm. 7-12. This is the scene between the Sacristan and Tosca. The violins and violas play tremolos while the clarinet, oboe and flute play in unison with the Sacristan. Tosca cannot find her lover who, the Sacristan remarks, vanished into thin air as if by magic. Tosca is very much on edge, and Puccini used the metre change to portray her confusion and the negative impact of the Sacristan's words on her.

Example 7-9: Act One, No. 67, mm. 7-16 and No. 68, mm. 1-3

7.4 Conclusion

One of the essential features of Puccini's style is the contrasting relationship between the rhythm of the vocal lines and the rhythm of the orchestra. Concerning the rhythm, one can say that, in many cases, Puccini treats the clarinet and bass clarinet in the same way as the other instruments. The different rhythmic patterns in the clarinet and bass clarinet parts as well as metre changes, which however affect the whole orchestra, play an important role in illuminating the details of the libretto.



CHAPTER 8

COMBINATION OF INSTRUMENTS

8.1 Introduction

Puccini's use of the clarinets and bass clarinet in combination with other instruments fulfils a multifaceted role in portraying the atmosphere in his opera *Tosca*. Because of the great expressive power of its tone quality, and the wide range of technique and dynamic, the clarinet has been used in solo parts, unison with the singer or as an accompaniment to the singer. The large scale of the tone of the clarinet, from the rich, full tone of the lower range, known as *chalumeau*, up to its upper register, known as *clarino*, which has a pure, brilliant tone, makes the clarinet one of the most useful and used instruments in Puccini's orchestration (Burton 1982: 134).

Clarinets blend well with almost any instrument. Although the clarinets are written below the oboes in an orchestral score, they are often most effective when placed above the oboes in a high orchestral harmony. "The clarinet can achieve a greater degree of volume than the oboe, especially in the upper register where its *fff* becomes incredibly shrill and piercing. At the same time its *ppp* has the potential of achieving a sound at the very edge of audibility, and it can therefore boast the widest contrast of volume in the woodwind section" (Del Mar 1981: 173). The clarinets are employed for various effective melodic doublings with the strings, and in the upper register of the orchestra the clarinets are what the violins are to the strings.

The bass clarinet also has an important role in creating the atmosphere in the opera *Tosca*. "The bass clarinet has phenomenal powers of  and . Its *ppp* is almost a silence" (Forsyth 1935: 278). The bass clarinet employed in unison with other instruments gives a rich sonority to the wind instruments.

8.2 Clarinets and bass clarinet in combination with other instruments

The effect of blending the clarinets with the flutes and bass clarinet in unison with the harp and cellos is shown in Example 8-1. The clarinets and bass clarinet in mm. 1-5 are the inner parts of this texture. Through the blending of sounds of the clarinets and flutes, Puccini gave to the leading melody an ominous sound and character which is in opposition to Cavaradossi's and Tosca's words "*Liberi!*" ("Free!"), in m. 2 and m. 3. Moreover, the ostinato figure, seen in mm. 1-5, based on only two notes and scored in unison for the bass clarinet, harp and cellos, emphasizes the foreboding atmosphere. The equal movement of two notes in mm.1-5 in Act Three, No. 23, sounds like the ticking of a clock, underlining every beat in the music and suggesting a counting down.

Example 8-1: Act Three, No. 23, mm. 1-5



23 And.^{no} sostenuto
III, a 2

Fl. *pp*

Cl. in La *pp*

Cl. b. in La *pp*

Arpa *p*

TOSCA
mari... Li. be. ri, Chi si

CAVARADOSSI
Li. be. ri! Via pel mari

Vo. *pp*

23 And.^{no} sostenuto

Puccini utilizes a unison melody scored for the bass clarinet and bassoons and compatible string instruments (the cellos and double bases) to portray the dramatic finale of the opera (Example 8-2). Scarpia's murder has been discovered and Spoletta, Sciarrone and some soldiers come up to find Tosca prostrate over Cavaradossi's dead body. The blending of the bass clarinet and bassoon with strings in mm. 5-9 underscores Spoletta's and Sciarrone's excited exclamations and the mixed voices heard from below.

Example 8-2: Act Three, No. 38, mm. 5-9

38 *string. e cresc. poco a poco*

Ob.

C. In G.

Cl. in B \flat

Cl. in B \flat

Fag. *a 2*

Corn. I. in F \sharp *senza sordina*

Corn. II. in F \sharp *senza sordina*

Tr. in B \flat

Timp. *pp*

TOSCA *(piangendo)*
Mario, *(gridando)* Po-ve-ra Flo-ria tu-ai Mario! Mario!

SPOL. Scarpia? Ah! La donna è Tosca!..

SCIARR. *(gridando)* In-to! Scarpia! Chenon sfugga!

Scarperia? Ah! Chenon sfugga!

Scarperia? Ah! Chenon sfugga!

string. e cresc. poco a poco

Viol. *p*

Vla. *div.*

Va.

Cb.



The next example, found in Act Two, illustrates how Puccini employs the clarinets, doubled in octaves, in unison with the violins. Puccini chooses only the clarinets, among all woodwinds, to play the delicate tune which accompanies the scene when Tosca enters, anxious, running to embrace Cavaradossi who was captured by Scarpia. Puccini added to the clarinets' melody, the whispered tremolo in the violins in unison to portray Cavaradossi who, under his breath, warns Tosca to say nothing about what she has seen at the villa.

Example 8-3: Act Two, No. 21, mm. 9-10

21 Andante

Cl. in La *p dolce*

Cl. b. in La

Fag. *pp*

Corni in Fa *pp*

Arpa *p*

TOSCA
(entra affannosa; vede Cavaradossi e corre ad abbracciarlo)
Ma. rio, tu qui?!

CAV. (sommessamente a Tosca, che accenna d'aver compreso)
(Di quanto là ve.de.sti,

SPOL. cor. da!)

SCAR. (vedendo Tosca)
(Ec. co. la!)

Viol. *div. p*

Puccini's chemistry in blending the colours of the instruments resulted in Act One (Ex. 8-4) in perfect matching between the text and the music. In mm. 6-8, the pure and clear tone of the clarinets and flutes interweaves with the singer's voice, creating a new shade of sound. Tosca sings about a romantic night full of the scent of flowers. In m. 7, the celesta and harp in combination with the clarinets and flutes give charm to the atmosphere.

Example 8-4: Act One: No. 27, mm. 6-12



27

Fl. I.

Fl. II.

Cl. in Sib I.

Cl. in Sib II.

Fag. I.

Corni in Fa I.

Corni in Fa II.

Cel.

Arpa

TOSCA

Il notturno e di fluvio flore al... i nebriall'cor. Non sei con-ten-to?

(si siede sulla gra-
dinata presso a Ca-
varadosi)

un poco irait.

Viol. I.

Viol. II.

Vc.

Puccini's blending of the different tone colours results in the effective use of a theme taken from Act One (Example 4-3) and now used in Act Three in mm. 8-10 (Ex. 8-6) in the background in a combination of woodwinds. In Act One this melody accompanies Tosca at the church while she prays. Now in Act Three, the agitated Tosca explains to Cavaradossi that Scarpia demands her love for the painter's life, and in horror she calls on God to save her. As an illustration of Tosca's hope for salvation, Puccini used the warm tone of the clarinets in octaves, with the flute, oboe and bassoon to portray her prayer.

Example 8-6: Act Three, No. 16, mm. 8-11

①

I. II. a 2

Fl.

III.

Ob.

a 2

C. Ingl.

Cl. in Si b

Cl. b. in Si b

Fag.

C. Fag.

II I. leva la sordina

in Fa

Corni

III.

in Fa

Tr. in Fa

I.

mp

I.

mp

I. II.

f

TOSCA

- don - na mi vol - sie ai San - ti...

8 10

The last example (Ex. 8-9), taken from Act Three, presents the use of a dramatic melody scored in unison for the woodwinds and strings in drawing how Tosca killed Scarpia. Tosca explains to Cavaradossi how Scarpia approached to embrace her and how she killed him with the knife from the table. To emphasize the moment of horror which reappears once again in front of Tosca and Cavaradossi's eyes, Puccini scored a unison melody in ascending arpeggios for the first clarinet and oboe in mm. 10-12, supported by dramatic syncopation in unison played by the bass clarinet, bassoons, cellos and violas in mm. 10-11. Puccini effectively stops the music after the first beat of m. 12. The accents on the last notes in mm. 11-12, suggest what happened.



Example 8-9: Act Three, No. 18, mm. 9-13

⑱

Fl. *cresc.* LII. a 2 *col canto*

Ob. I. a 2

C. In G

Cl. in B \flat

Cl. b. in B \flat

Fag. a 2

In F

Corni III. in F

Tr. \sharp

Timp. *p*

TOSCA *rall.*
Venne all'orrendo amples - so..... io quella la - magli piantai noi

Viol. *cresc.* *col canto*

V $^{\text{la}}$

Vc.

Cb.

9 12

8.3 Conclusion

The clarinets' most prominent function is that of blending with almost any instrument. Puccini frequently includes the combination of the clarinets and bass clarinet with other woodwind and strings instruments. In addition, Puccini exploits the combination of the clarinets and bass clarinet with the voice in his opera *Tosca*, probably due to their ability to blend unobtrusively with the voice.

CHAPTER 9

CONCLUSIONS

An analysis of the use of the clarinets and bass clarinet in portraying the libretto in Puccini's opera *Tosca* uncovers the complete range of the creative capabilities of these instruments. The clarinets and bass clarinet have an important instrumental role within the orchestra.

9.1 Tonguing and articulation

Puccini's attention to the smallest detail as far as the libretto is concerned, is reflected in a rich variety of articulation. Carefully chosen and applied *legato*, *staccato*, *staccatissimo*, *tenuto* and *non legato* in the clarinet parts serve to portray the atmosphere, dramatization and characterization, and underline the content of the libretto.

9.2 Melodic aspects

Puccini utilizes all creative and technical features of the clarinet and bass clarinet to emphasize the music drama and to create, paint and change the atmosphere, following and supporting the singers musically and emotionally.

The clarinets and bass clarinet have been used in solo parts, in unison with the singer, or as an accompaniment to the singer. The solos scored for the clarinets and bass clarinet in the opera *Tosca* are significant in portraying the atmosphere and are remarkable even if they play only short melodies or a few notes. Puccini often gives the clarinet a leading role because of the fireworks of the colours of different registers, as well as the virtuosic capabilities of the instrument. Trills, tremolos and repeated notes are Puccini's gestures in the expression of love, anger and fear, and they have a significant role in creating an atmosphere or portraying the different emotional states of the characters.

An analysis of the length of the phrases scored for the clarinets and bass clarinet shows no characteristic range and structure. Very long phrases for the clarinets and bass clarinet are usually found in orchestral *tutti*, while shorter phrases are used to give an outline to the details of the libretto.

9.3 Dynamic aspects

Exploring the dynamic capabilities of the clarinets and bass clarinet, presents the wide palette of colour and nuances which these instruments can produce. The dynamic capacities of the clarinet and bass clarinet range from an incredibly soft whisper to a warm, round tone. Puccini frequently utilizes sudden changes and contrasts in the dynamic level to create and express human feelings like anger, pain or suspicion, as well as to depict the struggle between good and bad.

9.4 Rhythmic aspects

Puccini puts very strong emphasis on rhythm in the opera *Tosca*. He indicates very accurately any variation of tempo. His score is filled with directions like *affrettando*, *allargando* and *rallentando*, which suggest the changing of the atmosphere. If Puccini wants to create a bigger contrast, he effectively applies metre changes.

9.5 Combination of instruments

Puccini's chemistry in blending the colours of the clarinets and bass clarinet with other instruments or with the human voice, is clearly evident in his opera *Tosca*. The clarinets and bass clarinet blend well with almost any instrument. The upper register of the woodwind is emphasized by the clarinets, while the bass clarinet gives more sonority and colour to the wind instruments as a group. Moreover, Puccini employs the clarinets and bass clarinet in various effective melodic doublings with the strings.



9.6 Final conclusion

Puccini utilized all expressive and technical capacities of the clarinets and bass clarinet in his great opera *Tosca* to achieve a convincing interpretation and portrayal of the libretto.

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