Men Who Love Too Much:

Operatic Heroes and the Metric and Tonal Disturbances that Follow Them

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If I could write the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say, "This poet lies;
Such heavenly touches ne'er touch'd earthly faces."
So should my papers, yellow'd with their age,
Be scorn'd, like old men of less truth than tongue,
And your true rights be term'd a poet's rage
And stretched metre of an antique song.

William Shakespeare, from *Sonnet XVII*

Motion / Emotion

The rhythms of the heart are tricky. Heinrich Schenker located the fundamental source of meter directly in that human organ: he believed that duple meter was basic because of the heart's systole and diastole actions.[1] Yet how much more removed is triple meter? *Pace* Schenker, the heart is not so simple: the duple heartbeat is felt and heard in a triple metric pattern of short-long-short-long. Although the basic motion is duple, tripleness is deeply embedded as well.

This rhythmic contrariety found in the motions of the physical heart can parallel the emotions of the affective heart; and unbalanced emotions can likewise be reflected in unbalanced rhythmic motions of a dramatic musical portrayal. In opera, as we will see below, dupleness vs. tripleness, which is here termed "primary metric dissonance," is often evident in scenes of madness and love.[2]

Operatic madness can be a cliché, bringing to mind wordless duets for soprano and flute. Much recent literature has focused on the tragedy of the operatic female undone by love.[3] However, love-induced mad scenes for males also have long traditions, starting auspiciously with Claudio Monteverdi's *Orfeo* in 1607.

Musical depictions of three love-crazed operatic heroes will be explored here: George Frideric Handel's Orlando in his mad scene "Ah! Stigie larvae" from *Orlando* (1733), Wolfgang Mozart's Cherubino in his aria "Non so più" from *Le Nozze di Figaro* (1786), and Giacomo Puccini's Jack Rance in his Act I aria from *La Fanciulla del West* (1910). All three selections exhibit the following symptoms: a fixation with the scale-degree $\hat{5}$ or dominant harmony, irregular phrase lengths, and metric-hypermetric dissonance in relation to the musical accompaniment.

Each of these characters — Orlando, Cherubino and Rance — betray three psychological symptoms that parallel the three musical symptoms mentioned above: emotional instability, obsession with an unreached goal, and a state of being somewhat out of touch with their environment. As summarized below, the irregular phrase lengths betray instability, the fixation on the unresolved dominant suggests circularity and obsession, and the metrical / hypermetrical conflicts between the melodies and their musical environments (that is, the accompaniment) are akin to being out of touch with reality.

musical symptoms		**psychological symptoms**
• irregular phrase lengths	<=>	• instability
• fixation with scale-degree $\hat{5}$ or V	<=>	• obsession
• metric/hypermetric dissonance/	<=>	• out of touch with environment

conflicts

Let us begin with a knight, who, thinking he has murdered his love, goes mad.

Orlando

Handel's Orlando is betrothed to Angelica, who loves Medoro. Medoro, who is loved unrequitedly by Dorinda, also loves Angelica, who does reciprocate the feeling. Orlando tries to kill Angelica and Medoro, then goes insane, and ultimately, he gives up love to be heroic instead. The selection under examination here is the mad scene in which Orlando believes he is dead and in Hades (Example 1).

[Example 1]

This piece is labeled a *recitativo accompagnato*, so it could be argued that regular meter and tonal coherence are not to be expected. However, there is an overall organization to this selection that simulates a recitative and aria, with the latter in a tonally stable key, F major.[4]

We will examine this "aria" section in depth, beginning at bar 63, but there are a few intriguing features of the "recitative" to be observed as well. For instance, two prominent half cadences, after which the harmony takes unexpected turns, signal a lack of resolution and stability. The first half cadence is at bar 9 in the key of E minor, after

which the B major V changes mode to B minor and begins a chromatic passage (Example 2a). The second is an arrival on G major in a C minor section, which is repeated several times from bars 38–42, after which the key suddenly switches to E-flat major (Example 2b). Moreover, there is a large-scale motion from I to V over the whole "recitative," from G major to D minor. This unresolved tonal motion suggests the unresolved nature of Orlando's state, which worsens as the scene progresses.

[Example 2]

In these cases, then, there is a foreshadowing of the fixation on the dominant that we will see in the "aria" section, and which is symptomatic of all our operatic heroes. Other signifiers of instability in the "recitative" are two spots of 5/8 meter, a whole-tone-based passage at bar 22 (Example 2a), and a surprising, sudden tonal shift from G major to E major at bar 56 (Example 2c).

The "aria" section (bars 63*ff.*) is a succession of dance movements, a gavotte, passacaglia, and bourée. Overall, this section is in a five-part rondo form: gavotte/ passacaglia/ gavotte/ bourée / gavotte, plus a final instrumental ritornello. These dances do seem out of place even in an imagined Hell, especially the bourée and gavotte, which are described by Meredith Little and Natalie Jenne as joyful and light, and regular and predictable, respectively.[5] Here, the appearance of metrically stable musical passages seems to suggest extreme instability because the conventional Baroque *Affekten* are misplaced.

In dance movements, regular phrasing is expected, as is regular hypermeter. But as strong as these influences are, Orlando's instability manages to seep through by way of

slight deviations from metric norms.[6] For example, the passacaglia *larghetto* section starting at bar 75 is a chromatic lament, a shocking and sharp contrast to the joyful gavotte that immediately preceded it. This musical shift could be an illustration of the text, which refers to Proserpina's plaint. But is it any more appropriate to Orlando's unhinged state than the joyful gavotte? Further, what could be more stable than a four-bar passacaglia bass ostinato, especially one that repeats a regular eight times?

But the effect is, in fact, not one of regularity, because the music suddenly shifts to triple meter and to the minor mode as well. This is an example of indirect duple versus triple rhythmic dissonance. Moreover, the seams of the four-bar units become increasingly beclouded with overlaps and chromatic inflections. In bar 98, for example, even a diminution of the ostinato bass is heard canonically in the upper voice, glossing over the metrical seam. In addition, irregular phrase lengths betraying agitation occur at the end of the passacaglia when the tonic arrives to create a five-bar phrase, and the final ritornello exhibits five-bar groups beginning at bar 179 and at bar 191, the final phrase.

But it is in the hellish bourée that the most turmoil occurs: a five-bar subphrase begins at bar 159, and seven-bar groups start at the upbeat to bar 126 and at bar 163. In the bourée we also find syncopation in the vocal part at bars 138 and 163*ff.*

Orlando is fixated on the dominant in many places here. He stays unwaveringly on scale-degree $\hat{5}$ (A in D minor) at bars 102*ff.* and 158*ff.*; but even this cannot be considered as obsessive as the recurring half cadences of the passacaglia section. Deceptive motions and "one-more-time" events occur as well, as in bars 115 and 117.[7]

Metrical conflicts are found at bars 132 and 154, where the voice and accompaniment are out of phase. This suggests a characterization of Orlando as being out

of touch with his environment. These conflicts are resolved in bar 138 when the accompaniment has a metric overlap, ending what would have been a seven-bar group, and at bar 158, where the accompaniment, which had started early, now has a five-bar unit while the voice has a four-bar one. They ultimately finish together, but only after much metric interplay.

In a rondo, the refrain usually supplies a stable element. Here, however, the returning gavotte is inherently unstable because of its internal expansions resulting from the deceptive motions and the one-more-time events (see bars 70, 72, 115, 117). Also, the refrain's last appearance is shortened from 4+8 to 4+5 bars, increasing the instability. Hence, in Orlando's mental world, even the stable element is off kilter. Many years later, in Spain, a young man in love with love will experience similar difficulties.

Cherubino

Cherubino, in Mozart's *Marriage of Figaro*, is a young page in love with love. He has just reached adolescence and feels as if he were enamored with every woman he meets. His obsessions with love find expression in his aria, "Non so piu." This aria has long been noted for its unusual harmonic and metric structures, and it has been studied by Anton Reicha, Siegmund Levarie, and Janet Schmalfeldt, among many others.[8]

As Levarie writes, the form of the verse is strophe, antistrophe, epode; that is, a bar form. In the central column of Example 3, one can see that the rhyme scheme does indeed fit a bar form.[9] But there is more here than a simple bar form: excitement is built into this poetic pattern — four lines repeated, then two lines, then one, creating a type of verbal acceleration. Also, there is a primary duple/triple juxtaposition in that the first pattern (aabc / aabc) has two groups of four lines each, and the second (dd / ee / ff) has

three groups of two lines each. All this is suggestive of Cherubino's feverish state of mind and heart at the moment.

[Example 3]

With Mozart's large-scale musical repetition of section A, however, the bar form organization no longer holds true. As Mozart set the text, there are five sections not three. Examples 4a and 4b show two possible ways to organize these five sections; nonetheless, in either interpretation there is a primary metrical conflict between two and three.

[Example 4]

Following Schmalfeldt and Levarie**,** Example 4a (reading from the top down) shows basic hypermetric groups of 2 2 2 3 becoming transformed through the use of numerous devices, including the prefix, contractions, parentheses, expansions, one more times, overlaps, and repetitions. Thus, they become the irregular surface groupings of the voice and the accompaniment, which are not always metrically in phase with each other. Reicha's formal organization, summarized in Example 4b, also depicts the same high-level primary metrical conflict, since the first part of his binary form is divided into two sections, and the second part into three.[10] Even at the deepest levels, there is an imbalance here, and a core tension between dupleness and tripleness.

On the surface of the music, there are many irregular groups, which may be seen in the graph of Example 5a; they are listed in the surface levels of Example 4a. Two "normal" four-bar units begin the vocal line of the aria, but they are immediately followed, starting at the upbeat to bar 10, by a pair of three-bar units, which can be considered contractions.[11] This surface duple/triple conflict creates an indirect rhythmic dissonance, but it is not too turbulent (yet) because of the symmetry of the pairings. A five-bar phrase

also occurs at bar 33 just before the recapitulation, which takes the place of the one-bar prefix of the opening.

[Example 5]

It is in the coda (Example 5b) that things get quite unbalanced.[12] The uneasiness is found in the five-, seven- and nine-bar units, which are all very close to metrically consonant groupings of 4 or 8 bars. As Harald Krebs writes, "the more closely a given dissonance approaches a state of alignment, the more strongly dissonant it is."[13] At first glance, this might seem counterintuitive. But if we feel that resolution — like requited love — is just slightly out of reach, it is all the more frustrating.

Mozart also adds a large textual repetition starting in bar 72, repeating the text "parlo d'amor vegliando" (labeled a' in the extreme right-hand column of Example 4a.) This second time around, the musical setting of the text clashes with the poetic meter, so that "monti" and "fonti," for example, do not come at parallel moments of musical stress.

In order to show these points more clearly, Example 6 presents a recomposition of the aria's first part, now with regular phrase lengths. This illustrates a "normalized" Cherubino, after psychotherapy perhaps. In essence, this is the second level of Example 4a, the basic metrical groups for sections A and B.[14]

[Example 6]

In the E-flat major musical setting, Cherubino frequently harps on scale-degree $\hat{5}$, B-flat. As seen in Examples 5a and 5b, B-flat is emphasized starting at bars 6, 36, 73 and 91. The aria also obsesses over the dominant B-flat major chord, and the non-arrival of its tonal resolution — especially in the avoidance of the cadence at bars 30–31, an example

of the one-more-time technique. A solid tonic is also avoided in the deceptive and imperfect authentic cadences that dot the piece. Schmalfeldt notes that the one-more-time technique has the "capacity to withhold resolution precisely where the cadence reaches its highest degree of tension."[15] Again, it is precisely because the resolution is so close to being within reach that the anticipatory tension is greatest.

In the coda, the voice and accompaniment are metrically out of phase from bars 51–59, and 72–80, strongly suggesting how much Cherubino is out of touch with external reality.[16] This reality — a pampered life at court surrounded by beautiful, attentive women — is a far cry from the lonely wilds of the California Gold Rush mines, where our next hero is ready to kill for love.

Rance

In Puccini's *La Fanciulla del West*, Jack Rance, the sheriff in a mining town, is in love with Minnie, the saloon keeper and part-time Sunday school teacher. He has proposed marriage to her although he is already married to someone else back home, and Minnie has repeatedly rejected his advances. In this aria, which begins at rehearsal number 67 of Act I, Jack explains himself and the desperate love he feels for her. He lays his cards on the table, literally and figuratively, and now awaits her response (Example 7).[17]

[Example 7]

Of all the selections examined in this essay, this one has the greatest obsession with scale-degree $\hat{5}$ and the dominant harmony. Rance's last utterance is on $\hat{5}$ and the

whole aria is seemingly constructed upon a series of half-cadences. The final tonic is only implied by a single note from the soprano.

As may be seen in Example 8, the phrases of Rance's aria have a circular quality. The section labeled A begins on an inverted minor tonic and finishes on V. Section B, which at first appears to be simply a transposition of the main melody up a fifth, starts on a minor V but circles back and ends, like the first phrase, on a major V. The tonic makes its appearance only in the middle of these sections.[18]

[Example 8]

It is possible to view the lack of resolutions at the ends of phrases and the aria itself simply as reflecting Rance awaiting an answer from Minnie. But arguably it is more as if Rance himself is turned inside out: the tonic's placement in the middle of the group creates the series tonal instability/ stability/ instability that is the opposite of the normal pattern.[19]

At one point Rance simultaneously obsesses on the dominant and appears to be out of touch with his environment when the sheriff attempts to bring the piece to a conclusion in bar 26, at the word "tesoro," with a strong descent to the tonic. (Note the structural descent here in the vocal line shown in Example 8.) Above the same progression that has been used repeatedly throughout, which moves towards the tonic and then away from it, Rance sings a climactic high F-sharp in bar 25 that should imply the structural second scale degree and an impending close on the tonic. But his ensuing "ending" on the tonic note E is accompanied by V^7 of IV.[20] The accompaniment neither ends on the tonic nor ceases its restless motion; Rance is very much out of touch here, both in regard to the harmony and the phrase structure.

Minnie's interjection on the tonic note E, at the words "L'amore e' un'altra cosa" at the beginning of the last 2/8 section in bar 28, is a foreshadowing of her (negative) response, which Rance no doubt hopes will be the tonic resolution for which he yearns. But it appears over the same inverted minor tonic and supertonic seventh chords that were heard earlier in the aria, and thus is not a true tonic. Moreover, interrupting her response, Rance, still obsessed by the dominant, as if he does not want to hear the lack of resolution in her words, goes on to yet another half-cadence. Finally, Minnie again sings an E but it is not the tonic for which he longs, but rather the dominant to her ensuing key of A minor. In essence, this E — the resolution to his question, his desire, his need — is not a resolution for her.

As may be seen from the Arabic numerals above the graph in Example 8, there are many irregular phrase lengths in this piece.[21] Looking at the larger pattern of metrical grouping here, we can note that the first section, bars 1–6, contains eleven beats (4-beat phrase + 7-beat phrase), followed by a section comprising 24 beats (8+8+8), and another of eleven (4+7). The final section, from bar 25 to the end, has seven beats marked *largamente*, followed by three beats marked *lentamente* with *rallentando*, which all but destroy any metrical feeling. The larger picture then is that the outer sections are metrically unstable, whereas the middle is stable, presenting a parallel to the tonal structure. This aria is the portrait of someone turned inside out, both tonally and metrically.[22]

* * * * *

The primary dissonance of duple vs. triple, born in the heart, causes a tension that emanates into both the tonal and the metric musical worlds, and the characters observed here clearly exhibit those effects.[23] But whether we are measuring the vibrations of pitch

or those of rhythm, Shakespeare described well the disruptive effect on those of strong emotions when he wrote:

> "My legs can keep no measure in delight
> When my poor heart no measure keeps in grief."
>
> Shakespeare, *The Tragedie of King Richard the Second*
> Act III, Scene IV[24]

[1] Heinrich Schenker, in *Free Composition*, trans. and ed. Ernst Oster (New York: Schirmer, 1979), pp. 119–120. William Pastille has summoned Goethe's similar concept of the interplay between systole and diastole as natural polar forces, in "Music and Morphology: Goethe's Influence on Schenker's Thought," *Schenker Studies*, ed. Hedi Siegel (Cambridge: Cambridge University Press, 1990): 32.

[2] The concept of "metric or rhythmic dissonance" has been explored most notably by Richard Cohn in his articles "Metric and Hypermetric Dissonance in the 'Menuetto' of Mozart's Symphony in G minor, K. 550," *Intégral* 6 (1992): 1–33, and "The Dramatization of Hypermetric conflicts in the Scherzo of Beethoven's *Ninth Symphony,*" *19th Century Music* 15/3 (Spring 1992): 188–206, as well as by Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*, (New York: Oxford University Press, 1999), and Gabe Fankhauser, "Rhythmic Dissonance as Motion Propellant in Brahms's Intermezzo in A-flat Major," *Gamut* 8 (1998): 53–64.

[3] See, for example, Catherine Clément, *Opera, or, the Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988).

[4] A middle section moves from D minor to A minor in bars 120–169, but F major returns from bar 170 until the end at bar 195.

[5] Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington: Indiana University Press, rev. 2001), pp. 35 and 47.

[6] Apart from the three symptoms we examine here, Handel also shows instability by including numerous rising and falling sequences, and textual alternations of "sì" and "no," which are borrowed from *opera buffa*, another mismatching of associations.

[7] The term "one more time" is from Janet Schmalfeldt, "Cadential Processes: the Evaded Cadence and the 'One More Time' Technique," *The Journal of Musicological Research* 12 (1992): 1–52.

[8] Anton Reicha, *Treatise on Melody* (1814), trans. Peter M. Landey (Hillsdale, NY: Pendragon Press, 2000); Siegmund Levarie, *Mozart's 'Le nozze di Figaro'* (Chicago: University of Chicago Press, 1952); and Janet Schmalfeldt, "Cadential Processes."

[9] Levarie, *Figaro*, p. 53*ff*.

[10] Reicha uses durational reduction in his first footnote to show that a bar of the original (shown as a half-note rest) is implied. In his second footnote, Reicha makes the case that the fermata supplies a missing measure; however, he does not consistently do the same for all the other fermatas. For a fuller explanation of the concept of durational reduction, see Carl Schachter, "Rhythm and Linear Analysis: Durational Rhythm," *Music Forum* 5 (1980), rep. in *Unfoldings*, ed. Joseph Straus (Oxford: Oxford University Press, 1999), pp. 54–78.

[11] The musical setting begins with a regular metrical pattern, which allows the listener to establish a metrical norm that is later distorted. Cherubino's first four sung measures, for example, neatly form a regular grouping.

[12] Schmalfeldt writes that this coda is "highly improper"; indeed its inordinate length appears to represent Cherubino's lack of self-control; see Schmalfeldt, "Cadential Processes," p. 22.

[13] Krebs, *Fantasy Pieces*, p. 57.

[14] In Example 4a, under the column labeled Coda, the "basic metric groups" of the B section show eight measures. On the score, this portion of the coda is written as four measures but at adagio tempo, so it has been counted as eight.

[15] Schmalfeldt, "Cadential Processes," p. 6.

[16] Cherubino's later aria "Voi che sapete," a song he supposedly has written, and which he performs with Susanna's on-stage accompaniment, shows that when performing a piece he can indeed control his emotions. Here, his vocal line is never out of phase with her "guitar," and it has far more regular hypermeter and phrase structure.

[17] In the next act, Rance will literally play poker with Minnie for the life of her true love.

[18] This passage could exemplify what Ramon Satyendra terms a "dominant-based" piece. See Ramon Satyendra, "Liszt's Open Structures and the Romantic Fragment," *Music Theory Spectrum* 19/2 (Fall, 1997): 184-205.

[19] Even the main melody played in the accompaniment from the opening to bar 4 could be sung in retrograde with a more "normal" effect; the segment B–G[sharp]–F[sharp]–C[sharp]–D[sharp]–E implies a tonic-dominant-tonic harmonic motion in E major.

[20] This section repeats the circular harmonic pattern that was first heard in bars 3 to 5, a seven-beat section in the middle of which Rance tries to conclude the aria.

[21] All the metrical groups begin with upbeat patterns, so they have been calculated from downbeats. In addition, because the meter frequently shifts from 4/8 to 2/8, metrical groups are counted in 2/8 (two in a 4/8 measure).

[22] Later, in Act II, the theme from this aria returns at rehearsal II/42, when Rance hunts Minnie's lover to her cabin. First in the original duple meter, the shortened theme (just the first three chords) now appears in triplets, circling evermore intensely and obsessively.

[23] Although the topic cannot be discussed adequately within the purview of this essay, it would be fascinating to explore an underlying connection between the fixation on the dominant and scale-degree $\hat{5}$ and the types of metrical dissonance we have seen in these arias. That is, pitch and rhythm are actually made of the same stuff — vibrations — produced at different rates. In other words, a quarter note at metronome marking 60 (one beat per second) actually becomes A440 if accelerated 440 times, and it becomes middle C if sped up by a factor of 261.6, and so forth. By physical law then, an accelerando is a form of ascending pitch, and vice versa, although our perceptions of the two are quite different. Further, the harmonic ratio of the interval of the perfect fifth is 3:2, a physical embodiment of this primary dissonance. At some factor of retardation, a fifth actually becomes a two vs. three rhythmic pattern; and so a dominant can be thought of as a simple transformation, through acceleration, of primary metric dissonance.

Naturally, not all operatic heroes in love fall victim to this same musical pathology described here. Georges Bizet's Don Jose, for example, in his aria "La fleur que tu mavais jetée" from *Carmen*, has very regular hypermeter and groupings, although the harmony is shockingly unpredictable. Rather, these metrical musical tools are one means available to the operatic composer for expressive purposes.

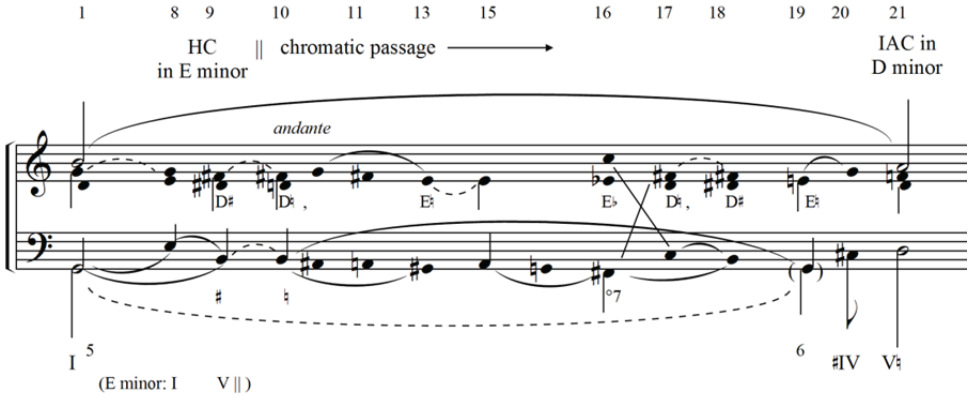
[24] Shakespeare, who knew something about counting in fives, created a hero in Othello who "loved not wisely, but too well," and who would have fit very well in the present company, especially in Verdi's musical incarnation as Otello. However, that discussion will have to await a different occasion.

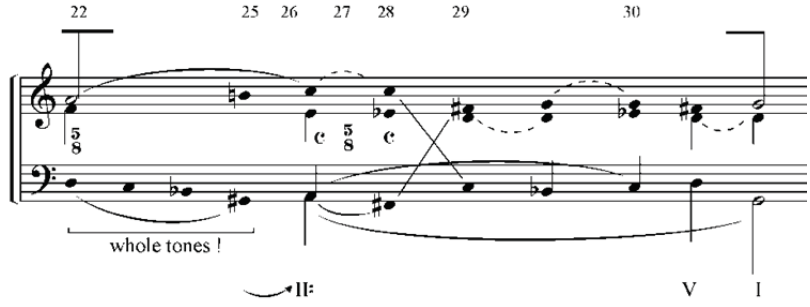
Example 1. Handel, *Orlando*, Act II, Scene 11: text (by Carlo Sigismondo Capece after Ludovico Ariosto's *Orlando Furioso*) and translation (all translations are by the author)

"recitative":	
Ah! stigie larve,	Ah! Styxian spirits,
ah! scelerati spettri,	ah! evil specters,
che la perfida donna ora ascondete,	you now hide that the treacherous woman.
perchè al mio amor offeso,	Why, by my offended love
al mio giusto furor non la rendete?	and my just furor, do you not render her?
Ah! misero e schernito l'ingrata già m'ha ucciso! Sono lo spirto mio da me diviso,	Ah, miserable and mocking the ungrateful woman has already killed me! My spirit has left me,
sono un'ombra, e qual ombra adesso io voglio varcar là giù ne' regni del cordoglio! Ecco la stigia barca; di Caronte a dispetto già solco l'onde nere. Ecco di Pluto le affumicate soglie e l'arso tetto! Già latra Cerbero, e già dell'Erebo ogni terribile squallida furia sen viene a me! Ma la furia che sol mi diè martoro, dov'è? Questa è Medoro! A Proserpina in braccio vedo che fugge, or a strapparla io corro. . . . Ah! Proserpina piange? Vien meno il mio furore se si piange all'inferno anco d'amore!	I am a shade, and as a shade now I want to cross down into the realms of grief! Here is the Styxian boat; by Charon's spite, already plowing the black waves. Here is the smoky threshold of Pluto and the burnt roof! Already Cerberus is barking and already from Erebus, every terrible, miserable fury comes out at me! But the fury that tortured me alone, where is he? This is Medoro! I see that he flees to Proserpina's arms, now I run to tear her away . . . Ah! Proserpina weeps? My fury lessens if one can still weep of love in hell!
"aria":	
Vaghe pupille, no, non piangete, che del pianto ancor nel regno può in ognun destar pietà. Vaghe pupille, no, non piangete, Ma sì, pupille, sì piangete, che sordo al vostro incanto ho un core d'adamanto, nè calma il mio furor, no.	Charming eyes, no, do not weep, the plaint can still awaken pity in every one in the reign. Charming eyes, no, do not weep, But yes, eyes, do weep, deaf to your spell, my heart is adamant and my furor is not calmed, no.

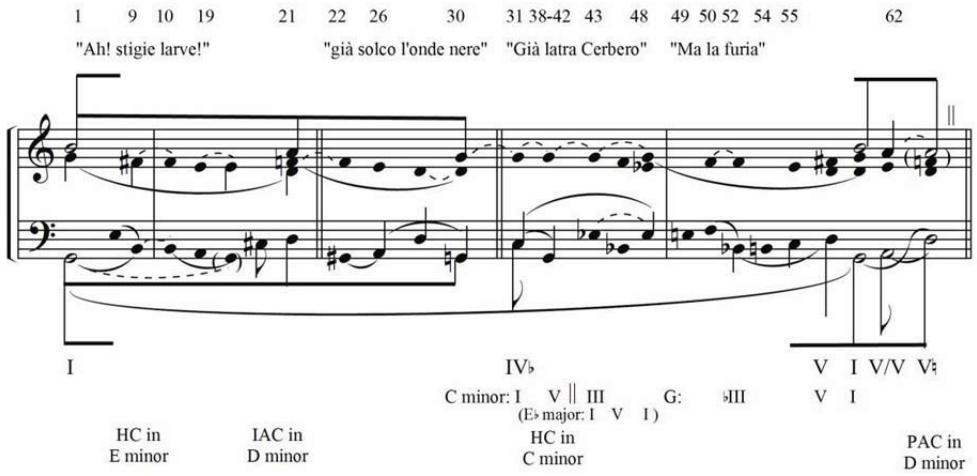
Example 2. *Orlando* Act II, Scene 11, "recitative," bars 1–62

(a) Voice-leading sketch of bars 1–21

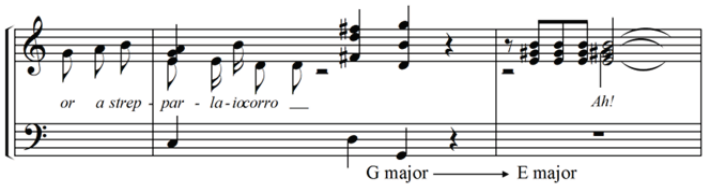




(b) Voice-leading sketch of bars 1–62



(c) Bars 55–56.



Example 3. Mozart, *Le Nozze di Figaro*, "Non so più," Act I: text (by Lorenzo da Ponte), translation, and rhyme scheme

Cherubino:	**rhyme scheme**	
A:		
Non so più cosa son, cosa faccio,	a	I no longer know what I am, what I'm doing,
or di foco, ora sono di ghiaccio,	a	now on fire, now icy,
ogni donna cangiar di colore,	b	every woman makes me blush,
ogni donna mi fa palpitar.	c	every woman makes me quiver.
B:		
Solo ai nomi d'amor, di diletto	a	Only at words of love, of delight
mi si turba, mi s'altera il petto	a	am I disturbed, is my breast upset
e a parlare mi sforza d'amore	b	and I am forced to speak of love
un desio, ch'io non posso spiegar.	c	by a desire that I cannot explain.
A:		
Coda:		
Parlo d'amor vegliando,	d	I speak of love waking up,
parlo d'amore sognando,	d	I speak of love dreaming,
all'acqua, all'ombra, ai monti,	e	to the water, to the shadows, to the mountains,
ai fiori, all'erbe, ai fonti,	e	to the flowers, to the grass, to the fountains,
all'eco, all'aria, ai venti,	f	to the echo, to the air, to the winds,
che il suon de' vani accenti	f g	which carry the sound of useless words
portano via con sè.		away with them.
Adagio:		
E se no ho chi m'oda,	h	and if I have no one to hear me,
parlo d'amor con me.	g	I'll speak of love with myself.

Example 4. Mozart, *Le Nozze di Figaro*, "Non so più"

(a) Metric scheme

	A	B	A	Coda
basic hypermetric groups - 8:1	2	2	2	3
basic metric groups ("normalized")	4 4 4 4 total = 16	4 4 2 2 4 total = 16	4 4 4 4 total = 16	a) 2 2 2 2 8 = 16 b) 4 4 = 8 total = 24
distortions/ transformations	prefix, contraction	contraction, parentheses,one-more-time, expansion*	contraction	expansion, echo repetition, text repetition
surface metric groups (vocal)	4 4 3 3 total = 14	3 3 2 2 (2) 3 (2) 5* total = 22	4 4 3 3 total = 14	a) 2 2 2 2 2 7 = 17 a') 2 2 2 2 1 1 2 7 = 19 b) 4 5 = 9 total = 45
surface metric groups (accompaniment)	1 4 4 3 3 total = 15	3 3 2 2 (2) 3 (2) 5* total = 22	4 4 3 3 total = 14	a) 5° 4 2 2 2 7 = 22 a') 2° 2 2 2 1 1 1 2 7 =20 b) 4 5 = 9 total = 51
measure numbers	1 - 15	16 - 37	38 - 51	a) 51° - 72 a') 72° - 91 b) 92 - 100

* composed-out ritardando takes the place of the one-measure prefix in the recapitulation
° overlap

(b) Metric scheme according to Anton Reicha

	Part I	Part II
Reicha's metric groups (vocal)	1) 4 4 3 3 = 14 2) 6 4 6* 6 = 22 total = 36	1) 4 4 3 3 = 14 2) 4 4 6 8 = 22 3) 4 4 4 8 4 6 = 30 total = 66
measure numbers	1) 2 - 15 2) 16 - 37	1) 38 - 51 2) 52 - 72 3) 73 - 100

* Interrupted (evaded) cadence, implied measure and added measure

Example 4. Mozart, *Le Nozze di Figaro*, "Non so più"

(a) Metric scheme

	A	B	A	Coda
basic hypermetric groups - 8:1	2	2	2	3
basic metric groups ("normalized")	4 4 4 4 total = 16	4 4 2 2 4 total = 16	4 4 4 4 total = 16	a) 2 2 2 2 8 = 16 b) 4 4 = 8 total = 24
distortions/ transformations	prefix, contraction	contraction, parentheses,one-more-time, expansion*	contraction	expansion, echo repetition, text repetition
surface metric groups (vocal)	4 4 3 3 total = 14	3 3 2 2 (2) 3 (2) 5* total = 22	4 4 3 3 total = 14	a) 2 2 2 2 2 7 = 17 a') 2 2 2 2 1 1 2 7 = 19 b) 4 5 = 9 total = 45
surface metric groups (accompaniment)	1 4 4 3 3 total = 15	3 3 2 2 (2) 3 (2) 5* total = 22	4 4 3 3 total = 14	a) 5° 4 2 2 2 7 = 22 a') 2° 2 2 2 1 1 1 2 7 =20 b) 4 5 = 9 total = 51
measure numbers	1 - 15	16 - 37	38 - 51	a) 51° - 72 a') 72° - 91 b) 92 - 100

* composed-out ritardando takes the place of the one-measure prefix in the recapitulation

° overlap

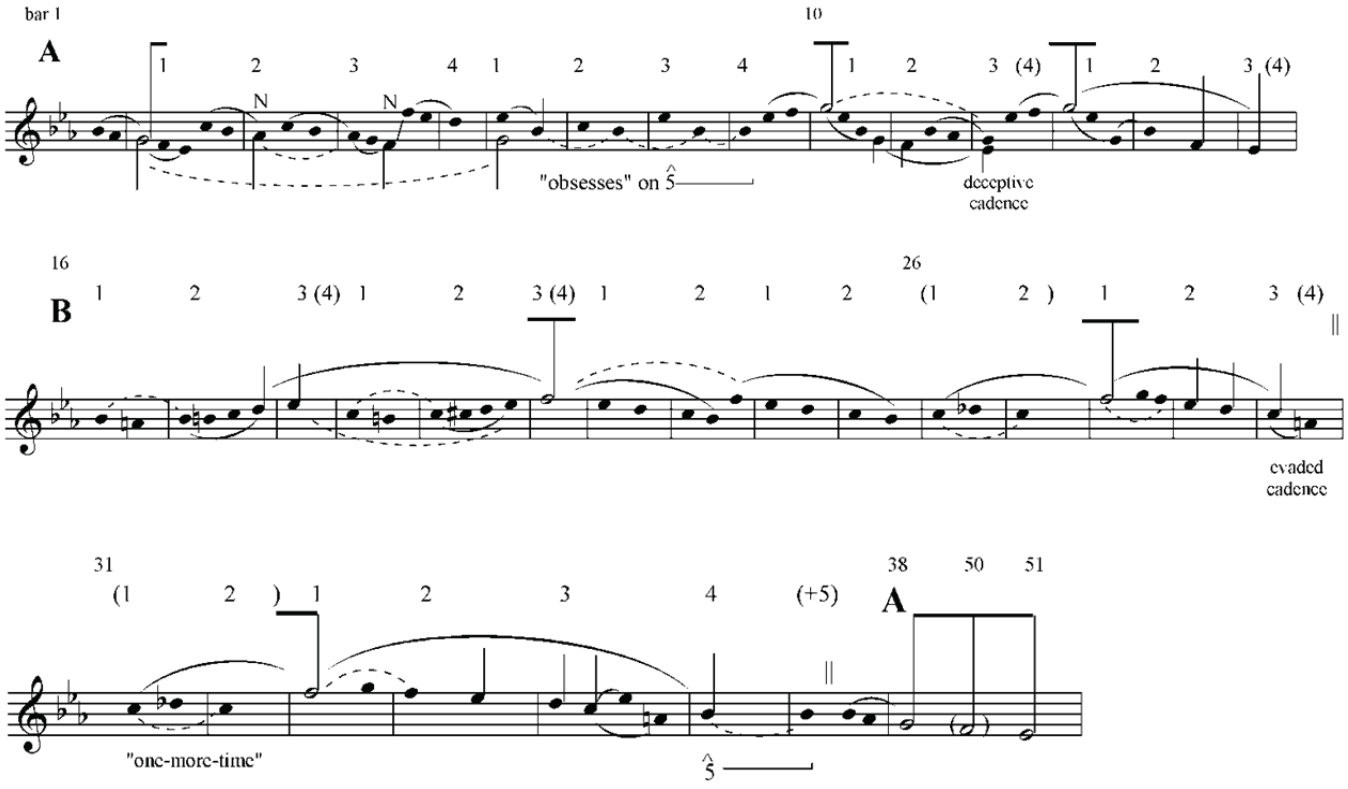
(b) Metric scheme according to Anton Reicha

	Part I	**Part II**
Reicha's metric groups (vocal)	1) 4 4 3 3 = 14 2) 6 4 6* 6 = 22 total = 36	1) 4 4 3 3 = 14 2) 4 4 6 8 = 22 3) 4 4 4 8 4 6 = 30 total = 66
measure numbers	1) 2 - 15 2) 16 - 37	1) 38 - 51 2) 52 - 72 3) 73 - 100

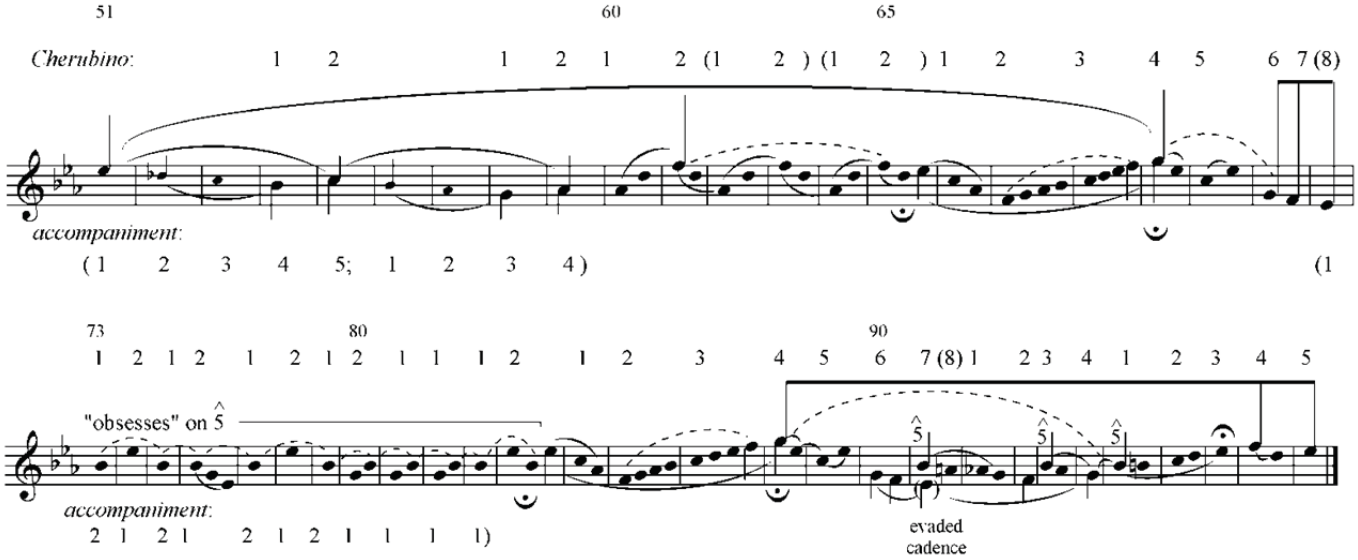
* Interrupted (evaded) cadence, implied measure and added measure

Example 5. Mozart, *Le Nozze di Figaro*, "Non so più"

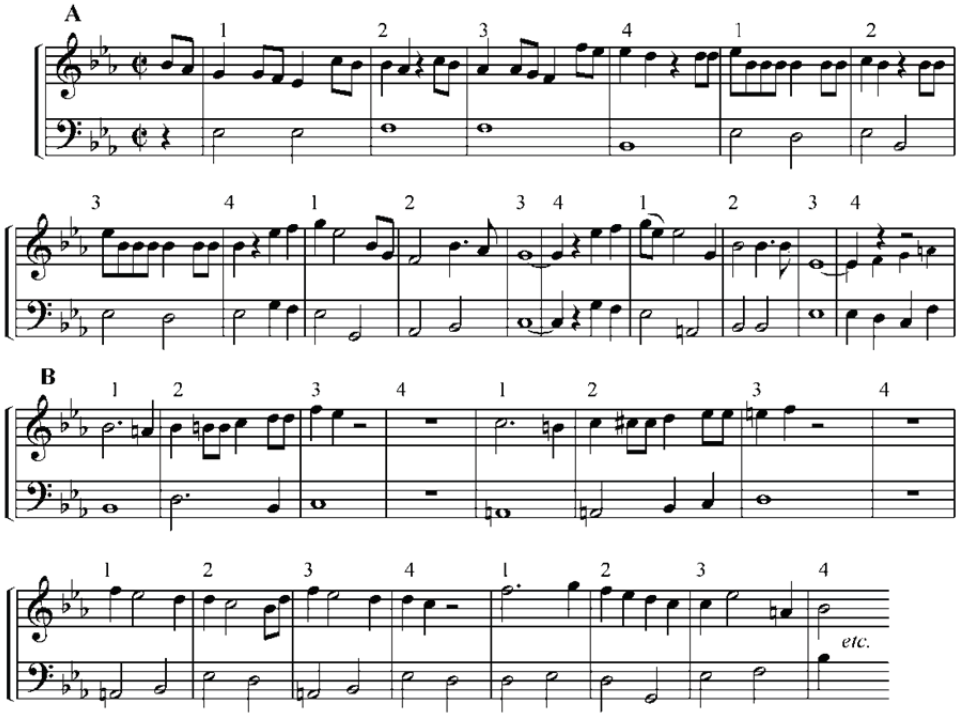
(a) Voice-leading sketch of melody, bars 1–51



(b) Voice-leading sketch of melody in coda, bars 51–98



Example 6. “Non so più,” recomposed so as to be metrically normalized



Example 7. Puccini, *La Fanciulla del West*, Act I, Rance's aria: text (by Guelfo Civinini and Carlo Zangarini) and translation

Rance:	
(getta le carte sul tavolo con un gesto violento, poi con voce aspra e tagliente)	(throwing his cards on the table with a violent gesture, then with a bitter harsh voice)
Minnie, dalla mia casa son partito,	Minnie, I left my house,
ch'è là dai monti, sopra un altro mare:	which is beyond the mountains, above another sea:
non un rimpianto, Minnie, m'ha seguito,	not one regret, Minnie, has followed me,
non un rimpianto vi potea lasciare!	not one regret could have remained!
Nessuno mai mi amò nessuno ho amato,	No one ever loved me, I never loved anyone,
nessuna cosa mai diè piacere!	nothing ever gave me pleasure!
Chiudo nel petto un cuor di biscazziere,	I have a gambler's heart closed in my breast,
amaro e avvelenato,	bitter and poisoned,
che ride dell'amore e del destino:	that laughs at love and destiny:
mi son messo in cammino	I've been on my way
attratto sol dal fascino dell'oro...	attracted only by the charm of gold...
È questo il solo che non m'ha ingannato.	And only this has not deceived me.
Or per un bacio tuo getto un tesoro!	Now, for a kiss from you, I throw away a treasure!
Minnie: (sognando) L'amore è un'altra cosa . . .	Minnie: (dreaming) Love is something else . . .
Rance: (beffardo) Poesia!	Rance: (mocking) Poetry!

Example 8. Rance's aria, voice-leading sketch