



## **MTO 14.1 Examples: Rothstein, Common-tone Tonality in Italian Romantic Opera**

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.08.14.1/mto.08.14.1.rothstein.php>

Example 1. Rossini, Tancredi, "Cavatina Tancredi," cabaletta (excerpt)

94

TAN. *strisciafa*

Mi ri - ve - dra - i... ti ri - ve - drò...

98

TAN. ti ri - ve - drò...

[Ob. + Cl. 5va bassa] *[P]*

*[pp]*

102

TAN. ne' tuoi bei rai mi pa - sce -

105

TAN. - rò. De - li - ri, so - spi - ri... ac.

35

*[Cant.]*

*[pp]*

Example 2. Gottfried Weber, table of key relations

TABLE OF THE RELATIONSHIPS OF KEYS.

<i>C</i>	—	<i>a</i>	—	<i>A</i>	—	<i>f</i> ♯	—	<i>F</i> ♯	—	<i>d</i> ♯	—	<i>D</i> ♯	—	<i>b</i> ♯	—	<i>B</i> ♯	—	<i>g</i> ×
<i>F</i>	—	<i>d</i>	—	<i>D</i>	—	<i>b</i>	—	<i>B</i>	—	<i>g</i> ♯	—	<i>G</i> ♯	—	<i>e</i> ♯	—	<i>E</i> ♯	—	<i>c</i> ×
<i>B</i> b	—	<i>g</i>	—	<i>G</i>	—	<i>e</i>	—	<i>E</i>	—	<i>c</i> ♯	—	<i>C</i> ♯	—	<i>a</i> ♯	—	<i>A</i> ♯	—	<i>f</i> ×
<i>E</i> b	—	<i>c</i>	—	<i>C</i>	—	<i>a</i>	—	<i>A</i>	—	<i>f</i> ♯	—	<i>F</i> ♯	—	<i>d</i> ♯	—	<i>D</i> ♯	—	<i>b</i> ♯
<i>A</i> b	—	<i>f</i>	—	<i>F</i>	—	<i>d</i>	—	<i>D</i>	—	<i>b</i>	—	<i>B</i>	—	<i>g</i> ♯	—	<i>G</i> ♯	—	<i>e</i> ♯
<i>D</i> b	—	<i>b</i> b	—	<i>B</i> b	—	<i>g</i>	—	<i>G</i>	—	<i>e</i>	—	<i>E</i>	—	<i>c</i> ♯	—	<i>C</i> ♯	—	<i>a</i> ♯
<i>G</i> b	—	<i>e</i> b	—	<i>E</i> b	—	<i>c</i>	—	<i>C</i>	—	<i>a</i>	—	<i>A</i>	—	<i>f</i> ♯	—	<i>F</i> ♯	—	<i>d</i> ♯
<i>C</i> b	—	<i>a</i> b	—	<i>A</i> b	—	<i>f</i>	—	<i>F</i>	—	<i>d</i>	—	<i>D</i>	—	<i>b</i>	—	<i>B</i>	—	<i>g</i> ♯
<i>F</i> b	—	<i>d</i> b	—	<i>D</i> b	—	<i>b</i> b	—	<i>B</i> b	—	<i>g</i>	—	<i>G</i>	—	<i>e</i>	—	<i>E</i>	—	<i>c</i> ♯
<i>B</i> b	—	<i>g</i> b	—	<i>G</i> b	—	<i>e</i> b	—	<i>E</i> b	—	<i>c</i>	—	<i>C</i>	—	<i>a</i>	—	<i>A</i>	—	<i>f</i> ♯
<i>E</i> b	—	<i>c</i> b	—	<i>C</i> b	—	<i>a</i> b	—	<i>A</i> b	—	<i>f</i>	—	<i>F</i>	—	<i>d</i>	—	<i>D</i>	—	<i>b</i>
<i>A</i> b	—	<i>f</i> b	—	<i>F</i> b	—	<i>d</i> b	—	<i>D</i> b	—	<i>b</i> b	—	<i>B</i> b	—	<i>g</i>	—	<i>G</i>	—	<i>e</i>
<i>D</i> b	—	<i>b</i> b	—	<i>B</i> b	—	<i>g</i> b	—	<i>G</i> b	—	<i>e</i> b	—	<i>E</i> b	—	<i>c</i>	—	<i>C</i>	—	<i>a</i>

Example 3. Rossini, Overture to *Guillaume Tell*, middleground analysis

The image displays a musical score for the Overture to *Guillaume Tell* by Rossini, with a middleground analysis. The score is divided into four systems, each with a treble and bass staff. Measure numbers are indicated above the treble staff, and Roman numerals are written below the bass staff to analyze the harmonic structure.

**System 1 (Measures 1-176):**

- Measures 1-17:  $e/E: I^{\flat} V \parallel I^{\sharp} V I^{\sharp}$
- Measures 17-50: II.
- Measures 50-92:  $I^{\flat} V$
- Measures 92-131:  $G: III^{\sharp}$
- Measures 131-176: III.  $I$

**System 2 (Measures 196-260):**

- Measures 196-209:  $G: I$  (e: III),  $III^{\sharp}$  (V)
- Measures 209-225:  $I$ ,  $V$ ,  $I$
- Measures 225-228:  $E: (I) V \parallel I$
- Measures 228-244: IV. \*
- Measures 244-260:  $VI(I^{\sharp}) V \parallel$

**System 3 (Measures 300-344):**

- Measures 300-316:  $E: I$ ,  $c^{\sharp}: VI$ ,  $III^{\sharp}-4$ ,  $V^{\sharp}-4$ ,  $I$
- Measures 316-344: \*

**System 4 (Measures 399-443):**

- Measures 399-443:  $I$ ,  $V^{\flat}_{4-3} I$
- Annotation: *elimax* (419, 443)

Example 4. Rossini, Overture to *Guillaume Tell*, mm. 1–44

The image displays a musical score for the Overture to *Guillaume Tell* by Rossini, covering measures 1 through 44. The score is written for piano and is organized into two systems of staves. The first system includes measures 1 through 20, and the second system includes measures 24 through 44. The tempo is marked *ANDANTE* and the time signature is 3/4. The key signature is one sharp (F#). The score features a variety of musical notations, including treble and bass clefs, dynamic markings such as *pp* and *p*, and articulation marks like accents and slurs. A section of the score starting at measure 35 is marked *Tristissimo*. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests.

Example 5. Rossini, *Guillaume Tell*, Act 1, Introduction, transition between movements 2 and 3 (reduction)

(horn)

4th

3 - 5 - 3 - 5

(o) (o) (o)

C: I E: I V G: I V e: I V e: III → V e: I

Example 6. Bellini, *Il pirata*, “Cavatina Gualtiero,” diagram

Main keys are shown in **boldface**. Transitory keys are shown in square brackets.  
 HC = half cadence; PAC = perfect authentic cadence; IAC = imperfect authentic cadence

Scena

[B $\flat$ ] **g** [c] B $\flat$  [g] B $\flat$  [c] **g** (HC)

Cantabile

Ritornello (orchestra): **g** → d (PAC); V<sup>7</sup>/B $\flat$  followed directly by **g**:PAC

1<sup>st</sup> strophe: **g** → d (PAC); B $\flat$  (tonic pedal)

Retransition: F (HC); D $\flat$  → b $\flat$  (HC); B $\flat$  → **g** (PAC)

2<sup>nd</sup> strophe: **g** → d (PAC); B $\flat$  (tonic pedal)

Tempo di mezzo

**G** (PAC) → e → b (PAC); B isolated as common tone to return to **G**

Return of G-major music (ending with IAC); V/**g** followed directly by V<sup>7</sup>/B $\flat$

Cabaletta

1<sup>st</sup> strophe: B $\flat$  → **g** (PAC); **g** → B $\flat$  (PAC)

Retransition: B $\flat$  → [g] → E $\flat$  → B $\flat$  (HC)

2<sup>nd</sup> strophe: B $\flat$

Coda: B $\flat$

Example 7. Bellini, *Il pirata*, “Cavatina Gualtiero,” end of the *scena* and beginning of the *cantabile*

The image displays a musical score for the "Cavatina Gualtiero" from Bellini's opera *Il pirata*. The score is arranged in six systems, each consisting of a vocal line and a piano accompaniment. The lyrics are in Italian. Performance markings include *GUAL.*, *a tempo*, *ALLEGRO MOD.*, *REC.<sup>to</sup>*, *SOL.*, and *p*. A measure number of 32 is indicated in the piano part of the third system. The score concludes with a fermata and a star symbol.

*GUAL.* *a tempo*  
ca - sa in fondo. E tu?... Di mia ven - det - ta ho ple - no il mon - do...  
*ALLEGRO MOD.*  
*REC.<sup>to</sup>* *p*  
Ma in dar - no. Il vile Er - nesto, il mio perse - cu - tor, vi - veed e -  
- sulta dell'ingiu - sto mio ban - do e di mie pe - ne... 32 *MOD.<sup>to</sup>*  
*REC.<sup>to</sup>* *REC.<sup>to</sup>*  
Ma di?... Che fa Imo - gene? Mi è fida ancora, e d'ogni nodo è  
*SOL.* *GUAL.*  
sciolta? Lassol e pur pensi?... A lei sol - tan - to... \*

*ALLEGRO MOD<sup>o</sup>*

GUALTIERO

A - scol -

- ta. Nel fu - ror delle tem.

33

- po - ste, nel le stra - gi del pi - ra - ta, quell'i - ma - gine ado -

*con molta espress. e più lento*

- ra - ta si pre - sen - ta al mio pen - sier, come un an - ge - lo co -

34

*col canto*

Example 8. Bellini, *Il pirata*, "Cavatina Gualtiero," end of the *cantabile*

The image shows a musical score for the end of the *cantabile* section in Bellini's *Il pirata*. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo marking is *rall.* (rallentando). The lyrics are: - mor,..... dal - - l'a - mor....

The piano accompaniment features a series of chords in the left hand and a more active line in the right hand. The right hand part includes a triplet of eighth notes in the final measure. The score concludes with a double bar line and a key signature change to two sharps (D major).

Example 9. Bellini, *Il pirata*, "Cavatina Gualtiero," beginning of the cabaletta

*a tempo*

G. *a tempo* Per te di va - ne la - gri - me, di va - ne

G. la - gri - me mi nu - tro, mi nu - tro ancor, mio

G. be - ne: spe - ran - za mi fa vi - ve - re di pos - se -

G. - der - ti, di pos - se - der - ti, di pos - se - der - ti an -

G. *rall.* - cor. Se que - sto a - vessi a per - de - re con - for - to in tan - te

*rall.*

**Example 10.** Schenkerian analysis of example 9 (foreground)

The image displays a Schenkerian analysis of a musical foreground. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with a key signature of one flat (B-flat) and a common time signature. The bass staff contains a bass line with a key signature of one flat and a common time signature. The bass line is enclosed in a dashed oval, indicating its role as the structural foundation. Three vertical lines connect the bass line to the treble staff, showing the relationship between the foreground and the underlying structure.

Example 11. Verdi, *Il trovatore*, Act 2, "Coro di Zingari e canzone," end of chorus and end of *canzone* compared

(col 8<sup>va</sup> basso) G - F<sup>♯</sup> - E

tr

La zin - ga - rel - la.

G - F<sup>♯</sup> - E

che s'al - za al ciel!

Example 12. Verdi, *Il trovatore*, Act 2, "Coro di Zingari e canzone," melodic analysis

The musical score is divided into several sections with handwritten annotations for intervals and chord qualities:

- (orch.)**: Melodic line with intervals 4A, 3B, 3A, GA, 4C, 4D, and chord qualities E minor and G major.
- (chorus)**: Melodic line with intervals 6A, 2A, 4B, 3A/2A and chord qualities G major and (A minor).
- Azucena ("Stride la vampa")**: Melodic line with intervals 2A, 4C, 4B, 4C, 4D, 3C and chord qualities C major, (E minor? A minor?), (A minor), (varies), and C major. Ends with "(Fine)".
- (chorus)**: Melodic line with intervals 4A, 2A, 4A, 3C, 4C, 4B, 3A/2A, 2A and chord qualities E minor, G major, (A minor), and C major (etc.).

Below the main score are four staves of isolated intervals and chords:

- Staff 1: Interval 2A
- Staff 2: Intervals 3A, 3B, 3C
- Staff 3: Intervals 4A, 4B, 4C, 4D
- Staff 4: Interval 6A

Example 13. Mozart, *Die Entführung aus dem Serail*, Act 3, Romance ("Im Mohrenland")

**PEDRILLO** In Moh-ren-  
In Moor-ish

*sempre staccato quasi pizzicato.*

land gefan-gen war ein Mä-del hübsch und fein, sah roth und weiss, war schwartz von  
lands, imprisoned there, A maiden once was kept; Red as a rose and li - ly -

Haar, seufzt' Tag und Nacht und weinte gar, wollt' gern er-lö - set sein, wollt'  
fair, Like raven's wing her dus- ky hair; By day and night she wept, by

gern er-lö - set sein,  
day and night she wept.

The musical score is presented in four systems. The first system is a piano introduction in G major, 3/8 time, marked 'sempre staccato quasi pizzicato'. The second system begins the vocal melody with German and English lyrics. The third system continues the vocal melody. The fourth system concludes the vocal melody. The piano accompaniment consists of chords and simple rhythmic patterns in the right hand, and a bass line in the left hand.