FORMAL STRUCTURE IN PUCCINI'S SUOR ANGELICA: EXPANDING 
HEPOKOSKI'S ROTATIONAL ANALYSIS

Brian Edward Jarvis

A Thesis
Submitted to the Graduate College of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

MASTER OF MUSIC

August 2011

Committee:
Nora Engebretsen, Advisor
Gene Trantham
Nora Engebretsen, Advisor

Puccini’s *Suor Angelica* is a work that has received minimal attention from music theorists and analysts. James Hepokoski has proposed a rotational structure based on four of the work’s forty-nine themes, though it covers only one third of the opera. Michele Girardi and Andrew Davis have made note of some motivic relationships but in an unsystematic way. Harmonic planing is a major feature of *Suor Angelica* yet it has not been given any specific analytical attention. This thesis expands these previous analyses by providing a detailed thematic time-line that includes all of the opera’s themes, by showing that many of these themes can be unified through a three-note motive, and by exploring the types of planing Puccini used most often and the contexts in which he used them.

The resulting thematic time-line shows that only fourteen of the opera’s forty-nine themes are ever repeated and that James Hepokoski’s rotational analysis explains only a small portion of the entire work’s thematic structure, leaving thirty-five themes unaccounted for. The motivic analysis demonstrates a relationship between many of the opera’s themes and demonstrates that the opening and ending of the opera have a particularly strong motivic connection, though themes including a recurring three-note motive are shown to occur consistently throughout the opera. Themes containing the motive are then
proven to occur consistently throughout the opera when its appearances are placed against the thematic time-line. Finally, a survey of all passages involving planing, identifying their location, the type of planing and the type of chords used, reveals that planing is likewise a consistent feature of Suor Angelica.
ACKNOWLEDGMENTS

I would like to thank Dr. Gene Trantham who has put me on the path towards taking initiative instead of putting that responsibility upon everyone else, for showing me the importance of choosing and using terminology carefully in the classroom, as well as being a reader on my thesis committee. I would like to thank Dr. Nora Engebretsen for her encouragement, positive attitude, and intelligent insight as she helped improve my thesis at every stage of its development, for keeping a smile on my face with her great sense of humor, and for allowing me the exact amount of freedom and direction that I needed to enjoy the research and writing stages of this thesis. I would especially like to thank Dr. William Lake with whom I had the pleasure of learning from as a teacher and teaching supervisor during almost every semester I spent at BGSU. I am most indebted to him because he taught me the difficult and invaluable lesson of taking the time and effort needed to say exactly what I mean to instead of using the error-ridden improvisation style of speaking that I had grown so accustomed to in the past. I cannot even begin to count the number of ways that these wonderful people have helped to positively shape my life.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>LARGE-SCALE FORM AND THEMATIC ORGANIZATION</td>
<td>6</td>
</tr>
<tr>
<td>III</td>
<td>MOTIVIC ORGANIZATION</td>
<td>23</td>
</tr>
<tr>
<td>IV</td>
<td>HARMONIC PLANING</td>
<td>44</td>
</tr>
<tr>
<td>V</td>
<td>SUMMARY AND DIRECTIONS FOR FUTURE STUDY</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>BIBLIOGRAPHY</td>
<td>57</td>
</tr>
<tr>
<td>1</td>
<td>LIST OF THEMES</td>
<td>59</td>
</tr>
<tr>
<td>2</td>
<td>THEMATIC TIME-LINE</td>
<td>78</td>
</tr>
<tr>
<td>3</td>
<td>APPEARANCES OF THE MOTIVE</td>
<td>84</td>
</tr>
</tbody>
</table>
# LIST OF EXAMPLES/TABLES/FIGURES

## EXAMPLE

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Hepokoski’s Example 1</td>
<td>9</td>
</tr>
<tr>
<td>2.2 Comparison of “Desires are the flowers” themes</td>
<td>17</td>
</tr>
<tr>
<td>3.1 The first four measures of the Introduction-Bell theme</td>
<td>24</td>
</tr>
<tr>
<td>3.2 The slightly-altered statement of the Introduction-Bell theme</td>
<td>25</td>
</tr>
<tr>
<td>3.3 The three parts of a subrotation of Element D</td>
<td>27</td>
</tr>
<tr>
<td>3.4 The generic-interval relationship between the Introduction-Bell and Element D themes</td>
<td>28</td>
</tr>
<tr>
<td>3.5 The contour segmentations (CSEGs) of the Introduction-Bell, Litany, and Element D themes</td>
<td>30</td>
</tr>
<tr>
<td>3.6 Intervallic content of Introduction-Bell theme</td>
<td>34</td>
</tr>
<tr>
<td>3.7 Intervallic signature of Introduction-Bell theme</td>
<td>34</td>
</tr>
<tr>
<td>3.8 The intervallic signature of the first Litany theme</td>
<td>36</td>
</tr>
<tr>
<td>3.9 Strong relationship examples</td>
<td>39</td>
</tr>
<tr>
<td>3.10 Weak relationship example</td>
<td>40</td>
</tr>
<tr>
<td>3.11 Poor relationship in the Frantic Angelica theme</td>
<td>40</td>
</tr>
</tbody>
</table>

## FIGURE

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Hepokoski’s Figure 4</td>
<td>10</td>
</tr>
<tr>
<td>2.2 Hepokoski’s Figure 5</td>
<td>11</td>
</tr>
<tr>
<td>2.3 Time-line split into two parts to illustrate Hepokoski’s rotations</td>
<td>19</td>
</tr>
<tr>
<td>2.4 The weak rotational structure inside Hepokoski’s Rotation 1</td>
<td>20</td>
</tr>
</tbody>
</table>
3.1 Arrangement of the four types of statements found in the Introduction—Bell theme ................................................................. 25
3.2 Deriving the ordered diatonic pitch interval signature of Element D. 33
3.3 The four transformations of the motive ........................................ 35
3.4 Litany motivic connections ..................................................... 38
3.5 Strong and weak motivic relationships ...................................... 42
4.1 Distribution of planing types .................................................... 47
4.2 Chord type distribution ......................................................... 49
4.3 Triad inversion distribution ..................................................... 50
4.4 Seventh chord inversion distribution ....................................... 51
4.5 Planing locations in relation to the thematic time-line .............. 53

TABLE

3.1 The forms of the motive throughout the opera ....................... 43
4.1 Table of all planing occurrences ......................................... 45
CHAPTER I. INTRODUCTION

Giacomo Puccini’s *Suor Angelica* is a one-act opera that has received minimal attention from music theorists and analysts. Written in 1917, immediately after *La Rondine*, *Suor Angelica* is part of *Il Trittico*, a group of three one-act operas that were the last operas Puccini completed. *Turandot* was written after it but was not completed by Puccini because he died during its composition. *Suor Angelica* was premiered in 1918 at the Metropolitan Opera in New York along with *Il Tabarro* and *Gianni Schicchi*, which are the remaining two operas of *Il Trittico*.

Though it was Puccini’s favorite of the three, *Suor Angelica* was set aside by critics and audiences alike in favor of *Il Trittico*’s third opera (*Gianni Schicchi*) and has become the least performed of the three.\(^1\) It has also been overshadowed by the long-standing success of his other operas, specifically *La Bohème*, *Tosca*, *Madama Butterfly*, and *Turandot*. Music analysts have likewise favored Puccini’s better-known operas, especially *Tosca* and *Turandot*, and have directed relatively little attention towards *Suor Angelica*.\(^2\)

Briefly, *Suor Angelica*’s plot centers on Angelica, a young woman who has been sent to become a sister at an abbey after conceiving a child out of wedlock. Her will to live is fueled by the thought of someday being reunited

---


with her son. Her aunt pays an unexpected visit to the abbey to discuss a
financial matter and, when pressed, tells Angelica that her son died two years
ago. This news devastates Angelica and eventually leads to her suicide.

Andrew Davis, Michele Girardi, and James Hepokoski have devoted
varying degrees of attention to the work. Davis’s and Girardi’s analyses focus
on *Suor Angelica* only as a section in larger studies of Puccini’s operas. Davis’s
*Il Trittico, Turandot, and Puccini’s Late Style*³ limits itself primarily to the
relationship between the form of the libretto and that of the music. Davis also
makes brief mention of a few “composed-out” motivic connections between
themes, focuses heavily upon the portion of the opera dealing with the
interaction between Angelica and her aunt, and discusses the formal structure
of several smaller portions of the opera like the aria *Senza Mamma*.⁴ Girardi’s
work, *Puccini: His International Art*⁵ is probably the most extensive analysis of
Puccini’s operas as a whole. In his discussion of *Suor Angelica*, he touches on
some relationships of melodic “fragments” within the opera but does so in a
very general and non-systematic way as only a handful of themes are ever
mentioned or examined.⁶ His analysis is primarily descriptive and is more
concerned with the realization of the story through text-painting. These two
analyses have only scratched the surface of motivic relationships and neither

---

³ Andrew Davis, *Il Trittico, Turandot, and Puccini’s Late Style* (Bloomington, IN: Indiana
University Press, 2010), 132.
⁴ Davis, *Il Trittico, Turandot, and Puccini’s Late Style*, 132.
⁵ Girardi, Michele. *Puccini: His International Art*. Translated by Laura Basini. Chicago: The
has presented a picture of how they relate to the structure of the piece on a
global level.

The most important existing analysis of Suor Angelica’s formal structure
is found in James Hepokoski’s 2004 article, “Structure, Implication, and the
End of Suor Angelica.”7 In it, Hepokoski identifies a rotational structure as the
basis of the opera’s formal organization. As his stated goal is to create a global
formal analysis of the work, he does not deal with every theme or section. In
fact, his analysis does not incorporate the first 35 rehearsal sections and has
very little to say about the music in rehearsal sections 41-60. Of the operas 79
rehearsals sections, only 25 are accounted for in his analysis.

The missing rehearsal sections allow for, and encourage, an investigation
into what can be said about their content and formal roles, just as the limited
analysis of motives by Davis and Girardi invites a more comprehensive motivic
study to be undertaken. The primary goal of this thesis is to expand the level of
detail in Hepokoski’s rotational analysis to achieve a more comprehensive
understanding of its thematic structure. This document also builds on existing
discussions of Suor Angelica’s motivic content to show how Suor Angelica is
unified by a three-note motive that forms the basis of many of its themes and is
an important element that ties the opening of the work to its final climax.

Puccini uses harmonic planing extensively in Suor Angelica. Planing has
been noted by the aforementioned authors but no significant study has yet
been carried out. Puccini’s use of planing in Suor Angelica is explored here to

7 James Hepokoski, “Structure, Implication, and the End of Suor Angelica.” Studi Pucciniani 3
(2004): 241-64.
find possible programmatic associations. This is done by defining the types of planing he uses regularly and by looking at the different types of planing used at specific points throughout the work. The use of planing is also been compared to the proposed formal structure in search of relationships between the two.

This thesis is organized as follows. Chapter 2 will present an overview of Suor Angelica’s rotational structure as presented by James Hepokoski. Hepokoski’s analysis is then expanded through a presentation of a time-line of all the opera’s 49 themes. This time-line allows for the scope of Hepokoski’s rotational structure and its omissions to become clearer and it shows other smaller connections (including another weak rotation inside of his first rotation) present in the opera. Chapter 3 demonstrates that, in spite of an apparent proliferation of distinct themes suggested in Chapter 2, the opera displays a high degree of thematic unity. Specifically, it illustrates how motivic connections help to explain how many of the themes relate to each other. This serves to bind the work into a much more cohesive whole. Chapter 4 shows how Puccini’s use of harmonic planing permeates the score by plotting its many occurrences next to the thematic time-line. Each different type of planing found has been documented and presented which makes it possible to understand the primary types of planing he used in the opera and also provides a programmatic explanation for the small group of real-planing examples found during the aunt’s visit to the abbey. The final chapter, Chapter
5, summarizes and connects the findings presented as well as discusses directions future research might take.
CHAPTER II. LARGE-SCALE FORM AND THEMATIC ORGANIZATION

James Hepokoski’s 2004 article, “Structure, Implication, and the End of Suor Angelica,”\(^1\) proposes that “Not only does the rotational principle lie at the structural heart of Suor Angelica, [but] it also provides a suitable springboard for a hermeneutic reading of its content.”\(^2\) He presents an understanding of the broad formal structure of the opera based on a rotational cycle of four themes. These four themes, however, account for a surprisingly small number of the themes present within it. This chapter will provide a background for understanding rotational structure, and will then explore the scope of Hepokoski’s analysis of this work, present a detailed thematic time-line, and discuss the interaction of the two analyses.

*Rotational structure*, a term coined by James Hepokoski, is defined as follows in *Elements of Sonata Theory*, a book he co-authored with Warren Darcy:

Rotational structures are those that extend through musical space by recycling one or more times – with appropriate alterations and adjustments – a referential thematic pattern established as an ordered succession at the piece’s outset. In each case the implication is that once we have arrived at the end of the thematic pattern, the next step will bring us back to its opening, or to a variant thereof, in order to initiate another (often modified) move through the configuration. The end leads into the next beginning. This produces the impression of circularity or cycling in all formal types that we regard rotational. (James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* [New York: Oxford University Press, 2006], 611)

---

\(^1\) Hepokoski, “Structure, Implication, and the End of Suor Angelica.”

\(^2\) Hepokoski, “Structure, Implication, and the End of Suor Angelica,” 244.
Hepokoski has made extensive use of this analytical concept with sonata form in *Elements of Sonata Theory*. In sonatas the exposition serves as the referential rotation (“thematic pattern established as an ordered succession at the piece’s outset”), the development can take one of many types of rotations including half or double rotations, and the recapitulation is the final rotation. For late-eighteenth-century sonatas, the rotational concept is very convincing when applied to the exposition and development and has varying success when explaining the many possible routes composers have taken with their developments. Though *Elements of Sonata Theory* focuses primarily on the instrumental works by Haydn, Mozart, and Beethoven, Hepokoski and Darcy have also applied this concept (outside of *Elements of Sonata Theory*) to works by late-romantic and early 20th century composers like Wagner, Bruckner, Sibelius, Mahler, and, of course, Puccini.3 Works in sonata form from the nineteenth-century onward require a looser interpretation of the rotational concept, as do works that are not in sonata form at all. This is necessarily the case in Hepokoski’s analysis of *Suor Angelica*. He makes no claim that applying a rotational structure to it somehow makes it an opera in sonata form. In fact, the concept of rotation is realized in a significantly different way in this opera than in a sonata-form movement. Sonatas contain a referential rotation at their outset, whereas *Suor Angelica* approaches a teleological genesis which is, as Hepokoski defines it, “The concept of a composition as gradually generative

---

3 Hepokoski, “Structure, Implication, and the End of *Suor Angelica*,” 244n.
towards the revelation of a higher or fuller condition…”⁴ Suor does not present a referential rotation at the beginning and, in fact, one is not presented until 70% of the work has already passed. Hepokoski proposes that prior to rehearsal 36, the rotation has been only partially presented and the fragments of the missing portion can either be understood as “an anticipation of the telos-to-come in later rotations”⁵ or as a partial rotation that “diverges into digressive episodes and declines utterly into Angelica’s bleak encounter with her unyielding relative.” Either way, the notion of having a referential rotation at the outset must be set aside to appreciate Suor Angelica’s rotational structure.

Hepokoski’s analysis concentrates on the four elements (A, B, C, and D) that can be seen in his Example 1, which has been reproduced below as Example 2.1.

---

EXAMPLE 2.1. Hepokoski’s Example 1.

Using the four elements from Example 2.1, Hepokoski shows that there are three rotations in this opera. The first is missing only Element D while the second and third are complete rotations. But Hepokoski also explicitly acknowledges the presence of material that does not fit within his rotational structure, saying, “None of these other aspects of *Suor Angelica* [the other motives and themes] will be my primary focus here. I shall instead concentrate on... rotational structure...”

---

So, how much material does his rotational structure exclude and does the missing material support or contradict his formal layout? A strikingly large percentage of the opera passes by before the first rotational cycle actually begins. Hepokoski’s Figure 4 (produced below as Figure 2.1) has an unnamed beginning portion of the work that comprises 6% of the opera’s overall length, and is followed by a timidly labeled “pre-cycle?” which takes up another 31%. Rotation 1 finally begins at the 37% mark, Rotation 2 at 70%, and Rotation 3 (the last rotation) at 83%.

A quick glance at those percentages might give the impression that the first rotation is quite a bit longer than the others (33% vs. 13% and 17%). This is all

---

7 Hepokoski, “Structure, Implication, and the End of Suor Angelica,” 244; “…the approximate percentages reflect the elapsing of real time, not the counting of measures.” How he approximated the percentages of time is not clear. He could have used a recording or tried to use the given metronome markings to come up with those values though, not every change of tempo is accompanied with a metronome marking.

8 This is Hepokoski’s “pre-cycle?” from figure 4 and will henceforth be referred to as the pre-cycle.
the more surprising given that Rotation 1 is the only rotation that is missing an element (Element D). However, Hepokoski clarifies the actual lengths of these seemingly grossly imbalanced rotational cycles in his more detailed Figure 5, which has been reproduced below as Figure 2.2.

**FIGURE 2.2. Hepokoski’s Figure 5.**

<table>
<thead>
<tr>
<th>1</th>
<th>The Arrival of the Coach</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>Pray to Virgin</td>
</tr>
<tr>
<td>39</td>
<td>Requiem</td>
</tr>
<tr>
<td>40</td>
<td>Entry motive</td>
</tr>
<tr>
<td>41</td>
<td>Litany refrain</td>
</tr>
<tr>
<td>42</td>
<td>Zia Principessa</td>
</tr>
<tr>
<td>43</td>
<td>enters</td>
</tr>
<tr>
<td>44</td>
<td>[D \text{ anticipation?}]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C [B]</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F major</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2</th>
<th>«Senza mamma» (aria begins at 60; Rotation 2 after 21 mm., 61)</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>«Ora che sei un angelo del cielo»</td>
</tr>
<tr>
<td>61</td>
<td>«Oh! dolce fine d’ogni mio dolore... Quando potrò morire?»</td>
</tr>
<tr>
<td>62</td>
<td>Calmo</td>
</tr>
<tr>
<td>63</td>
<td>Genovefa:</td>
</tr>
<tr>
<td>64</td>
<td>«La grazia è discesa dal cielo»</td>
</tr>
<tr>
<td>66</td>
<td>(lunga pausa)</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>a</td>
<td>a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F major</th>
</tr>
</thead>
<tbody>
<tr>
<td>c</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3</th>
<th>Intermezzo—Self-Poisoning—Hallucination—Death</th>
</tr>
</thead>
<tbody>
<tr>
<td>66</td>
<td>«La grazia è discesa dal cielo»</td>
</tr>
<tr>
<td>67</td>
<td>«Suor Angelica»</td>
</tr>
<tr>
<td>69</td>
<td>ha sempre una ricotta buona»</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>a</td>
<td>a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F major</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
</tr>
</tbody>
</table>

| 75 | CUT: |
| 76 | Self-Poisoning |
| 81 | Hallucination |

| 75 | «Addio, buone sorelle, addio!» |
| 76 | «La morte è vita bella» motive, etc. |
| 81 | D (telos); with 3 internal subrotations |

**Source:** Hepokoski, “Structure, Implication, and the End of *Suor Angelica,*” 248.

This figure shows where each element occurs in each rotation using rehearsal numbers. After examining the material included in Rotation 1 it becomes clear that out of the 25 rehearsal sections allotted to Rotation 1, only the first five contain rotational material. Hepokoski assigns thematic labels to materials in
the three rehearsal sections that follow, but he only implies that one might be related to rotational material with his “D anticipation??” label. The 17 rehearsal sections that follow this are identified with “Zia Principessa enters” as their only label.

Adding the number of rehearsal sections from the pre-cycle (35) to the number that are not official elements of the three rotations (219) shows that 56 out of the opera’s 7910 rehearsal sections are not accounted for in Hepokoski’s rotational structure. It should be noted, however, that he made no claim nor gave the impression that it covered any specific or even approximate portion of the entire opera. The 71% of rehearsal sections that were not accounted for gives this analyst the opportunity to add another level of detail to Hepokoski’s analysis in an effort to further understand the thematic construction of the work.

To get a better picture of the different themes present in this work an extensive list of themes has been prepared as Appendix 1. Here, each theme is given a name chosen to describe something (hopefully distinctive) about the story or the character of the theme. Theme names assigned by Hepokoski have been retained for the sake of compatibility. If the name is followed by a number (e.g. Pompous 1), then there is at least one other instance of that theme somewhere in the opera. Each theme name is followed by a series of numbers

---

9 This number includes the 17 rehearsal sections of “Zia Principessa enters” and the two (41 and 42) following the actual rotational elements that are labeled “Requiem” and “Entry motive” respectively. The portion marked “D anticipation??” is not included because I agree that it is, in fact, an anticipation of the D to come.

10 Hepokoski, “Structure, Implication, and the End of Suor Angelica,” 256n. The work does end with rehearsal number 84 but, as Hepokoski notes on p. 256, the ‘Aria dei fiori’ was cut from the score which accounts for the 5 missing rehearsal numbers.
identifying its location and duration. The first group of numbers represents the rehearsal section(s) that the theme occupies. If the first number is followed by a colon, the numbers after the colon are measure numbers within that rehearsal section. For example, 3:4-19 means that that theme starts in the fourth measure after rehearsal three and continues until the 19th after rehearsal three. If the first number or group of numbers is followed by a “dash” then this indicates that the space of the theme moves into another rehearsal section’s space. The location is followed by a set of numbers in parentheses indicating the starting time for the theme in the recording conducted by Lorin Maazel.11 In brackets is the number of measures that the theme occupies.

The large quantity of different themes present in Appendix 1 is possibly overwhelming and requires some explanation. A total of 49 unique themes are found in this opera. In Appendix 1, the first few measures of the vocal score12 have been reproduced to provide a representative sample of each theme’s melody and texture. Each theme is listed chronologically (repetitions are included) to facilitate cross-referencing it with the time-line that will be discussed below.

Of the 49 themes identified, only five of them are convincingly recitative (labeled recitative A-E). The decision to consider them recitative was based purely on their musical characteristics and does not take into account whether or not they include story related action. This distinction has been made to separate what sounds thematic from what simply does not sound thematic in

12 Puccini, Suor Angelica.
an effort to show the balance between the two. Because the amount of true recitative style music in this opera is so small, the inclusion or exclusion of it would not have substantially changed any formal conception of the work. Recitative aside, the process of deciding on what constituted a unique theme was a relatively straightforward process. Themes were considered distinct from each other if they were separated by cadences, long rests or fermatas, and/or set apart by distinct changes in figuration or their melodic/rhythmic profiles. Many of the themes are also distinguished by more obvious markers like tempo indications, key changes, rehearsal numbers, and double bar lines.

To provide a visual representation of how all of the themes fit together proportionally, a lengthy figure has been produced in Appendix 2. This figure is a time-line of the entire opera that includes all 49 different themes (including the five recitatives) and their repetitions. The time-line is proportional using measure numbers as the unit of measurement.

There is no best way to accurately handle proportional measurement of a piece. Each recording comes with its own set of proportions which are bound to disagree with any other recording and possibly the composer’s written instructions. Trying to accurately calculate the exact lengths of each note based on metronome indications only works if each tempo change is accompanied with a new metronome marking. There is no uniform way to accurately account for instructions that have no accompanying metronome markings like the “Andante sostenuto (quasi a piacere)” and “Andante calmo” which appear respectively in rehearsal sections 7 and 8. It would be possible to
approximate this (which must be done for things like rallentando, allargando, and fermata) and return to being accurate with each metronome marking that does appear but proceeding this way is too uncertain for this analyst. Instead, measure numbers have been used because they can be used again by anyone interested in comparing or contrasting the information presented without having to go through a complex and/or subjective system to understand the proportions of the time-line. However, using measure numbers remains a flawed approach and is best thought of as an approximation of the work’s proportions.

On the time-line, each theme is separated from the next by a single black line and is accompanied by the name of the theme. The theme can then be cross-referenced with Appendix 1 to see a sample of the actual music it represents. The length of each bar of the time-line represents the number of measures it encompasses. However, lines representing actual measures have been left out to improve visual clarity. These values can be verified by the number of measures listed next to the corresponding theme in Appendix 1.

The time-line is color-coordinated to show the repetition of themes. Gray means that the theme never repeated and so only exists in one place in the entire opera. Any bar that is colored (for the sake of convenience, gray is not being considered a color) represents a theme that repeated at least once so that each color represents a single theme. Each bar is solidly filled in with the exception of the two themes that have a striped pattern. The striped pattern indicates that the theme could be considered a variant of the theme that shares
the same color. These themes were different enough from the originals to call for some skepticism. The alternative for these two would be to consider them like the other gray bars and make no association between them and previous themes. There is a key on each page that shows which color represents each theme.

Most of the bars exist on a single imaginary line, but there are a few that are just below it. If the bar below has no parallel bar above it, then these themes simply have one measure that overlaps (as indicated by the lower bar beginning just before the upper bar ends). If the bar below does have a parallel bar above it, then there are two themes occurring simultaneously.

There is an interesting case of theme overlap with “Hepokoski’s D anticipation” and “Desires are the flowers 2” that occurs during rehearsal section 76 and deserves a little focus before continuing the discussion of the time-line. This is the only time where it is possible to see Puccini transitioning from one theme into another because both of these themes have been sounded elsewhere allowing for a comparison of the original versions with the transitioning version. The two can be compared by examining the score excerpts in Example 2.2. The materials in the red boxes are different, orange are similar, and purple are the same melodically and harmonically, but the accompanimental figuration has been slightly altered between the two. This transition of themes represents the fruition of a concept mentioned by Angelica during “Desires are the flowers 1.” There she says, “Before a desire can flower the Mother of Mothers [The Virgin Mary] has granted a desire before it has been
expressed.” In retrospect this could be viewed as meaning that Angelica already has the desire to be reunited with her son and that the Virgin Mary must have implanted that desire unto her. In “Desires are the flowers” Angelica is under the impression that her son has called her and asked her to come to paradise (heaven) which she plans to get to by taking a suicidal poison. She sees this as the desire implanted by the Virgin Mary as finally coming to pass. Using the “Desires are the flowers” theme in both places allowed Puccini to create a link between the introduction and conclusion of this concept.

EXAMPLE 2.2. Comparison of “Desires are the flowers” themes.

---

The time-line offers a less clear-cut (yet more exact) formal understanding of the work than Hepokoski presents in Figure 2.2. It provides a level of detail that confuses his claim that the rotational principle lies “... at the structural heart of Suor Angelica.”\textsuperscript{15} It does, however allow for his concept to be visualized in a more focused light. After examining the themes marked A, B, C, and D in Figure 2.3 (which correspond to the colors medium blue, dark blue, purple, deep pink), it can be easily verified that no other possible pattern of repeated themes comes close to behaving in a rotational manner like the ones he has chosen. Hepokoski’s elements (especially A, B, and C) happen one after the other and their only inconsistency is Element D which, because it is missing, is in conflict with the idea that the first rotation is the referential rotation that each succeeding one uses as a model. The delayed entrance of Element D is well explained by Hepokoski’s concept of its function as the “teleological genesis” of the work. The time-line exposes the fact that the rotational structure accounts for a truly small amount the opera’s entire thematic construction. This does not, however, imply that it does not exist or that it is no longer valid. Instead, its contribution to the formal structure of the work is now clarified through the more comprehensive arrangement of themes presented by the time-line.

FIGURE 2.3. Time-line split into two parts to illustrate Hepokoski’s rotations (the letters represent his “elements”).

Though some of the themes do repeat, there is no simple way to incorporate them into an overarching thematic structure. There is a rather weak rotational structure inside Hepokoski’s Rotation 1 that deserves at least a brief mention (Figure 2.4). The “Entry motive,” “Rising motive,” and “Frantic Angelica” themes (represented by light pink, light blue, and light brown respectively) occur twice in that order during Rotation 1. Though this presence is hard to deny, the fact that there are so many themes that occur between each element of the rotation during its initial presentation is enough to question its legitimacy. Considering the fact that Hepokoski’s rotational structure has a few issues would make this secondary rotation full of issues and is therefore probably best left aside with only the brief attention already afforded to it.

---

16 An argument can also be made for a partial rotation to follow the second rotation because the “Rising motive” and “Frantic Angelica” themes follow it directly. This possibility is further weakened by the fact that this iteration of the “Frantic Angelica” theme is one of the themes that is only skeptically related to the original one.
FIGURE 2.4. The weak rotational structure inside Hepokoski’s Rotation 1.

There are two themes (that are not among Hepokoski’s four elements) that seem more prominent than the rest. These are the “Frantic Angelica” and “Litany” themes. The “Litany” theme appears six times (possibly seven) and it is the only theme that appears in both the pre-cycle and all three rotations. Its common appearance is probably the reason Hepokoski claims that a pre-cycle even exists due to its prominent location (right at the opera’s dramatic climax) within Rotation 3’s Element D. Associating the “Litany” theme with Element D is in conflict with the definition of rotation because it is odd to have a rotation presenting part of its last element (twice even) before the first rotation has been heard. The other prominent theme, “Frantic Angelica,” adds another layer of complexity to Element D’s rotational status. In two of the three rotations (the pre-cycle is not being considered a rotation) the “Frantic Angelica” theme exists in Element D’s space with the exception of Rotation 2 where that theme is absent. Likewise, Element D also exists in only two of the three rotations. As far as rotations are concerned, this would put Element D and the “Frantic Angelica” theme on an equal level (teleological genesis aside) and would therefore imply that this rotational structure includes five elements instead of four. Because Rotation 1 and Rotation 2 each present similar but different
elements, the fact that Rotation 3 is the only rotation that ever combines and presents all five of the elements (“Frantic Angelica” included) adds to its already heavily important status. It certainly seems odd that Puccini could make the material in Rotation 3 still sound relevant and even more important than it did in Rotation 2 when Rotation 2 immediately preceded it with all of the same rotational elements. Extending the number of elements from four to five helps to augment the important distinctions that Hepokoski has already mentioned concerning their differences.\footnote{Hepokoski, “Structure, Implication, and the End of \textit{Suor Angelica},” 257.} It also serves to incorporate more of the work’s thematic material and therefore offers a more informative view of the work’s formal structure.

This opera displays an incredible amount of thematic variety (as demonstrated in Appendix 1). Hepokoski suggests that each time Element A appears it triggers Angelica’s hopes that long awaited news about her son will arrive.\footnote{Hepokoski, “Structure, Implication, and the End of \textit{Suor Angelica},” 245.} “The return of this music in later rotations suggests the fixing or freezing of this initial moment – the recurring psychological snapshot of the coach-arrival and fleeting tremor of hope, soon to be crushed.” This “recurring psychological snapshot” and the “freezing of this initial moment” become so heavily pronounced because of the huge thematic variety of the pre-cycle. The idea that she is obsessed with news about her son would not have been nearly as noticeable without the pre-cycle establishing that Angelica’s life is normally full of a variety of very pleasant themes. The rotations that follow would not have been able to convincingly project Angelica’s obsessive fixation properly.
The concept that Angelica’s obsession is always growing stronger can be visualized by looking at the rate at which rotations begin in Example 2.1 and can verified in more detail by examining the time-line. The time-line demonstrated that the rotational structure presented by Hepokoski’s analysis is clearly and convincingly an integral part of *Suor Angelica*’s structure. Though integral, the fact that it incorporates only a small portion of the high number of themes present in the opera allows for the additional thematic information presented in the time-line to clarify the context in which Hepokoski’s rotational structure exists. It also shows that considering five elements instead of four furthers the power of the rotational concept to support a teleological genesis and to incorporate more of the opera’s music. The time-line also allows one to see how the themes (that are not one of Hepokoski’s four elements) repeat throughout the opera and that the vast majority of themes in the work only appear once. This latter fact is quite startling. If so many themes are presented and only a few ever appear more than once, then what keeps this opera from sounding as disjointed and unrelated as the time-line might suggest it would be? An answer to that question will be explored in Chapter III.
CHAPTER III. MOTIVIC ORGANIZATION

Chapter II’s discussion of the thematic formal structure (along with the timeline in Appendix 2) presented a view that the opera was made up of many different themes (49 including the five recitatives) only a handful of which (14) ever returned. That analysis gives the impression that there are a large variety of themes. In order to connect the many disparate puzzle pieces of the thematic structure, a motivic analysis (non-Schenkerian) was necessary to bind the pieces together into a larger and more comprehensive picture. Though there may be other motives that would provide some insight into the work’s structure, only one motive will be considered here. This motive is most prominently featured in the Introduction-Bell, Litany, and Hepokoski’s Element D themes. Each will be examined to show how they relate and why it makes sense for them to do so. This chapter will also show how the vast majority of the themes relate to the motive and how the combination of them allows the opera to have a more comprehensible cohesiveness that will add to the formal understanding presented by James Hepokoski’s rotational structure and by Chapter II’s thematic time-line.

The motive investigated made its presence known in two very important locations in the opera, the very beginning and the very end. The opening (the entire Introduction-Bell theme) is easily overlooked as being insignificant because of its repetitious nature. It is comprised of a four-measure theme that
functions as a sort of ground bass throughout the introduction (rehearsals 1-3:3). The first four measures of the theme are presented in Example 3.1.

EXAMPLE 3.1. The first four measures of the Introduction-Bell theme.

Each measure of the four measure ground bass is clearly related to the first measure. The second and fourth measures are only different because they include a passing-tone in-between the first and second notes of the first measure. The third measure is just like the first measure but transposed up three scale degrees. This group of four measures is then repeated nine times. Some of which are slightly different than the others. These statements can be placed into the following categories: original, partially transposed, slightly altered, and cadential. The chronological arrangement of these statements can be seen in Figure 3.1.
FIGURE 3.1. Arrangement of the four types of statements found in the Introduction-Bell theme (Measure numbers on top, corresponding statement-type on bottom).

<table>
<thead>
<tr>
<th>1-4</th>
<th>5-8</th>
<th>9-12</th>
<th>13-16</th>
<th>17-20</th>
<th>21-24</th>
<th>25-28</th>
<th>29-32</th>
<th>33-36</th>
<th>37-42</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original</td>
<td>Original</td>
<td>Original</td>
<td>Partially-Transposed</td>
<td>Original</td>
<td>Partially-Transposed</td>
<td>Original</td>
<td>Partially-Transposed</td>
<td>Slightly-Altered</td>
<td>Cadential</td>
</tr>
</tbody>
</table>

The “partially transposed” statements use the first two measures of the theme verbatim but the second measure and the first beat of the fourth measure are diatonically transposed up one scale degree. The “slightly altered” statement involves the theme being transposed only by octave and moved into other voices and only one of its notes appears to be absent, though it could be considered to have moved into another voice for that note only as in Example 3.2.

EXAMPLE 3.2. The slightly-altered statement of the Introduction-Bell theme (circled notes are the ground bass notes).

The cadential statement is the only one of ten statements that does not use the ground bass pattern, though it is certainly related to itmotivically.
The constant repetition of the ground bass and the internal repetitions (of the first measure’s material) within it create a static environment representative of the order and stability of life in the abbey. Because the first presentation of this theme opens the opera and because it is given the unique timbre of orchestral bells, it is clear that Puccini has afforded specific emphasis to this material. Its many repetitions further its prominence and almost guarantees that the listener will hear and remember it.

The other most important group of small-scale repetitions happens towards the end of the opera during the two appearances of Element D. Hepokoski mentions that his Element D contains three subrotations.1 These subrotations can be further divided into three parts. Both the first and second parts are a series of three parallel triads. The third starts like the previous two but moves into a cadential area that each subrotation from the next. Example 3.3 shows the three parts of a single subrotation.

Because Element D has three subrotations that can each be divided into three very obviously related parts, it can be said that the many repetitions of this smallest division of Element D serve as a reference to the similarly repetitive situation that occurred in the introduction. But is their repetitious nature the only thing that binds them together?

---

EXAMPLE 3.3. The three parts of a subrotation of Element D.

In order to see the relationship between the two it was necessary to analyze them on a motivic level. In their discussion about themes in sonata developments that might relate to themes in the exposition, Hepokoski and Darcy easily brush motivic relationships aside by saying, “Although such episodes may be motivically related to earlier themes, one should not overplay this hand. Within a style grounded in scales, triads, and neighbor-note relations, it is usually an easy matter to ‘derive’ one theme from another.” The usefulness of motivic relationships between themes, like any other tool for analysis, surely exists on a continuum. Given the repetitive insistence of the clearly motivically derived introduction and closing music of this opera, it seems well within reason to indeed play that hand here. This approach will also be used later to show relationships throughout the opera but the approximate place in the continuum of applicability will be made clear when dealing with them.

2 Hepokoski and Darcy, *Elements of Sonata Theory*, 212.
The motives of the introduction and Element D share an intervallic relationship involving a generic second and a generic third in the opposite direction as shown in Example 3.4.

EXAMPLE 3.4. The generic-interval relationship between the Introduction-Bell and Element D themes.

In analyzing this type of relationship a system was needed that preserved many of the relevant characteristics while keeping abstraction to a minimum. It would be conceivable to say that the motive in theme X is related to the motive in theme Y because both include a generic second and a generic third, in either order, with a change of direction between them. This, however, is unwieldy in length and too complicated, making simple comparisons difficult. The elements that need to be preserved with the system are the order of intervals, the direction of the interval, and the generic distance of the interval. Because it is
related to, though of course different than, other systems in use (particularly Matthew Santa’s mod 7 analytical concept\(^3\)), it is necessary to discuss the techniques considered in order to justify the need for a new one.

Because Puccini mostly wrote in a functionally tonal style, it would seem plausible to compare motives based on their moveable-do solfege. With solfege, it would be possible to show similarity between the Litany and Element D themes but the theme of the introduction would bear no recognizable resemblance. The harmonic planing present in the introduction and in Element D also poses a considerable concern with applying functional scale-step identifiers because harmonic planing often clouds, if not totally blocks, harmonic function. Puccini’s planing most often uses triads and seventh chords and deciding which of the chord members (root, 3\(^{rd}\), 5\(^{th}\), or 7\(^{th}\)) should be considered the actual motive would be an arbitrary one. Choosing any one of them would change the solfege dramatically causing some choices to show clear correlations between motivically related material and others to show none.

Another possibility would be to analyze the motivic connections in terms of their exact semi-tone motion using ordered intervals in pitch-space in a mod 12 system (+2, -4, etc.). This would be the most precise way to account for intervallic relationships but would fail to show the easily identifiable tonal-interval-relationships between groups of notes like E\(^{b}\)\(^4\)-F\(^4\)-D\(^{b}\)\(^4\) and F\(^4\)-G\(^4\)-E\(^4\) which would show these semi-tone patterns [+2, -4] and [+2, -3] respectively.

An application of some fuzzy set-theory concepts could then be applied to show that they are related. A system that incorporates the fuzziness native to tonal contexts would be a more articulate approach given that it would not have to apologize for semi-tone discrepancies that make the conclusions of that system seem less exact.

Contour segmentation theory would do well to show the connections between the Introduction-Bell, Litany, and Element D themes. The relationships between them are demonstrated in Example 3.5.

**EXAMPLE 3.5.** The contour segmentations (CSEGs) of the Introduction-Bell, Litany, and Element D themes.

The problem with this approach is that, while it clearly shows a relationship among the three themes, it gives up some very important connections that are
easily perceived by listeners, their intervallic similarities. Also, the theory only allows for two different three-note contour prime forms <012> or <021>. This gives any results discovered with contour theory very little convincing power because the probability of any three-note motive being related to another will be approximately 50% due to the nature of the system.

Matthew Santa’s “Analyzing Post-Tonal Diatonic Music: A Modulo 7 Perspective,”\(^4\) provides a way to approach a connection between the motives of these themes. The chromatic inflection it permits allows for the previous mod 12 ordered interval analysis (Eb\(^4\)-F\(^4\)-Db\(^4\), [+2, -4] and F\(^4\)-G\(^4\)-E\(^4\), [+2, -3]) to turn into <+1, -2> and <+1, -2> which is a relationship that could easily be perceived in a tonal context. Santa has an interest in mod 7 set-classes, but set-class relationships involve a level of abstraction that disregards the order in which the pitches are presented, thus would not capture the obvious order and contour connections found between the themes being studied.

In order to best show the connections between the motives, a combination of the aforementioned systems will be used. This system will use ordered intervals in pitch-space, allow for the contour to be maintained, and show the size of the interval in a diatonic system. Similar to Santa’s mod 7 technique, using the diatonic system permits for any type of a letter to be considered functionally equivalent to any other type (D = Db = D#). Though this allows for the possibility of quite different motives like D\(^4\)-F\(^4\)-E\(^4\) and Db\(^4\)-F\(^#4\)-

\(^4\) Santa, “Analyzing Post-Tonal Diatonic Music: A Mod 7 Perspective.”
Eb4 to be considered equal, flexibility of that type is not required here.\(^5\) The use of solfege could produce similar results if, for example, all forms of the syllable “re” were considered equal, but Puccini did not create a pattern of using motives in the same part of the scale each time so many possible relationships would then be overlooked.

The system used here characterizes each motive based on its ordered diatonic pitch interval signature.\(^6\) This system allows any motive to be compared with any other based on the desired characteristics of this study. Using Element D as an example will allow for the motive to be examined in its most obvious setting. Figure 3.2 shows the three chords featured in each of the three divisions of a single subrotation in Element D. Below that, the upper voice has been arbitrarily singled out to allow for a more straightforward intervallic analysis (though the top voice has been chosen, the properties of this system would have allowed for the root and 3\(^{rd}\) of the chord to produce the same results). In between each note is a number that represents how many diatonic scale steps separate it from the following note. The “+” and “-” signs indicate which direction the note moved, “+” = up and “-” = down. The numbers and directional symbols in angle brackets (< >) show the ordered diatonic pitch interval signature of each motive.

---

\(^5\) The only similar example is found in the Entrance of the donkey theme in 29:1::2, though this example is hardly as contestable as the one proposed in the text.

\(^6\) The ordered diatonic pitch interval signature will often be shortened to “intervallic signature” for the sake of brevity.
FIGURE 3.2. Deriving the ordered diatonic pitch interval signature of Element D.

Figure 3.2 shows that this system captures the similarities of each of the motives without letting their specific interval sizes separate them. The angle-bracketed numbers allow for a comparison of this motive to the motives found in the Introduction-Bell, Litany themes, and ultimately to the many other themes of the opera. This system also maintains contour without losing all intervallic specificity as is necessary with contour segmentation theory. The contour, however, is not as easily perceived with the intervallic signature as it is with the use of contour segmentation theory, though if a motive is small enough (like this one is) it poses no real problem. Any motive of decent length could easily be plotted to show the contour captured by the intervallic signature.

The intervallic content (in diatonic pitch-space) of the four-measure ground bass of the Introduction-Bell theme can be seen in Example 3.6.
EXAMPLE 3.6. Intervallic content of Introduction-Bell theme.\(^7\)

Because the introduction’s motive has four notes and Element D has only three, it is necessary to reduce the introduction by one note to have an equal number of intervals to compare. It seems more intuitive that the first three notes of a theme, phrase, or motive within a theme would preserve its character better than the last three or some adjacent group of three notes in the middle. The intervallic signature that will be used for the motive of the Introduction-Bell theme ($<-2, +1>$) is shown in Example 3.7 below.

EXAMPLE 3.7. Intervallic signature of Introduction-Bell theme.

A comparison of the intervallic signatures of the Introduction-Bell and Element D themes, $<+1, -2>$ and $<-2, +1>$ respectively, allows the similarities of the two

---

\(^7\) The Passing tones in the third and fourth measures of this example can easily be disregarded because of their obvious relationship to the motive’s original version found in the first measure. This is the only place where passing tones are ignored.
to come into focus. Both intervallic signatures involve movement by one scale
degree up and two scale degrees down. The reversed pattern of intervals
indicates that these motives are related by a retrograde-inversion operation.
This proves that the repetitious opening is related to the teleological genesis
(Element D) through a simple motivic transformation. The importance of this
connection is paramount because it finally offers a way to understand how the
introduction relates to the rest of the opera.⁸

Applying an intervallic signature motivic analysis to the rest of the
opera’s themes will require that the motive be recognized in its prime,
inversion, retrograde, and retrograde-inversion forms. Because the first
appearance of the theme is of the <-2, +1> variety, that will be considered the
motive’s prime form. In Figure 3.3, each form is presented in standard notation
with their intervallic signature and form name below them.

FIGURE 3.3. The four transformations of the motive.

⁸ This connection seems to have been overlooked (decided against?) by Hepokoski (in
“Structure, Implication, and the End of Suor Angelica”) and Michele Girardi (in Puccini: His
International Art) who make no mention of the important connection being proposed here. In
Hepokoski’s defense, it must be said, again, that his specific focus simply lay elsewhere,
though he does briefly discuss motives during the first two pages of the article.
Hepokoski points out that “... there is a melodic affinity between the recurrent, singsong litany-prayer [referred to here as the Litany theme] to the Virgin and Angelica’s hallucinatory vision of Her at the end [Hepokoski’s Element D].” The melodic affinity he speaks of can be explained by the relationship between the forms of their intervallic signatures. The Litany theme begins with the retrograde version of the motive ($<+1, -2>$) as shown in Example 3.8.


$<+1, -2>$ - Retrograde

Of the seven appearances of the Litany theme throughout the opera (see the light-orange colors on time-line in Appendix 2), six very clearly begin with one of the four forms of the motive. This is important because the Introduction-Bell and Element D themes have a strong motivic connection, and because the network of Litany theme appearances serves as a connecting

---

10 There is a case to be made about the motive’s existence in Litany 2 to allow for it to be counted among all the other appearances of the Litany theme, but it is a weak one because it falls in between the two phrases in 30:3-4. It therefore exists in a part of the motivic analysis continuum that is considerably lower than its appearance in the other Litany themes and will not being considered as equal to the others.
element that sews them and the rest of the opera together. This can be seen by examining the highlighted appearances of the Litany theme in Figure 3.4’s time-line.

The motivic connections of the Introduction-Bell, Litany, and Element D themes provide a welcome way to tie together the material of the opera better than the thematic analysis in Chapter II could. Yet, many themes are still left unincorporated, giving the impression that they do not relate either thematically or motivically. This concern can be resolved by continuing the same motivic analysis technique to the prominent melodic features of the rest of the themes in the opera. The description “prominent melodic features” is vague and requires some explanation. The motive will be considered prominent if it is the beginning of a theme (Example 3.9a), the beginning of a phrase within a theme (Example 3.9b), or is featured in a distinct register (Example 3.9c). If a theme is related to the motive in one of these ways it will be considered to have a strong relationship with it. If the motive is featured at the end of the phrase it will not be considered equal in prominence to the others and will be considered instead as having a weak relationship with the motive (see Example 3.10).
FIGURE 3.4. Litany motivic connections.
EXAMPLE 3.9. Strong relationship examples.


EXAMPLE 3.10. Weak relationship example.

Sometimes the motive can be found mid-phrase or between two phrases but it still appears to have a connection with the motive. In particular, the Frantic Angelica theme has this property and because it appears three times in this opera it would be convenient for it to have a relationship with the motive (Example 3.11).

EXAMPLE 3.11. Poor relationship in the Frantic Angelica theme (53:2-3).

But its connection and others like it are where this analyst draws the line. They are not significantly related enough to be considered official appearances of the
motive and including them might serve to degrade the integrity of the other relationships and are therefore only given this brief amount of attention.

The appearances of strong and weak relationships (Introduction and Litany themes excluded) can be examined in the time-line in Figure 3.5. The motive only needs to be present in a theme once to be considered a motivically related theme. Appendix 3 shows which material was considered related to the motive. Each related theme is marked with green or purple circles as in Figure 3.5. The last element in the description of each motivically related theme in Appendix 3 gives the form or forms in which the motive appeared. This form information can be easily viewed in Table 3.1. The themes are listed in chronological order with the exception of repeats that used the same form which were not counted again. This example shows that the use of each form of the motive seems to be fairly evenly distributed throughout the opera and no form dominates the work or any large portion of it. The retrograde form is the only version that differs from the others because it appears in only three of the themes.

Though not every theme is related to the motive, a significant amount (25) of them are. The motivic analysis shows that the motive binds the opera together and provides insight into why the opera sounds cohesive instead of like a collection of many different and unrelated themes.
FIGURE 3.5. Strong and weak motivic relationships (Time-line split into two parts for spatial clarity).
TABLE 3.1. The forms of the motive throughout the opera (P = Prime, I = Inversion, R = Retrograde, RI = Retrograde-Inversion).

<table>
<thead>
<tr>
<th>Motive Appearances</th>
<th>Form of Motive</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Recitative A</td>
<td>I</td>
</tr>
<tr>
<td>2 Penance for my Folly</td>
<td>R</td>
</tr>
<tr>
<td>3 Pompous 1 &amp; 2</td>
<td>RI</td>
</tr>
<tr>
<td>4 Accusation of Stolen Roses</td>
<td>RI;P;RI</td>
</tr>
<tr>
<td>5 May Time 1 &amp; 2</td>
<td>P</td>
</tr>
<tr>
<td>6 Bringing Back a Dead Sister</td>
<td>P</td>
</tr>
<tr>
<td>7 From a Rich Family</td>
<td>RI</td>
</tr>
<tr>
<td>8 Wasp Sting B 1</td>
<td>I;RI</td>
</tr>
<tr>
<td>9 Entrance of the donkey</td>
<td>P;I;P</td>
</tr>
<tr>
<td>10 Jaunty Theme 2</td>
<td>I</td>
</tr>
<tr>
<td>11 Try Some Raspberries; Arrival of the Coach</td>
<td>I</td>
</tr>
<tr>
<td>12 Hepokoski’s A 1, 2, &amp; 3</td>
<td>I</td>
</tr>
<tr>
<td>13 Hepokoski’s B 1, 2, &amp; 3</td>
<td>I</td>
</tr>
<tr>
<td>14 Hepokoski’s C 1</td>
<td>RI</td>
</tr>
<tr>
<td>15 Entry Motive 1, 2, &amp; 3</td>
<td>I</td>
</tr>
<tr>
<td>16 Angelica Meets Her Aunt</td>
<td>R;RI</td>
</tr>
<tr>
<td>17 News of her Sister’s Marriage</td>
<td>P</td>
</tr>
<tr>
<td>18 Recitative E: Repentance!</td>
<td>P</td>
</tr>
<tr>
<td>19 The Aunt is Silent</td>
<td>RI</td>
</tr>
<tr>
<td>20 Angelica’s Heartbreaking Cry</td>
<td>T</td>
</tr>
<tr>
<td>21 Entry Motive 3: Angelica Crying into her hands</td>
<td>R</td>
</tr>
<tr>
<td>22 Rising Motive 3: A Child Dies without its Mother</td>
<td>P</td>
</tr>
<tr>
<td>23 Hepokoski’s D 1, 2, &amp; Anticipation</td>
<td>RI</td>
</tr>
</tbody>
</table>

**Totals**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Prime Forms</td>
<td>8</td>
</tr>
<tr>
<td>Total Inversion Forms</td>
<td>9</td>
</tr>
<tr>
<td>Total Retrograde Forms</td>
<td>3</td>
</tr>
<tr>
<td>Total Retrograde-Inversion Forms</td>
<td>9</td>
</tr>
</tbody>
</table>

With the combination of Hepokoski’s rotational structure, Chapter II’s detailed thematic time-line, and this chapter’s motivic connections it is now possible to have a more comprehensive understanding of the opera’s formal, thematic, and motivic construction.
CHAPTER IV. HARMONIC PLANING

One of the chief harmonic devices in Puccini’s *Suor Angelica* is parallel voice-leading, or planing. This device is not unique to *Suor Angelica* and is present in Puccini’s other operas, but its prevalence and function in *Suor Angelica* invite a closer examination. Andrew Davis makes the following comment regarding a particular use of planing in the middle section of *Gianni Schicchi*’s “Firenze,” “…the parallel motion clearly invokes the river—obvious text-painting of a kind Puccini seemed particularly fond of, as he invoked similar parallel motion to represent the river Seine at the opening of *Il tabarro.*”¹ *Suor Angelica* makes use of planing many times and not one of them is attempting to musically represent flowing water; rather, the use of planing is so common in *Suor Angelica* that it is not likely associated with any single programmatic idea. This chapter will explore Puccini’s use of planing throughout *Suor Angelica* in terms of the particular types of planing used, and the types of simultaneities present. This will allow for a better understanding of the types of planing Puccini is most fond of and for a small correlation to be made between the story and on specific type of planing.

¹ Davis, *It Trittico, Turandot, and Puccini’s Late Style*, 39.
**TABLE 4.1. Table of all planing occurrences.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Location</th>
<th>Type</th>
<th>Chord Type</th>
<th>Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0:2:4</td>
<td>Diatonic</td>
<td>Diatonic 7th chords</td>
<td>Mostly 3rd, some root position</td>
</tr>
<tr>
<td>2</td>
<td>4:1:2</td>
<td>Diatonic</td>
<td>Diatonic triads</td>
<td>2nd inversion</td>
</tr>
<tr>
<td>3</td>
<td>6:5:6</td>
<td>Diatonic</td>
<td>Diatonic 9ths chords</td>
<td>Root position</td>
</tr>
<tr>
<td>4</td>
<td>8:9:12, 15-16</td>
<td>Diatonic</td>
<td>Diatonic triads</td>
<td>Root position</td>
</tr>
<tr>
<td>5</td>
<td>10:9-10</td>
<td>Mixed</td>
<td>Major, minor, and diminished triads</td>
<td>Root position</td>
</tr>
<tr>
<td>6</td>
<td>11:7-8</td>
<td>Diatonic</td>
<td>Major, minor, and diminished triads</td>
<td>Root position</td>
</tr>
<tr>
<td>7</td>
<td>13:3:5</td>
<td>Mixed</td>
<td>[016], [026]</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>14:1-3</td>
<td>Diatonic</td>
<td>Diatonic 7th chords and 13ths</td>
<td>3rd (7ths) and root position (13ths)</td>
</tr>
<tr>
<td>9</td>
<td>15:4-5</td>
<td>Diatonic</td>
<td>Diatonic triads</td>
<td>1st inversion</td>
</tr>
<tr>
<td>10</td>
<td>15:8</td>
<td>Diatonic</td>
<td>Diatonic 7th chords</td>
<td>3rd inversion</td>
</tr>
<tr>
<td>11</td>
<td>16:9-13, 17-24</td>
<td>Diatonic</td>
<td>Diatonic triads</td>
<td>Root position</td>
</tr>
<tr>
<td>12</td>
<td>23:2-12, 15-18</td>
<td>Mixed</td>
<td>Various 7th Chords</td>
<td>Root position</td>
</tr>
<tr>
<td>13</td>
<td>25:1-3</td>
<td>Mixed</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>14</td>
<td>26-27:1</td>
<td>Mixed</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>15</td>
<td>27:10-13</td>
<td>Mixed</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>16</td>
<td>28:2-6</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>17</td>
<td>32:5-8</td>
<td>Diatonic</td>
<td>Major, minor, and diminished triads</td>
<td>2nd inversion</td>
</tr>
<tr>
<td>18</td>
<td>33:2-5</td>
<td>Diatonic</td>
<td>Major, minor, and diminished triads</td>
<td>Root position</td>
</tr>
<tr>
<td>19</td>
<td>33:7-8</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>20</td>
<td>33:6</td>
<td>Mixed</td>
<td>Various 7th chords (no fifth)</td>
<td>Root position</td>
</tr>
<tr>
<td>21</td>
<td>39:10</td>
<td>Mixed</td>
<td>Various 7th chords (dim. or half-dim.)</td>
<td>Root position</td>
</tr>
<tr>
<td>22</td>
<td>40:1-5</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>2nd inversion</td>
</tr>
<tr>
<td>23</td>
<td>41:1-5</td>
<td>Real/Diatonic</td>
<td>Perfect fifths (in bass)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>43:11, 44:7</td>
<td>Mixed</td>
<td>Minor and augmented triads</td>
<td>Root position</td>
</tr>
<tr>
<td>25</td>
<td>43:12-13, 44:8</td>
<td>Mixed</td>
<td>Minor and augmented triads</td>
<td>2nd inversion</td>
</tr>
<tr>
<td>26</td>
<td>46:7-8</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>27</td>
<td>47:5-6</td>
<td>Real/Diatonic</td>
<td>Perfect fifths (in tenor)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>47:7, 9</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>1st inversion</td>
</tr>
<tr>
<td>29</td>
<td>47:13-15</td>
<td>Mixed</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>30</td>
<td>48:10-12</td>
<td>Real</td>
<td>Half-diminished 7th chords</td>
<td>Root position</td>
</tr>
<tr>
<td>31</td>
<td>48:14, 16</td>
<td>Real</td>
<td>[0147] Split root triads</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>50:4-7</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>33</td>
<td>50:8-9</td>
<td>Real</td>
<td>[014]</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>50:10-11</td>
<td>Mixed</td>
<td>Major and minor triads</td>
<td>Mixed positions</td>
</tr>
<tr>
<td>35</td>
<td>50:14-15</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>36</td>
<td>54:4-6</td>
<td>Real</td>
<td>[0246] (whole tone)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>56:6-10</td>
<td>Mixed</td>
<td>3rd 7ths chords</td>
<td>Root position</td>
</tr>
<tr>
<td>38</td>
<td>57:6-9</td>
<td>Diatonic</td>
<td>7th chords</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>58:1-2</td>
<td>Mixed</td>
<td>Sus 2, minor and augmented triads</td>
<td>Root position</td>
</tr>
<tr>
<td>40</td>
<td>58:3-4</td>
<td>Mixed</td>
<td>Major, minor, and augmented triads</td>
<td>2nd inversion</td>
</tr>
<tr>
<td>41</td>
<td>58:7-9</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>42</td>
<td>59:3, 10</td>
<td>Diatonic</td>
<td>Perfect fifth plus 2nd (upper chord)</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>60:1-15</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>44</td>
<td>61:19</td>
<td>Mixed</td>
<td>Minor, diminished, and augmented triads</td>
<td>1st inversion</td>
</tr>
<tr>
<td>45</td>
<td>61:21</td>
<td>Mixed</td>
<td>Minor and diminished triads</td>
<td>Root position</td>
</tr>
<tr>
<td>46</td>
<td>62:3-5</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>47</td>
<td>63:1-5</td>
<td>Diatonic</td>
<td>Major triads</td>
<td>1st inversion</td>
</tr>
<tr>
<td>48</td>
<td>64:1-6, 8-11</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>49</td>
<td>65:5-10</td>
<td>Diatonic</td>
<td>Major and minor triads (P5ths at end)</td>
<td>Root position</td>
</tr>
<tr>
<td>50</td>
<td>68:2-3</td>
<td>Mixed</td>
<td>Various 7th chords</td>
<td>1st inversion</td>
</tr>
<tr>
<td>51</td>
<td>69:1-4</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>52</td>
<td>69:15</td>
<td>Diatonic/real</td>
<td>Perfect fifths (in bass)</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>75:1-10</td>
<td>Diatonic</td>
<td>Diatonic 7th chords</td>
<td>3rd inversion</td>
</tr>
<tr>
<td>54</td>
<td>75:12-14</td>
<td>Diatonic</td>
<td>Diatonic 7th chords</td>
<td>Root position</td>
</tr>
<tr>
<td>55</td>
<td>76:1-2, 6-7</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>56</td>
<td>78:5-9, 5-10, 13</td>
<td>Mixed</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>57</td>
<td>81:1-6, 62:1-5, 8-9</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
<tr>
<td>58</td>
<td>85:1-3</td>
<td>Diatonic</td>
<td>Major and minor triads</td>
<td>Root position</td>
</tr>
</tbody>
</table>
Suor Angelica has a total of 58 occurrences of planing. An excerpt was considered to have planing if it had three or more parallel chords.² Table 4.1 documents all 58 instances of planing in terms of their location, planing type, chord type, and inversion (if the chord is tertian). The three types of planing are diatonic, real, and mixed. They are defined by Stefan Kostka as follows:

Parallelism [planing] may be **diatonic**, meaning that it uses only the white keys of the piano or some transposition of them ..., **real**, meaning that the sonority is exactly transposed ..., or **mixed**, meaning that the parallelism is not consistently diatonic or real.³

The majority of chord types found were some sort of standard tertian simultaneity, but for the ones that were not, pitch-class set-theory has been applied to show the prime forms that were present. If the chord was tertian, the type of inversion it appeared in was also noted. Table 4.1 shows that, while all three types of planing are represented, diatonic planing is the most common. Figure 4.1 clarifies this fact with a chart that shows the distribution of planing types.

---

² The only exception to this was at 46:7-8 which was counted because the two chords were repeated which resulted in at least three parallel motions without a break.
Figure 4.1 also shows that Puccini only used real planing exclusively four times. These appearances are all very close to one another temporally as they all occur between rehearsals numbers 48-55. This is during the visit of Angelica’s aunt (La Zia Principessa), who needs Angelica to sign a form renouncing her inheritance. Upon their meeting, her aunt is described as being cold and unemotional. At this same moment, tears run down Angelica’s face because she is so excited about hearing news of her family as they have not contacted her in seven years. In particular, Angelica is holding out hope that she will get a scrap of news about her son whose conception-out-of-wedlock is the reason she was forced to become a sister at the abbey.

The aunt does not share Angelica’s enthusiasm and is not sympathetic to her emotions. On the contrary, she is very unhappy with Angelica for tarnishing the family name with the production of a bastard child and is therefore unkind, rigid, and cruel to her. It is these features, and particularly

---

4 Fisher, Puccini Companion: The Glorious Dozen, 600.
the aunt’s unyielding nature, that Puccini has captured by employing the four uses of real planing. Their exact transpositions, combined with their dissonant and dark harmonic content ([0147], [014], [0246], and half-diminished seventh chords), convincingly reflect the uncomfortable environment and bad news that her aunt brings with her.

Table 4.1 also allows for a more detailed look at the types of harmonies that makeup the passages of planing. An examination of Figure 4.2 shows that the overwhelming majority of planing was constructed using triads and seventh chords. Because triadic and seventh chord planing is so common throughout the opera, there does not appear to be any specific type of program that can be applied to them. They both are used in quite differing scenarios. Triadic planing is used when the news of a sister being stung by a wasp is presented (instance 13), when the type of food being unloaded from the donkey is discussed (instance 17), and when Angelica mourns the loss of her son (instance 43). Planing with seventh chords is used during the opening prayer to the Virgin Mary (instance 1), when Angelica cries at the news of her son’s death (instance 38), and when she talks about how the chapel has brought her so much peace (instance 54). The heavy use of planing is more a part of the opera’s musical aesthetic than a specific tool used to produce isolated extramusical effects. The types of planing have to be broken down into smaller groups in order to find any consistent uses of text-painting as was previously done when examining the appearances of real planing.
The chords in Figure 4.2 that were placed in the category “other” only appeared once. These are the eight different chords included in the “other” category: 13th chord, [016], [026], perfect fifth, [0147], [014], [0246], and a perfect fifth plus a second above the fifth. With the exception of the [014], the planing examples that required the use of set theory seemed to be used for specific expressive purposes, namely creating a dark or negative mood. In planing instances no. 7 and 8 ([016], [026], and 13th chords), the sisters were absorbed in thought as they reflected on the image of a sister who had died. In instance no. 31 ([0147]), the aunt becomes furious because Angelica had brought up her mother’s name to defend herself against her aunt’s painfully-rude treatment. During instance no. 36 ([0246]), Angelica had become

---

5 The “perfect fifth plus a second above the fifth” is not considered a [025] because this instance of planing is actually part of other triadic harmonies that do not participate in the planing.
hysterical because her aunt remained silent for a long time when asked about news of Angelica’s son. The instances containing parallel fifths were only part of the overall texture and do not seem to have had a specific extra-musical association. In general, it appears that Puccini used non-triadic harmonies to express dark elements of the story.

Another level of detail about the chords can be obtained by considering which inversions they were presented in. For triads, it is clear that most (70%) of them were in root position, distantly followed by 2nd inversion (16%) and lastly by 1st inversion (11%). A chart has been provided in Figure 4.3 with this information. Though planning with 1st and 2nd inversion triads was only used sparingly, there does not seem to be any consistent extra-musical effect that distinguishes them from root position uses.

FIGURE 4.3. Triad inversion distribution.

For seventh chords, the data is not as dramatic but it still shows that some inversions were more popular than others. Again, the most common
occurrences were in root position (55%), followed by 3rd inversion (36%), and then 1st inversion (9%). There were no instances of 2nd inversion planing with seventh chords. Figure 4.4 provides a chart with this information.

FIGURE 4.4. Seventh chord inversion distribution.

Planing is a major harmonic/textural device throughout this opera. No significant portions of it exclude planing. The largest portions without it are between rehearsal numbers 17-22 and 34-39. The altered version of the timeline in Figure 4.5 shows the locations of each instance of planing from Table 4.1 in relation to the thematic elements established in chapter 2. The light-blue boxes in the middle represent each occurrence of planing and the boxes with numbers below that are the rehearsal numbers.

Examining some of the details of *Suor Angelica*’s planing has allowed for a deeper understanding of the types of planing that are common as well as those that are uncommon. It is clear that Puccini favored using triads and
seventh chords throughout the work and that each was most commonly found in root position. However, there does not appear to be an extra-musical reason for the use of triads versus seventh chords or for the different inversions of them that were selected. It has also been shown that he only used real planing during the time that Angelica’s aunt is present. The reason for this is that regardless of Angelica’s response to the aunt’s difficult information, the aunt will continue unchanged just as the harmonies used are transposed without variation because they insist upon cold intervallic rigidity.
FIGURE 4.5. Planing locations in relation to the thematic time-line.⁶

⁶ The light-blue boxes that have white boxes directly below them represent areas where a passage of planing included intervening material. These passages had no change in the types of planing used and therefore have not been counted as separate occurrences. The two occurrences with double-arrows are two short examples of different types of planing that were repeated with some intervening non-planing material. Each arrowed group is only counted as one instance of planing.
CHAPTER V. SUMMARY AND DIRECTIONS FOR FUTURE STUDY

This thesis set out to accomplish three main goals. The first was to expand the rotational concept of *Suor Angelica* presented by James Hepokoski. The second was to show that the many of opera’s numerous themes could be tied together by analyzing the motivic connections between them. The third was to explore the prevalence of harmonic planing throughout the work and to show its relationship to the thematic structure.

Chapter II showed that the opera could be broken down into 49 unique themes (short excerpts of which are given in Appendix 1) and that only 14 of them were ever repeated. It also considered Hepokoski’s rotational analysis in a much more detailed context and showed that much of the opera’s music lay outside of its control. The thematic time-line (Appendix 2) presents the layout of the themes chronologically and suggests that the opera is far less unified than Hepokoski’s rotational structure suggests. This shortcoming invites Chapter III’s analysis which proposes another way of connecting the many seemingly unrelated themes of the work.

Chapter III showed that about half (25) of the opera’s themes could be related to the single three-note motive that is repeated many times during the introduction and during the teleological genesis of the opera which Hepokoski called Element D. Using the “ordered diatonic pitch space interval signature” system proposed here, the many motives were connected through simple retrograde, inversion, and retrograde-inversion transformations. The motive
provided a way to explain how the opening material related to and set the stage for the opera’s dramatic culmination in the last element of Hepokoski’s final rotation. The thematic time-line was then used to show how the motive tied the whole work together through its consistent appearances throughout it.

Chapter IV presented and examined the 58 appearances of harmonic planing that permeate the work. It showed the most common type of planing used was of the diatonic variety, that triads and seventh chords where the most common simultaneities present, and that those triads and seventh chords most often appeared in root position. Chapter IV also indicated that non-tertian harmonies were usually used during dark or negative moments in the opera. It also illustrated that the use of real planing was confined to the section of the opera involving the visit from Angelica’s aunt and that the real planing helped portray her cold rigidity towards Angelica. The appearances of planing were then shown against the thematic time-line to illustrate the extent to which harmonic planing was featured throughout the work.

In the future it would be interesting to study the other operas of Puccini in a similar light to see what their thematic time-lines and motivic relationships would be like. Such studies might provide further insight into the structure of this opera or perhaps even lead to the establishment of thematic and motivic structural norms for Puccini’s operas. Another interesting direction for future research would be to explore exactly how Puccini was able to consistently create such powerful climaxes in his operas. Along those lines, there is
something to be said about the recording of *Suor Angelica* by Lorin Maazel\(^1\) because its most dramatic moment is just before Element D of the final rotation of the opera. Most other recordings save the most dramatic moment for the middle of Element D, but Maazel’s recording overshadows that moment by preceding it with a very powerful crescendo involving only timpani, bass, cello, and voice all almost exclusively using the pitch A. The crescendo is marked in the score, but the importance he assigns to it completely outmatches the recordings of others. This shocking decision on Maazel’s part begs for further study and could provide some real insight into what makes an effective dramatic crescendo.

Puccini’s use of harmonic planing is another area that deserves to be explored further. The study of his use of it in other operas could serve to find more extra-musical reasons for his use of it in them as well as in *Suor Angelica* and could further the understanding of Puccini’s overall harmonic language. Questions could also be answered about how Puccini’s use of planing developed throughout his career and if it was something present in all of his operas or if it was ever absent or very rarely used in any of them. This one-act opera is a real treasure trove of beautiful music (as are many of his operas) that is full of interesting possibilities that will hopefully draw more attention from future analysts.

---

\(^1\) Maazel, *Il Trittico*. 
BIBLIOGRAPHY


Maazel, Lorin. Il Trittico by Giacomo Puccini. CBS M3K 79312. (Includes Suor Angelica)


APPENDIX 1. LIST OF THEMES

“Introduction - Bell Theme” 1-3:3 (00:00) [42]  

“Recitative A” 3:4-22 (03:54) [19]  

“Penance for my Folly” 4:1-5 (04:35) [5]
“Pompous 1” 4:5-6 (04:50) [2]

“Prayers for the Needy” 4:8-15 (04:54) [8]

“Duet” 5:1-16 (05:17) [16]

“Recitative B” 5:17-20 (05:52) [4]
“Pompous 2” 5:21-22 (05:59) [2]

“Accusation of Stolen Roses” 6:1-4 (06:06) [4]

“Sister Osmina’s Denial” 6:5-8 (06:18) [4]

“Litany 1” 6:9-17 (06:34) [9]
“My Children in the Lord” 7(all) (07:09) [6]

“Watering the Flower” 8-9:1 (elides with “Sunbeam Entrance”) (07:37) [8]

“Sunbeam Entrance” 9-10:1 (08:10) [23]

“May Time 1” 10:6-13 (All) (08:57) [35]
“Bringing Back a Dead Sister” 14-15:2 (11:08) [8]

“Sprinkling Water on Her Grave” 15:3-16:3 (11:41) [11]

“Desires are the Flowers of the Living 1” 16:5-17(all) (12:09) [29]

“Recitative C: Vain Desires 1” 18(all) (13:47) [11]
“Shepardless Flock” 19(all) (14:12) [23]

“Jaunty Theme 1” 20-21(all) (15:15) [24]

“Whispering Accusations” 22:1-20(all) (15:50) [31]
“From a Rich Family” 23(all) (16:21) (Possibly related to “Accusation of Stolen Roses”) [18]

“Wasp Sting A” 24(all) (17:05) [9]

“Wasp Sting B 1” 25-26:6 (17:19) [19]

“Wasp Sting C” 26:7-27:3 (17:54) [8]
“Wasp Sting B 2” 27:4-28 (all) (18:13) [30]

“Entrance of the donkey” 29(all) (19:18) [7]


“Unloading the Donkey” 30:5-31:11 (19:43) [16]
“Jaunty Theme 2” 31:12-32(all) (20:12) [15]

“We’ve Been Lucky” 33(all) (20:38) [8]

“Try Some Raspberries; Arrival of the Coach” 34-36:1 (20:51) [34]

“Hepokoski’s A 1” 36:2-38(all) (21:52) [37]
“Hepokoski’s B 1” 39(all) (20:04) [16]

“Hepokoski’s C 1” 40(all) (23:49) [23]

“May Time 2 - Requiem” 41(all) (24:49) [9]

“Litany 3 – Minor” 43:2-3 (26:43) [2]

“Angelica Meets Her Aunt” 43:4-44(all) (26:59) [26]

“Entry Motive 2” 45(all) (28:56) [13]

“Peace of this Holy Place” 46(all) (29:56) [Litany theme is a small part] [14]

“Reaction to her Sister’s Marriage” 47:5-15 (31:15) [11]

“Angelica Invokes her Mother’s Name” 48(all) (32:03) [18]

“Rising Motive 1: The Aunt Reflects on her Prayer” 50:3-51:1 (33:02) [14]

“Recitative E: Repentance!” 51:2-12 (34:26) [11]

“Angelica Will Not Forget her Son” 52-53:1 (35:17) (Includes Litany) [9]

“Frantic Angelica 1: Angelica Recalls Her Son” 53:2-54:1 (35:45) [22]

"Aunt Speaks of the Dead Child" 55:2-15 (37:26) [Includes Litany theme] [14]

"Angelica’s Heartbreaking Cry" 56-57(all) (38:07) [22]

"Entry Motive 3: Angelica Crying into her hands" 58:1-6 (39:08) [6]
“Rising Motive 2: Angelica Raises Herself from the Ground” 58:7-10 (39:36) [4]

“Frantic Angelica 2: The Portress Enters with a Light” 58:10-59(all) (39:54) [16]

“Rising Motive 3: A Child Dies without its Mother” 60:1-16 (Track 2 – 00:00) [16]

Possibly “Frantic Angelica 3 (Melody Only): Dead Without Knowing” 60:16-21 (Track 2 01:17) [6]
“Hepokoski’s A 2” 61:1-16 (Track 2 02:58) [16]

Un poco meno, sostenendo

“Hepokoski’s B 2” 61:17-24 (Track 2 02:58) [8]

Calme

“Hepokoski’s C 2” 62(all) (Track 2 03:57) [11]

Possibly related to Litany theme] [6]

“Our Lady will Bless and Keep You” 63(all) (Track 2 04:55) [Possibly related to Litany theme] [6]
“Hepokoski’s D 1” 64-66:1 (Track 2 05:28) [31]

“Hepokoski’s A 3” 66:2-67:5 (Track 2 08:00) [17]

“Hepokoski’s B 3” 67:6-68(all) (Track 2 09:03) [16]

“Hepokoski’s C 3” 69:1-19 (Track 2 10:10) [19]
“Angelica Announces her Farewell” 75(all) (Track 2 11:32) [14]

“Hepokoski’s D Anticipation” 76:1-9 (Track 2 12:13) [Includes Litany] [9]

“Desires are the flowers of the living 2” 76:6 (Track 2 12:33) [4]

“Recitative C: Vain Desires 2” 76:10-78:1 (Track 2 12:59) [10]
“Frantic Angelica 4 and Litany” 78:2-80(all) (Track 2 13:14) [33]

“Hepokoski’s D 2” 81-84(all) (T2 14:45) [Includes Litany] [33]
APPENDIX 2. THEMATIC TIME-LINE

Inroduction-Bell Theme

Reitative A

Penance for my folly
Pompous 1
Prayers for the needy

Dust

Reitative B
Pompous 2
Acusation of stolen roses
Sister Asmina's denial

Litany 1

My children in the lord
Watering the flowers

Sunbeam entrance

Map, time 1

Bringing back a dead sister
Sprinkling water on her grave

Desires are the flowers of the living

Heretical C: Valn desires 1

Shepherdless flock

Jainty theme 1

Whispering accusations

From a rich family

Wasp sting A

Wasp sting B 1

Wasp sting C

Wasp sting B 2
Entrance of the donkey
Liliany 2

Unloading the donkey

Janty theme 2

We have been lucky

Try some raspberries: Arrival of the coach

Heeckoski's A 1

Heeckoski's B 1

Heeckoski's C 1

May time 2: Requiem

Entry motive 1

Lilany 3

Angelica meets her aunt
Entry motive 2
Peace of this holy place
News of her sister's marriage
Reaction to her sister's marriage
Angelica invokes her mother's name
Recitative D: The aunt prays
Rising motive 1: The aunt reflects on her prayer
Recitative E: Repentance!
Angelica will not forgive her son
Frantic Angelica 1: Angelica recalls her son
The aunt is silent
Aunt speaks of the dead child [includes litany]
Angelica's heart breaking cry
Entry motive 3: Angelica crying into hands
Rising motive 2: Angelica raises herself from the ground
Frantic Angelica 2: The portress enters with a light
Rising motive 3: A child dies without its mother

Possibly Frantic Angelica 3 [melody only]: Dead without kn

Hepokoski's A 2

Hepokoski's B 2

Hepokoski's C 2

Our lady will bless and keep you [possibly related to litan

Hepokoski's D 1

Hepokoski's A 3

Hepokoski's B 3

Hepokoski's C 3

Angelica announces her farewell

Hepokoski's D Anticipation

Desires are the flowers of the living 2

Recitative C: Vain desires 2

Frantic Angelica 4 and litany
APPENDIX 3. APPEARANCES OF THE MOTIVE

Green = strong, Purple = weak.

“Recitative A” 3:4-19 (03:54) [19] (Inversion)

“Penance for my Folly” 4:1-5 (04:35) [5] (Retrograde)

“Pompous 1” 4:5-6 (04:50) [2] (Retrograde-Inversion)
“Pompous 2” 5:21-22 (05:59) [2] (Retrograde-Inversion)

“Accusation of Stolen Roses” 6:1-4 (06:06) [4] (Retrograde-Inversion; Prime; Retrograde Inversion)

“May Time 1” 10:6-13 (All) (08:57) [35] (Prime)
“Bringing Back a Dead Sister” 14-15:2 (11:08) [8] (Prime)

“From a Rich Family” 23 (All) (16:21) (Possibly related to “Accusation of Stolen Roses”) [18] (Retrograde-Inversion)

“Wasp Sting B 1” 25-26:6 (17:19) [19] (Inversion; Retrograde-Inversion)

“Entrance of the donkey” 29 (All) (19:18) [7] (Prime; Inversion; Prime)
“Jaunty Theme 2” 31:12-32 (All) (20:12) (Has a short interpolation) [15] (Inversion)

“Try Some Raspberries; Arrival of the Coach” 34-36:1 (20:51) [34] (Inversion)

“Hepokoski’s A 1” 36:2-38 (All) (21:52) [37] (Inversion)

“Hepokoski’s B 1” 39 (All) (20:04) [16] (Inversion)
“Hepokoski’s C 1” 40 (All) (23:49) [23] (Retrograde-Inversion)

“May Time 2 - Requiem” 41 (All) (24:49) [9] (Prime)


“Angelica Meets Her Aunt” 43:4-44 (All) (26:59) [26] (Retrograde; Retrograde-Inversion)
“Entry Motive 2” 45 (All) (28:56) [13] (Inversion)


“Angelica’s Heartbreaking Cry” 56-57 (All) (38:07) [22] (Inversion)

“Entry Motive 3: Angelica Crying into her hands” 58:1-6 (39:08) [6] (Retrograde)

“Rising Motive 3: A Child Dies without its Mother” 60:1-16 (Track 2 – 00:00) [16] (Prime)

“Hepokoski’s A 2” 61:1-16 (Track 2 02:58) [16] (Inversion)
"Hepokoski’s B 2" 61:17-24 (Track 2 02:58) [8] (Inversion)

"Hepokoski’s D 1" 64-66:1 (Track 2 05:28) [31] (Retrograde-Inversion)

"Hepokoski’s A 3" 66:2-67:5 (Track 2 08:00) [17] (Inversion)

"Hepokoski’s B 3” 67:6-68 (All) (Track 2 09:03) [16] (Inversion)
“Hepokoski’s C 3” 69:1-19 (Track 2 10:10) [19] (Retrograde-Inversion)

“Hepokoski’s D Anticipation” 76:1-9 (Track 2 12:13) [Includes Litany] [9] (Retrograde-Inversion)

“Hepokoski’s D 2” 81-84 (All) (Track 2 14:45) [Includes Litany] [33] (Retrograde-Inversion)