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# 'È l'ora della prova': Berio's finale for Puccini's *Turandot**

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**Abstract:** This article examines the new finale by Luciano Berio for Puccini's *Turandot*, commissioned by the Festival de Musica de Gran Canarias and prèmiered in 2002. This finale constitutes a priviledged point of view from which to revisit not only the composer's life-long engagement with musical works of the past, but also his theatrical aesthetics, thrown into sharp relief by the particular challenges of this endeavour. Berio's compositional process is carefully reconstructed, from his interventions on the libretto to his respectful yet creative use of the numerous sketches left behind by Puccini. Particular attention is then paid to Berio's choice of reminiscences from earlier scenes of the opera, as well as to his citations from Wagner's *Tristan*, Mahler's Seventh Symphony and Schönberg's *Gurrelieder*. A separate section is devoted to Berio's most original contribution: a long orchestral interlude at the moment when Calaf kisses Turandot. The article concludes with a detailed scrutiny of Berio's orchestration.

Franco Alfano's completion of Puccini's *Turandot* has been found inadequate ever since it was first heard in 1926. Not all of the criticism has been justified, and Alfano did work under less-than-favourable conditions, with expectations running uncomfortably high and the disquieting presence of Arturo Toscanini at the publishers' elbow. But dissatisfaction with Alfano's version grew with the years – and with it, the responsibility for anyone trying to replace it. Notwithstanding sporadic attempts at an alternative, none of them authorised by Ricordi, owner both of the rights to the opera and the autograph sketches for the finale, the idea only really took shape in the late 1990s, when the Festival de Musica de Gran Canarias commissioned Luciano Berio to write a new ending, premièred in 2002. Because of his flair for working with pre-existing material and his authentically post-modern approach towards musical languages of diverse cultures and epochs, from *Sinfonia* to *Rendering*,[1] Berio seemed ideally suited to the job, and events proved it so.

Alfano's precedent proved at best of limited help: a collection of functional solutions (and some not-to-be-repeated errors) hardly resolves the considerable problems posed by Puccini's sketches – problems that Alfano for the most part ignored. As will be outlined in more detail below, Berio's engagement with the available material is much more thorough, yet his work remains one of composition: a respectful but by no means philological reading of Puccini's sketches,[2] and freely

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[1] The third movement of *Sinfonia* (1968–9) uses the Scherzo from Mahler's Second Symphony, while *Rendering* (1989) is based on fragments of a projected Tenth Symphony by Schubert. Among many other works addressing music of the past, one might also mention Berio's re-reading of Monteverdi's *L'incoronazione di Poppea*, sadly left incomplete at his death.

[2] In fact, Berio confined his research to the transcription of the sketches made (presumably for Alfano) by the editor of the vocal score, Guido Zuccoli, shortly after Puccini's death. As

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composed music derived from indications left by Puccini. The study of this process of identification with, and appropriation of, another composer's work is the principal subject of this essay. It is not my intention to establish where Puccini 'ends' and Berio 'begins' in this stylistic mimesis; indeed, it is a guarantee of composerly authenticity that, even while identifying himself with Puccini, Berio never stops being Berio.

I shall examine Berio's process of 'recomposition' in terms of five different types of compositional operation; these categories do not, however, necessarily correspond to successive phases of the composer's work. The argument will make frequent reference to Appendices I and II: Appendix I reproduces the section of Giuseppe Adami and Renato Simoni's libretto corresponding to the finale, along with Berio's modifications to it, and correlates the text with the sketches;[3] Appendix II concerns the numbering of the sketches used by Berio (discussed below), indicating their location in respect of the pagination of Puccini's sketch leaves for the finale.

## Approaching the libretto: Towards a more plausible dramaturgy

When Puccini died at the end of 1924, the scene that many would call the most moving in the opera, Liù's aria 'Tu che di gel sei cinta' and her death, was complete in every detail. The power of this and earlier scenes featuring Liù invites audiences to respond to her in this moment as the opera's protagonist, and proceeding after her suicide cannot have been an easy task. Puccini had his librettists redraft the text for the final duet fully five times, and, given the opportunity, he might have intervened in the final draft as well when setting it to music.[4] Thus it is not

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Jürgen Maehder has observed, 'Zuccoli's transcription is admirable for the obvious pains he took to decipher Puccini's jottings, but it was clearly made without any philological intent, which explains the tendency to harmonise incongruities and clarify passages which are hardly legible and whose interpretation leaves a large margin of individual discretion'; 'Studien zum Fragmentcharakter von Giacomo Puccinis *Turandot*', *Analecta Musicologica*, 12 (1984), 297–379; subsequent references will be to the Italian translation, 'Studi sul carattere di frammento della *Turandot* di Giacomo Puccini', *Quaderni pucciniani*, 2 (1985), 79–173 (here 97). Doubtless one day Berio's reliance on the Zuccoli transcription will itself become the object of philological study.

[3] Appendix I notes only the most significant cuts and modifications, ignoring the minor changes that inevitably arise in setting a text to music, such as altered punctuation and the repetition of individual words.

[4] On the genesis of the libretto, see Michele Girardi, *Puccini: His International Art*, trans. Laura Basini (Chicago, 2000), 443–50. A detailed consideration of the genesis of the part of the libretto corresponding to the finale (in the context of a general discussion of *Turandot*) may be found in Harold S. Powers, 'La schiava trasfigurata e il principe che muore', *Puccini: 'Turandot'*, Programme book, Teatro alla Scala (Milan, 2001), 67–103. Berio's free treatment of the libretto reflects Puccini's own: apart from the numerous emendations he made to the definitive version – see Eduardo Rescigno's edition of the libretto (Milan, 1998) – the words of the 'lugubrious lullaby' ('Là sui monti dell'Est la cicogna cantò') were added later at the composer's request to accommodate the music he had already written; most important, the text of Liù's aria 'Tu che di gel sei cinta' is entirely Puccini's – witness his letter to Adami dated 12 November 1923, cited in Girardi, *Puccini*, 448.

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surprising that Berio's interventions begin with the libretto, where he found himself confronted with the same problems that had halted Puccini's own progress: Harold Powers and William Ashbrook are surely right in concluding that it was not death that prevented the composer from finishing the work, but rather the lack of a credible finale, one which would convincingly motivate Turandot's 'melting' transformation.[5] Unlike Alfano, Berio limited his revisions to cuts, making no additions to the text but drawing on the established practice in performance of slimming down Alfano's finale. The tradition of not setting certain parts of a libretto (which would then be included in the printed edition marked off by inverted commas) has a long history, of course, and, by cutting passages of text for which Puccini had left no sketches, Berio could reduce to a bare minimum the number of passages he had to compose entirely himself.

Alfano had also made cuts to the text of the finale in his first draft, cuts which became even more substantial in a second, shorter version made at Toscanini's behest (the version that has been in general use ever since).[6] Like Berio, he used only five of the last 30-odd lines (but not the same five). However, Alfano's selection seems less considered, less the result of a precise dramaturgical programme than Berio's. Both Alfano versions make profound changes to the lines given to the crowd, and, if the rhetoric of Adami and Simoni's original is often puzzling, Alfano's substitutions seem frankly embarrassing. The difficulty of making the ending seem truly happy seems to be to blame. His modifications to the hymn of praise 'O Sole! Vita! Eternità!' are an explicit example of his avoidance of any ambiguity: the addition of the words 'Ride e canta nel sole l'infinita nostra felicità' ('Our infinite happiness laughs and sings in the sun') transforms the hymn, already indelicate, in the circumstance, into a sort of popular celebration that seals the union of Turandot and Calaf, entirely wiping out the memory of Liù's torture. This inopportune triumph of love, which acts as the moral of the story without going any way towards redeeming the grim events of the past, is emphasised by the use of the music from 'Nessun dorma', where the word 'vincerò' ('I will win') now corresponds to 'Gloria a te!' ('Glory to you!'). The addition of 'a te' is prompted by prosodic considerations, but the same cannot be said of 'Ride e canta nel sole l'infinita nostra felicità', since even the original text could have been adapted to the melody of 'Nessun dorma' with a few minor substitutions and the suppression of certain words.

In contrast, Berio omits the people's hymn to the Princess, thereby suspending judgement on a story that confounds conventional notions of 'tragic' and 'happy' endings. For how is it possible to glorify Turandot after the atrocities she has instigated, or to sympathise with the hero Calaf's amorousness, after he has just

[5] William Ashbrook and Harold S. Powers, *Puccini's 'Turandot': The End of the Great Tradition* (Princeton, 1991), 134. As they put it, 'the interruption at the kiss itself is a heartrending sign of the artistic cul-de-sac in which Puccini found himself, where he had to resolve a dramatic impossibility of his own making by purely musical means'.

[6] For a detailed discussion of Alfano's finale, see Maehder, 'Studi', and the essay by Linda B. Fairtile in the present issue of this journal.

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seen Liù sacrifice herself in order to save his life? In place of Alfano's emphatic exuberance, Berio offers only suspense and dissolution. 'Amore' remains the last word, as in Simoni and Adami's libretto, but moral judgement is explicitly suspended: love is capable of pushing human beings to commit acts of sublime immorality (one cannot deny that Turandot's cruelty has a certain allure), able to induce Calaf to forget Liù's purity and unite himself with her murderer. Even in the liberal reinterpretation of Gozzi's fable by the two librettists, one feels that the events of the plot have a certain inevitability, as if the workings of fate free them from questions of morality. Berio's cuts reinforce this profound and latent significance of the *fabula*.

Alfano's small additions to the text all serve to amplify the heroic rhetoric of late nineteenth-century libretto writing, emphasising themes of possession and pride: Calaf's 'Ti voglio mia' ('I want you to be mine') is repeated several times, and in the first version Turandot sings the lines 'Tengo nella mia mano la tua vita . . . Tu me l'hai data . . . È mia! È mia! Mia più del mio trono . . . più della stessa mia vita' ('I hold your life in my hand . . . You gave it to me . . . It is mine! It is mine! More mine than my throne . . . more than my life itself'). Alfano supplements the Princess's 'Onta su me' ('Shame on me') with 'Vinta da un tormento che non sapevo . . . Vinta . . . Vinta. Ah! vinta' ('Conquered by a torment that I was not aware of'). These are precisely the themes that disappear from Berio's anti-heroic interpretation of the finale. He cuts the Prince's words 'Sei mia! . . . sei mia!' ('You are mine!') and the Princess's 'So il tuo nome! . . . Il tuo nome! . . . Arbitra sono ormai del tuo destino' ('I know your name! Now I am mistress of your fate'). Similarly, he removes the emphasis from Turandot's pride and subsequent humiliation, cutting 'Non umiliarmi più!' ('Do not humiliate me any longer!') and 'Non più il grido del popolo! . . . Lo scherno! . . . Non più umiliata e prona la mia fronte ricinta di corona' ('No more of the crowd's shouting! . . . Its mockery! . . . My crowned head no longer humiliated and bowed down'). Instead Berio concentrates on the interior aspects of the situation, especially the turmoil of the Princess. It is in order to communicate something of her transformation that Berio makes arguably his most significant contribution, one to which we shall return frequently in the course of this essay: he inserts an ample orchestral interlude after the words 'Ma il bacio tuo mi dà l'Eternità' ('But your kiss grants me eternity').[7]

As we shall see in more detail below, Berio's interlude makes explicit references to the expressive world of Wagnerian chromaticism – in particular that of *Tristan und Isolde* – in order to establish the music as a metaphor for the amorous torment that overwhelms the two characters. The convoluted harmonic progressions, the sense of yearning, and the discontinuity of the musical discourse render superfluous the verses that express Turandot's meek resistance to Calaf's seduction, so much so that Berio also leaves out the words 'Che fai di me? . . . Che fai di me? . . . Qual brivido! . . . Perduta! Lasciami! . . . No! . . .' ('What are you doing to me? Such

[7] Thus resolving the dramatic impossibility 'by purely musical means' (Ashbrook and Powers, *Puccini's 'Turandot'*, 134).

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shuddering! Lost! Leave me!'). Because the music is now responsible for enacting Turandot's transformation, Berio is also able to omit the lengthy stage direction that describes Calaf's kiss: 'E in così dire, forte della coscienza del suo diritto e della sua passione, rovescia nelle sue braccia Turandot, e freneticamente la bacia. Turandot – sotto tanto impeto – non ha più resistenza, non ha più voce, non ha più forza, non ha più volontà. Il contatto incredibile l'ha trasfigurata' ('And with these words, strong in the knowledge of his right and his passion, he takes Turandot in his arms and kisses her frenetically. Turandot – overwhelmed by such force – has no more resistance, no more voice, no more strength, no more will. The incredible contact has transfigured her'). All that remains is the laconic prescription 'Il principe abbraccia il corpo di Turandot' ('The prince embraces Turandot's body'), an obvious reference to the Princess's previous line 'Tu stringi il mio freddo velo, ma l'anima è lassù!' ('You embrace the cold veil of my being, but my soul is up there') to which the Prince replies 'La tua anima è in alto, ma il tuo corpo è vicino' ('Your soul is up high, but your body is near'). The transfiguration thus proceeds from the senses but is fulfilled in a sublimation of the erotic, a process that needs adequate time to seem credible, since throughout the opera Turandot never gives any indication that love could penetrate her cruelty.

Responding to the stage directions, at this point Alfano had provided only a brief instrumental moment (three bars) to represent Turandot's warring emotions, and even this was cut in the second version under pressure from Toscanini and the directors of Ricordi. Yet Puccini himself had stressed the importance of adequate time for the realisation of Turandot's transformation: if in 1921 he was still of the opinion that to achieve 'great pathos' it would suffice to have 'a kiss lasting a few long seconds',[8] by the following year he had convinced himself of the necessity of creating 'amorous intimacy' between the two characters.[9] And on reflection it could not be otherwise, given that between the lines 'Ma il bacio tuo mi dà l'eternità' and 'Mio fiore mattutino . . . ti respiro' ('My morning-flower . . . I breathe you in') – that is, between the last line of text set in Puccini's first sketch and the first set in his second – Turandot's fury metamorphoses first into a 'rassegnata dolcezza' ('resigned sweetness') (to quote the stage direction) and then into her explicit declaration of love: 'Son vinta, più che dall'alta prova, da questo foco terribile e soave, da questa febbre che mi vien da te!' ('I am conquered, more than by the supreme test, by this terrible and sweet flame, by the fever that comes to me from you!'). For this change to seem believable, time is clearly needed, and as Mosco Carner suggested, a symphonic interlude is the only means of providing it.[10] It could be argued, then, that Berio's contribution, though freely composed, nonetheless falls into the category of the strictly necessary.

[8] Letter to Adami, early November 1921, cited in Giuseppe Adami, ed., *Giacomo Puccini: epistolario* (Milan, 1982), 175–6.

[9] Letter to Adami dated 9 July 1922; Adami, *Epistolario*, 180.

[10] 'A possible solution of the dilemma might have been to let the curtain come down after the funeral procession, insert a symphonic interlude describing the warring emotions in Turandot's heart and thus preparing the audience for what is to happen in the ensuing scene'; Mosco Carner, *Puccini: A Critical Biography* (London, 1958), 468–9.

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## The ordering of Puccini's sketches: Berio's montage

Puccini left 30 fragments for the finale of *Turandot*, ranging from 1 to 57 bars in length. To each fragment Berio assigned a number, indicating with a, b, c and d variants or relationships between sketches (see Appendix II).[11] Eight of these sketches (nos. 1, 2, 3, 7, 9, 12, 16, 16a) contain sung text, although the words in sketches nos. 3 and 9 are not found in the definitive libretto and thus neither Alfano nor Berio uses them. Neither do they make use of sketches nos. 16 and 16a, which are little more than variants of a central section in no. 1 (bars 20–4), a continuity draft that is already musically and poetically complete in itself.[12] Four sketches with vocal texts thus remain (nos. 1, 2, 7, 12); together these cover about half the lines of the finale, and their order is of course prescribed by the order of the text. The rest of the sketches are exclusively instrumental. Some represent an advanced stage of the compositional process; others are little more than improvisatory jottings.[13]

For the first version of his finale, Alfano employed only three (nos. 1, 2, 7) of the four sketches with text, and furthermore did so with such freedom that Toscanini and Ricordi requested stricter observance of the cues left by Puccini.[14] Alfano freely elaborates no. 1, for example, despite the fact that it is already coherent, unified and complete. In addition to these three vocal sketches, he adds parts derived even more freely from nos. 11 and 11a. By employing these free elaborations three times Alfano seeks to bestow upon them the function of guaranteeing motivic and formal continuity. Alfano's revised version sticks more closely to Puccini's sketches, nevertheless still using only four of them, plus the derivations from nos. 11 and 11a. He ignores all the sketches whose location is not immediately obvious, which is to say almost all of the instrumental sketches except for nos. 8 (a trumpet fanfare explicitly called for in the libretto), 11 and 11a. The result is a great deal of freely composed music, independent of anything Puccini wrote, but written by someone from within the same tradition, sharing many of the same stylistic and technical idioms. Berio, on the other hand, coming to the score after a gap of three-quarters of a century, uses fully 24 of the sketches, putting them together in a carefully pondered montage.[15]

A good example of Berio's necessarily meticulous attempts to adhere to Puccini's intentions is the symphonic interlude mentioned above, which is interpolated

[11] All subsequent references will follow his system. Ashbrook and Powers propose a useful distinction between continuity drafts (nos. 1 and 2) and sketches (the rest); see Ashbrook and Powers, *Puccini's 'Turandot'*, 132.

[12] No. 16a has the phrase 'Io quel sangue non temo' ('I do not fear that blood'), which does not appear in the final version of the libretto, under the vocal line, and 'Che mai osi straniero!' ('How dare you, stranger!'), which belongs to the section of text set in no. 1, above it.

[13] For a more detailed description of Puccini's sketches for the finale, see Maehder, 'Studi'.

[14] Toscanini was in a position to make at least a general judgement on the subject of Puccini's intentions: in September 1924, only a couple of months before Puccini's death, the composer had played him some of the musical ideas he had in mind for the finale; see Maehder, 'Studi', 84.

[15] The calculation is actually somewhat more complicated, to the extent that some ideas appear more than once, with slight variations, in the sketches. Berio mostly uses each just once.

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Ex. 1: Puccini, sketches for *Turandot*'s finale, nos. 10a, 10b and 10c.

between nos. 1 and 2. It brings together several of Puccini's most important instrumental sketches, namely nos. 10a, b and c, which appear on folio 14r, preceded by the annotation 'Altre preparazioni al ''fiore''' ('More preparations for ''flower'''; see Ex. 1).[16] At the end of no. 10a Puccini writes 'qui mio fiore' ('my flower here'), and at the end of no. 10c 'mettere mio fiore' – clear indications that he intended these sketches as ways of achieving the transition to no. 2 ('Mio fiore mattutino').[17] This evidence presents Berio with the alternative of arriving at the words 'Mio fiore' by way of the material in either nos. 10a or 10c, the only possible clue to Puccini's intentions being that no. 10c was written later. No. 10a is particularly well suited to function as transitional material, however, in that, of the three, it most lends itself to generating the degree of tension appropriate to the arrival of a new section. No. 10c leads naturally into the harmony that begins no. 2, but without 10a's sense of expectancy: all other things being equal, it would perhaps have been more suited to concluding a short transition rather than an extensive symphonic interlude of tremendous expressive force. It is a matter of deciding whether to arrive at 'Mio fiore' via no. 10a with an effective interrupted cadence – passing from a dominant of D (including C♯) to a half-diminished chord in first inversion (A, C♯, E, F♯) belonging to A-Dorian (with raised sixth degree) – or rather to slide imperceptibly towards it through no. 10c. Berio chooses the former solution. Furthermore, no. 10b leads beautifully into no. 10a, as the last

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[17] See also Ashbrook and Powers, *Puccini's 'Turandot'*, 136–7.

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Ex. 2: Puccini, sketches for *Turandot*'s finale, no. 20.

chord of the former is identical, even in the voicing, with the harmonic support of the latter. So no. 10c, a variant of no. 10b with a different ending, is instead used by Berio at the beginning of the orchestral interlude: its similarity to no. 10b serves to establish a thematic relation, and thus an element of formal unity, between the beginning of the interlude and the end. In addition, this positioning of no. 10c prepares well in advance a harmonic context fundamental to the beginning of 'Mio fiore': the already cited half-diminished chord, which derives from the last bar of no. 10c and permeates the interlude, establishing a certain level of harmonic continuity between different sections. Berio then links no. 10c directly to no. 5, which is also related to the same half-diminished-chord harmony: being in A-Dorian, the simple addition of F♯ transforms the tonic triad into a half-diminished chord without changing the basic key area; no. 5 reappears later, one bar after rehearsal figure 41, once again enriched by the presence of F♯. The same transformation is present at the beginning of no. 1, in A minor: it is evidently Berio's intention to create a profoundly allusive harmonic language, able to function referentially both internally, as a means of generating coherence of sonority, but also externally, establishing a kind of late Romantic *Stimmung*, with the deliberate intention of referring to recognisable styles and expressive worlds. These external webs are anything but arbitrary; rather they may be called 'authorial' in the sense that they often originate with Puccini, and are then opportunely realised by Berio.

The prompts for these external references are most evident in sketch no. 20 (see Ex. 2), which, placed by Berio at the centre of his symphonic interlude (beginning six bars after rehearsal number 41), appears extremely important to its conception and indeed that of the entire finale. No. 20 constitutes Puccini's clearest approach to the harmonic language of *Tristan und Isolde*, as we shall see in more detail below. The indication 'poi Tristano' ('then Tristan') after no. 13 is confirmation, if any were needed, of the direction in which Puccini intended to take certain parts of the

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finale, and Berio takes Puccini's aide-mémoire to heart.[18] Without Berio's advantage of historical distance, Alfano must have considered this sketch alien to Puccini's style: today, however, it is easier to glimpse the new harmonic avenues that Puccini might have explored. Although certain Wagnerisms in the body of the opera, taken alongside other indications (the 'poi Tristano' and no. 17, a rhythmic variant of no. 20), might have persuaded Alfano to consider the matter more deeply, he opted for a safe, vague Puccini-ism – bearing in mind that he was not able to consult Puccini's score of the rest of the opera until after he had completed his first version of the finale, this is not surprising. Berio aims instead at a stylistic coherence specific to *Turandot*, which means, paradoxically, responding to the opera's stylistic plurality. Hence the prominence of no. 20, which gives rise to further free derivations (beginning one before reh. 42) whose chromatic development provides the opportunity for an explicit quotation of the beginning of *Tristan* (seven bars after reh. 42).

If the ordering of the vocal sketches is dictated by the libretto, the instrumental sketches have numerous possible locations. We can treat as an independent category instrumental sketches that Berio renders as vocal passages (primarily nos. 11 and 13), following a procedure modelled on some of Puccini's own melodic techniques. As has already been noted, Alfano treats no. 11 with considerable freedom, repeating material to bring continuity and coherence to the middle section of the finale, whose form is otherwise rather fragmentary. Alfano forces the text to fit the melody with something less than convincing results and, more significant, comes up with some text-setting and melodic development that deviate perceptibly from Puccinian models. In cases like this, where the text is more narrative than lyrical, Puccini often tends to treat the orchestra as a sort of melodic leader, with the vocal part falling in behind at certain moments, syllabically repeating sounds taken from the orchestra, passing from one line of the harmony to another, and at times joining in with the melody – in other words, a quite standard arioso style.

When Berio sets the lines 'La tua gloria risplende nell'incanto del primo bacio, del primo pianto' ('Your glory shines forth in the enchantment of the first kiss, the first sob') to pre-existing music, he achieves a stylistic imitation closer to the Puccinian model. The same goes for the treatment of sketch no. 13, for which Puccini had imagined a text, but no distinctive vocal line: above Turandot's staff he wrote 'So il tuo nome, Arbitra sono', but the lush harmonies of the sketch seem ill-suited to expressing Turandot's state of mind, at least as it is described in the libretto: 'Alla rivelazione improvvisa e inattesa, come se d'un tratto la sua anima fiera e orgogliosa

[18] A letter from musicologist and critic Leonardo Pinzauti to Luciano Berio dated 29 December 2001 provides unexpected and historically credible confirmation of the composer's choice of harmonic idiom. Pinzauti reports the first-hand account of Salvatore Orlando (*b.* 1902), who, while still a child and only recently embarked upon musical study, had the good fortune to get to know the family's illustrious neighbour, Puccini. Pinzauti writes: 'During a holiday some time around 1923, the young Salvatore went to visit Puccini at his new house in Viareggio, and it was there (he said with tears in his eyes) that the Maestro played him the finale of *Turandot* on the piano. "Salvatorino", said Puccini, "I'm going to play you the last scene: it's a finale like that of *Tristan*". Orlando remembered that the last bars were *pianissimo* . . .'.

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si ridestasse ferocemente' ('At the sudden and unexpected revelation, as if, at a stroke, her proud and haughty soul had ferociously reawakened'). Instead of passing over this sketch, as Alfano did, Berio places it in a dramatic context different from that suggested by Puccini: he depicts Turandot's resurgent pride with a reminiscence of the disturbing 'riddle' music from Act II, thus recalling the climate of ice and terror that preceded Calaf's kiss. Berio places no. 13 immediately after this, setting the words 'La mia gloria è il tuo amplesso! La mia vita è il tuo bacio!' ('My glory is your ecstasy! My life is your kiss!') in order to re-establish the amorous idyll of no. 11. Sure enough, these two sketches share a key-area (five flats) and diatonic character, a bass-line that moves by fourths and fifths, the use of suspensions, and a distinctly Puccinian languor. Their similarity suggests that Berio is right in thinking that Puccini intended a link between them. To summmarise the succession of events: (1) Sketch no. 11, Calaf, 'La tua gloria risplende'; (2) 'Riddle' music from Act II (reh. 61), Turandot, 'La mia gloria risplende!'; (3) Sketch no. 13, Calaf, 'La mia gloria è il tuo amplesso'. When combined with no. 13, Calaf's words 'La mia gloria è il tuo amplesso' have the clear aim of calming Turandot's sudden burst of pride, while at the same time creating a textual and musical link with no. 11. The adaptation of the text here is realised according to Puccini's own arioso technique described above.

This and other 'montage' strategies, rather than mere questions of detail, appear more and more as compositional decisions worthy of proper appreciation when compared with some of Alfano's solutions. For example, Alfano uses the riddle music from Act II for the words 'La mia gloria è il tuo amplesso! La mia vita è il tuo bacio', misunderstanding the sense of this affirmation – that Calaf no longer fears Turandot. 'Il mio nome e la vita insiem ti dono' ('I give you my name and my life together'), as he says a little earlier; when Turandot later announces 'È l'ora della prova' ('It is time for the test'), Calaf responds 'Non la temo' ('I do not fear it'). The riddle music, associated with moments of tension, terror and imminent death, is thus at odds with Calaf's confidence in this scene. As Michele Girardi has observed, 'at this moment there is nothing more to guess, and, rather than introduce an element of suspense, it would seem important to prepare for the happy ending'.[19]

Among the instrumental sketches, only one can be located beyond question: no. 8, a sort of trumpet fanfare that Puccini must have intended to illustrate Turandot's words 'Odi le trombe' ('Hear the trumpets'). Instead of having no. 8 follow these words directly, however, Berio prepares it with a longer orchestral episode, which brings together sketches nos. 15, 6 and 19, as well as a newly composed passage that immediately precedes the fanfare (see Ex. 3). Alfano, in contrast, composed all the music leading up to the fanfare himself. Berio extends the insistent triplets of no. 6 backwards into the preceding sketch no. 15 and forwards into the following sketch no. 19, giving them to the brass and playing on the spatial effects between the trumpets in the wings and the horns and trumpets in the orchestra pit. The trumpets in the wings arrive on stage at the beginning of the newly composed section. The 12/8 metre and the harmonic context recall passages

[19] Girardi, *Puccini*, 482.

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from *Fêtes*, the second of Debussy's *Nocturnes*, allowing a momentary glimpse of a style notoriously not far removed from Puccini's language. Sketches nos. 15 and 6 are linked by virtue of their use of the whole-tone scale. It goes without saying that such a montage requires some equalising of tempos – no. 6 in particular goes from 'Lento' to 'Vivace' in the process – to ensure the whole makes sense; apart from the fact that no. 6 would seem to many ears to require a quicker tempo than 'Lento' in any case, the justification for this is surely there in the end result: a convincing lead-up to the fanfare. After no. 8, Berio adds the last two bars of no. 8a, making a grand total of 21 bars, a compact and unified block of music that provides a dynamic transition to the next section, a long passage adapted from Act II, beginning one bar after reh. 32.

Sketches nos. 18 and 22 are little more than memoranda, although of great importance in that they document Puccini's intention to reprise the melody of Calaf's 'Nessun dorma' at the end of the opera. Both Alfano and Berio seize on this suggestion, but the former's choral interpretation is questionable, even leaving aside the dramaturgical problems discussed above: nothing indicates that Puccini wanted to give this reminiscence to the chorus, or even that he intended to set it to words. In fact he notated only the melody and hints of a bass, penning neither text nor indications of any kind (see Ex. 4). On the basis of what Puccini did write, a purely instrumental reminiscence of 'Nessun dorma', which is what Berio opts for, is more plausible than a choral reprise, if for no other reason than that the latter imposes an awkward and artificial substitution of text.

## Creating coherence: Motivic reminiscences

Having identified the methods and characteristics of Berio's strategies of montage, we can now consider those of his interventions that are not more or less strictly dictated by the material left by Puccini. In the first place, Berio, following standard Puccinian procedure, weaves a web of musical reminiscence which, by referring back to specific moments earlier in the opera, helps determine a new dramaturgical concept of the finale. These musical recollections create unity with the rest of the work while keeping narrative momentum after the death of Liù.[20] To insert a citation of Liù's declaration of love to the Prince, 'Perché un dì . . . nella reggia mi hai sorriso' ('Because one day in the palace you smiled at me', Act I, seven bars before reh. 9) between the end of Puccini's original music and the beginning of the

[20] Puccini was perfectly well aware that it seemed the story had nowhere left to go after the death of Liù. On the subject of the finale he wrote that 'with this duet I think that the story should pick up again; that way we ought to be able to achieve a feeling that at the moment isn't there'; Adami, *Epistolario*, 175–6. That he began to orchestrate the opera before it was finished is a further sign of how problematic the final duet proved – Claudio Sartori has gone so far as to say that *Turandot* could never be finished, 'because the planned triumphal ending was repugnant to the composer'; see his *Puccini* (Milan, 1958), 29. In Girardi's opinion, Puccini wanted to finish the opera in every detail in order to be able to 'set the ending on a pedestal imposing enough to influence decisively the organisation of the duet, while waiting for a more satisfying text than the one offered him at the beginning of September, less than two months before his death'; *Puccini*, 484.

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Ex. 3: Berio, finale for Puccini's *Turandot*, reh. 48, 'Odi le trombe! È l'ora della prova' (Puccini's sketches nos. 15, 6, 19, 8, 8a).

continuity draft, sketch no. 1, is essentially a way of taking up once more a story that has already ended. The citation of Liù's music from the first act and the tender memory of pure and unreserved love motivate the Prince's invective: 'Principessa di morte, Principessa di gelo' ('Princess of death, Princess of ice', sketch no. 1). But before arriving at this reminiscence, Berio constructs a sort of bridge developed from the succession of harmonies with which the Mandarin announces the Prince of Persia's death sentence at the beginning of Act I. In this way the soldering of the last notes orchestrated by Puccini to the beginning of sketch no. 1, so clumsy in Alfano's version, is smoothed over. Significantly, Berio turns to memory of Liù

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Ex. 3: *continued.*

again just before the end of the opera, quoting a fragment of 'Tu che di gel sei cinta'; it is the last of a series of motivic reminiscences, and, as it were, a sign of affection.

That it was Puccini's intention to make full use of the expressive and semantic possibilities of motivic reminiscence in the finale of *Turandot* is beyond doubt: the clearest evidence is the citation of 'Nessun dorma' documented in nos. 18 and 22. Berio cites 'Nessun dorma' in the last bars of the finale (seven bars after reh. 52), combining it first with another motivic reminiscence – of the moment when Liù, Calaf and Timur first enter the scene (Act I, reh. 4 and 5) – and slightly later with a reprise of no. 11. In any case, it was always Puccini's normal procedure to use similar or identical music to highlight textual and dramatic recurrences and thus create immediately perceptible semantic links. This happens twice in the sketches: first, when Turandot speaks the words 'Mai nessun m'avrà' ('No one will ever have me'), which are set as they were in their first appearance (Act II, reh. 47). Less

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Ex. 4: Puccini, sketches for *Turandot*'s finale, nos. 18 and 22.

predictably, Puccini creates a link between the words 'Il bacio tuo mi dà l'eternità' (end of no. 2) and 'gli enigmi sono tre, una è la vita' ('there are three riddles, one is life', Act II, reh. 48), by using the same music, immediately recognisable thanks to its cadential and culminatory character. It was probably Puccini's plan to connect Calaf's sense of affirmation with its origins in the conflict between him and Turandot, in which she sings 'la morte è una' ('death is one') and he responds 'una è la vita' ('one is life'). The triumphalism of this motivic return in which 'la vita' becomes 'eternità' would seem obvious, and thus Alfano treats it as a rhetorical climax. In contrast, Berio denies the climax at the last moment and relocates it to a more appropriate moment in the course of the following orchestral interlude, at nine bars before reh. 41. He thus avoids a 'heroic' reading of Calaf's affirmation that, in order to be definitive, must pass through yet another trial.

In general, Berio uses reminiscences of Puccini's original music in a number of ways, from which we may distinguish three main categories:

### Same text, same music

This is the case for a passage of 29 bars in the concluding part of Berio's finale, from reh. 49 to 51, which consists of an assemblage of three different fragments corresponding to the entrance of the Emperor and the chorus's ritual words 'Diecimila anni al nostro Imperatore' ('May our Emperor live ten thousand years', Act II). Since the text is the same, the choice of music is almost obligatory and has a precedent in both Alfano's versions, although he assembles the fragments differently. Berio, rather than citing the theme in its 'triumphal' version at nine before reh. 32 as Alfano does, reuses the more modest music from one after reh. 39, which is characterised by slimmed-down scoring and soft dynamics. Clearly Berio is doing everything possible to avoid a triumphal ending: unlike Alfano, he uses the chorus's second iteration of the text, which even in Puccini's original is

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*pianissimo* and full of harmonic subtleties that would be out of place in an orchestral tutti. Already Berio is preparing the way for his 'fade-out' finale.

## Same music, different text

Puccini's technique of adapting a text to pre-existing music, already used by Berio for sketches nos. 11 and 13, also provides a model for using fragments taken from other parts of the opera. At eleven after reh. 45, Berio takes a fragment from Act II (three after reh. 46), to which he sets Turandot's words 'e per quella [superba certezza] t'ho odiato, e per quella t'ho amato, tormentata e divisa. Vincerti o esser vinta' ('and for that [proud certainty] I hated you, and for that I loved you, tormented and divided. To conquer you or be conquered'). This fragment fits perfectly with the preceding sketch no. 7 (see Ex. 18a below), creating a single section in two parts, which could be called Turandot's final aria (see Ex. 18b below). Musically, this continues the bass ostinato and the oscillation between C♯ and B; the bar connecting no. 7 with the citation from Act II serves to start off the semiquaver motion intermittently hinted at in the preceding bars (the change in tempo means that the triplet semiquavers sound approximately the same as the quadruplet semiquavers). Dramatically, there is a subtle conceptual relationship between these lines and the original model. The link becomes clear when reading the lines that precede this passage, which Berio decided not to set in the interests of brevity: 'Quanti ho visto sbiancare, quanti ho visto morire per me! E li ho spregiati ma ho temuto te!' ('How many have I seen turn pale, how many have I seen die for me! And I cared nothing for them but I feared you!'), words in which the contempt for the throng of suicidal suitors seems to echo the original text of the citation, 'O Principi, che a lunghe carovane d'ogni parte del mondo qui venite a gettar la vostra sorte, io vendico su voi, quella purezza, quel grido e quella morte!' ('O princes, you who come in long caravans from every part of the world to try your luck, I take revenge on you for that purity, that scream and that death!'). The dramatic link between citation and model is even clearer in the return of the riddle music from Act II (reh. 50 onwards) to accompany the words 'So il tuo nome! . . . So il tuo nome! . . . La mia gloria risplende' (Berio's finale, reh. 47).

## Quotation of the most important lyrical moments

Significant fragments of Puccini's original music circulate freely in the score, especially in Berio's newly composed sections. At three after reh. 51, for example, Turandot prepares to reveal the name of the unknown prince to the Emperor: 'O Padre augusto . . . Ora conosco il nome dello straniero . . . Il suo nome è Amore' ('O august father . . . Now I know the stranger's name . . . His name is love'). Berio's use of the riddle music for the vocal line contributes, along with the harmonic context of shifting diminished sevenths that supports it, to an atmosphere of imminent danger, renewed at the moment of the Princess's final decision: although the end of the story is well known, the final twist regains some of the element of surprise in this new musical reading. And most significantly, Turandot's

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choosing love does not provoke the crowd's enthusiasm as it does in Alfano (more on this subject later).

A detailed discussion of the eminently Puccinian technique of building up a dense network of instrumental references across an opera (a technique of which Berio's finale makes liberal use) would be out of place here. Suffice it to mention perhaps the most immediately recognisable recurring reference, the melodic fragment from 'Nessun dorma', often superimposed upon or combined in various ways with a motif representing Calaf's meeting with Timur (Act I, reh. 4 and 5). In the wake of the immense contemporary popularity enjoyed by the aria, citing 'Nessun dorma' is bound to be highly effective, and as we have seen Puccini himself showed the way in his annotations to sketches nos. 18 and 22. All this notwithstanding, the aria remains in any case the single most important lyrical moment of the opera and thus the music most obviously capable of accompanying the most pregnant dramatic situations. The other really crucial moment that is recalled is Calaf's meeting with his father and with Liù, i.e. the reunion of the only three characters who, right from the start, seem capable of feelings that set them apart from a mob that knows only hatred and fear (Act I, reh. 4 to 7). Reminiscences of Liù's character, on the other hand, are used sparingly, in order to keep their precious aura intact.

## Free composition: Developments and additions

Having dwelt on Berio's treatment of the pre-existing music, both Puccini's sketches and quotations from the rest of the opera, it will be easier to understand the sense of his more creative contributions. Appendix I marks with an 'x' newly composed passages more than three bars in length, but this is only for ease of reference, in order that more substantial sections of newly composed music can be identified at a glance. The predominance of pre-existing material over that which is newly composed is evident, and is particularly striking in comparison with both Alfano's versions of the finale. Free composition is kept to a bare minimum, and is always rooted specifically in the musical resources of the rest of the opera – which is particularly important because *Turandot* is stylistically in a class apart from the rest of Puccini's oeuvre. Not that moments of vintage Puccini are completely absent, of course, the best example being 'Nessun dorma', with its harmonic progressions by fourths and fifths, its open lyricism resting lightly on its harmonic support, its bold waves of sound and its intensely emotive peaks. But for the most part appeals to generic Puccinian procedures, such as permeate Alfano's version, are inappropriate, since the language of 'Nessun dorma' is at odds with the work's frequent ostinatos and melodies built on the repetition and variation of small pentatonic fragments, with the (occasionally rather tasteless) *chinoiserie* pervading the opera (probably reflecting certain Parisian fashions of the first two decades of the twentieth century), and, more generally, with its exoticism, be it refined and rarefied as in 'Tu che di gel sei cinta', or decidedly *fauve* as in the momentary excursions into polytonality. An example of Berio's receptivity to this last tendency is to be found in the section which links Puccini's original music to sketch no. 1: Berio re-employs the bitonal harmonies heard in Act I (a superimposition of D minor upon C sharp major,

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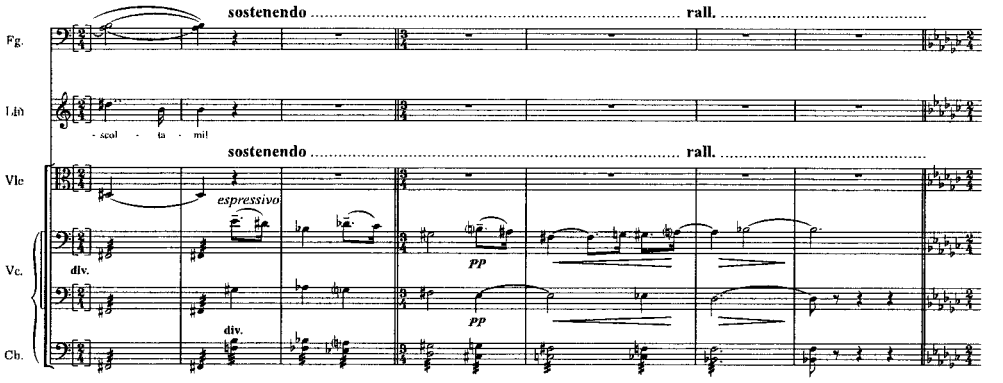

Ex. 5: Berio, finale for Puccini's *Turandot*, orchestral passage immediately preceding Puccini's sketch no. 1.

which could be interpreted as a thirteenth chord voiced as two stacked tonalities, based on the enharmonic equivalence of F and E♯ (see Ex. 5). Berio develops the idea, initially remaining in the key of E flat minor, in a succession of harmonies with the same structure (bitonal relationships of a semitone between minor and major triads sharing a mediant).

The 'bare minimum' of free composition in Berio's completion (which turns out to be more, perhaps, than one might have thought – but still less than Alfano) is defined by dramaturgical necessity. Apart from the symphonic interlude and the coda (by far the longest free passages in the finale), it amounts to a collection of joining sections. These are naturally vital to the general scheme, for only occasionally do Berio's montage of the sketches and his internal quotations coincide with the formal articulation of the opera. But they are more than simply ways of getting from A to B: they can foster the creation of new coherence by drawing on the pool of existing material, pulling together passages with elements more or less in common, or create formal continuity by spreading out into the surrounding music. The best example of the latter quality is the process described above in no. 8 (see Ex. 3): although only the joining section immediately before no. 8 is entirely newly composed, Berio's emendations give the adjoining sketches a formal unity that they did not previously possess. Free composition therefore permeates fragments of pre-existing music too, above all those left in a less definitive state by Puccini.

But it is Berio's symphonic interlude that represents his most sustained piece of original creative intervention, an intervention rendered necessary, as we have seen, by the principal problem of the opera: the need to represent convincingly the

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Ex. 6: Puccini, *Turandot*, Act III, reh. 27.

'thawing' of the Ice Princess Turandot. Clearly this requires a certain amount of stage time, and hence music.[21]

## The 'kiss' interlude

As we have seen, a reflection of the linear chromaticism of *Tristan und Isolde* runs through Berio's interlude, a compositional choice that requires some justification. It would be easy to demonstrate Puccini's admiration of Wagnerian music theatre, citing his study of the scores and his trips to Bayreuth;[22] easy too to make a case for *Tristan* as the locus classicus of sublimated eroticism in the operatic culture of Puccini and his contemporaries. But quite apart from biographical details and dramatic reasoning, Berio's stylistic choice finds strong support in what Puccini actually wrote for *Turandot*. Two examples will suffice to persuade us that Wagnerian chromaticism was one of the resources he was contemplating for the pluralistic style he had in mind. First, a reference to the chromaticism of *Tristan* seems clear in sketches nos. 17 and 20, the latter exhibiting the characteristic Wagnerian *Steigerungstechnik*, with the same melodic design disposed across a rising chromatic development (see Ex. 2). Puccini derives from this process a sort of chromatic progression alternating diminished sevenths and dominant sevenths with augmented fifth.

Second, and perhaps more interesting, Wagnerian chromaticism emerges from time to time in Puccini's music for the rest of the opera. One of the clearest examples is to be found six bars before 'Tu che di gel sei cinta' (Act III, reh. 27):

[21] The half-minute or so proposed by Ashbrook and Powers seems too little: their hypothesis is that Puccini intended the ideas notated on folio 14r of the sketch material (that is, nos. 10a, b and c) 'as a draft for the whole of the kiss music'; Ashbrook and Powers, *Puccini's 'Turandot'*, 136. Taking a tempo of crotchet = 60, which is doubtless already too slow, the scene would last only about 24 seconds.

[22] See Dieter Schickling, 'Giacomo Puccini and Richard Wagner: A Little-Known Chapter in Music History', *Giacomo Puccini: l'uomo, il musicista, il panorama europeo. Atti del convegno internazionale di studi su Giacomo Puccini nel 70º anniversario della morte (Lucca, 25–29 novembre 1994)*, ed. Gabriella Biagi Ravenni and Carolyn Gianturco (Lucca, 1997), 517–28.

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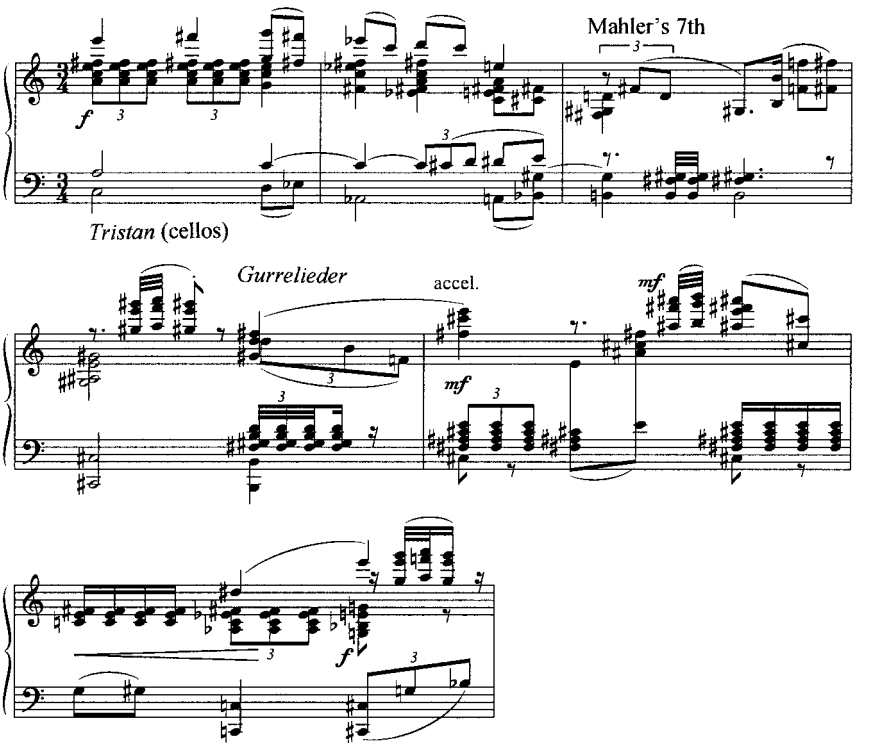
the reference to *Tristan* is unarguable (see Ex. 6). Just as in most of the chromatic processes in *Tristan*, this passage plays primarily on the ambiguity surrounding the half-diminished seventh, the diminished seventh itself, and the major-minor seventh with lowered fifth, i.e. the enharmonic equivalent of the French sixth. In this kind of Wagnerian writing these harmonies typically alternate with many different kinds of chromatically-altered chords, in particular those with an augmented fifth. The half-diminished chord, of which the *Tristan* chord is the most celebrated example,[23] is a recurring sound in *Turandot*, especially in its partial form without the third; indeed, it is present in the very first bars, although in the sequence A-F-B the F is in fact E♯ (the key is F sharp minor). In subsequent occurrences the diminished fourth is always interpreted as a major third, and in this form the sequence becomes one of the recurring motifs in the opera.[24] The signalling function of this distinctive contour in *Turandot* and the recurrence of this chord in the sketches offer Berio the opportunity to create a 'knot' of quotations external to the opera based on this late Romantic topos: a topos, of course, that between the end of the nineteenth century and the beginning of the twentieth became the very symbol of the crisis of tonality.

Beginning, then, with the half-diminished chord which appears at the end of sketch no. 10c and which establishes itself, over the course of no. 5, as the constant element in this knot of intertexts – even if constantly undermined by the game of ambiguity between the seventh chords that share the interval of the tritone – Berio moves effortlessly between Wagner (*Tristan*), Mahler (Symphony no. 7, first movement, first theme) and Schoenberg (*Gurrelieder*, Part 1, five bars after reh. 30), as well as in and out of quotations from the rest of the opera (see Ex. 7). In particular the association of *Turandot* and Mahler's Seventh is based on the basic identity of contour between the first theme of the Symphony and the opening of Puccini's opera, only just established in the form (anticipated by a run of rising semiquavers) that will recur many times. Simultaneously, the cellos and the double basses quote a fragment from *Tristan*. The quotation from *Gurrelieder*, which completes the knot of external references, starts off a series of interrupted and unsynchronised crescendos in various instrumental groups, which eventually leads, *ff*, to the first culminating point after the interrupted climax at reh. 40 ('il bacio tuo mi dà l'eternità') – a climax that will eventually come with the unison B♭ nine bars before reh. 41, the point of maximum erotic concentration. Together these references allow Berio to pay homage, in a stylistically coherent way, to Puccini's *europeismo*, and to concentrate within the time between kiss and climax – less than a minute – a great number of sound events. This density of musical information, as we shall see later, has dramaturgical valency.

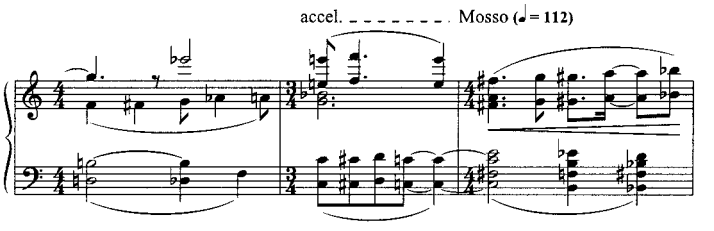
[23] It goes without saying that references to the '*Tristan* chord' should strictly speaking reproduce its harmonic context; Debussy's use of the half-diminished chord, for example, tends to be within fundamentally different harmonic environments.

[24] Quotations of Wagner occur in earlier works by Puccini, of course; in particular, as Girardi points out (*Puccini*, 90), the *Tristan* chord is used as a symbol of love in *Manon Lescaut*, heard in the strings before Manon's *canzone* and again later at the end of her duet with Des Grieux.

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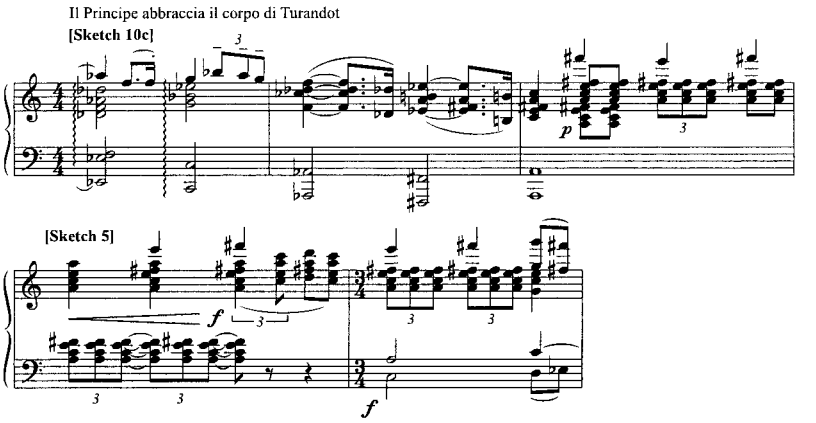

Ex. 7: Berio, finale for Puccini's *Turandot*, 'kiss' interlude, quotations from Wagner's *Tristan*, Mahler's Seventh Symphony and Schoenberg's *Gurrelieder*.




Ex. 8: Berio, finale for Puccini's *Turandot*, 'kiss' interlude, Tristan chords.

The tension of the unison is released over a gradual diminuendo and a divergence of the lines which develops the chromaticism introduced by the external quotations; there is however no real resolution – moments of ecstasy are still hedged around by tortuous harmonic progressions. Just as at the beginning of the orchestral interlude, it is again quotations from *Tristan* that portray Turandot tormentedly giving herself up to Calaf's seduction, only now even more explicit. In particular, the *Tristan* chord appears twice in a chromatic context very similar to the original (see Ex. 8, the third beat of the first and third bars); the second time is a note-for-note quotation of the second part of the *Tristan*-like passage that precedes 'Tu che di gel sei cinta' (see Ex. 6), albeit orchestrated differently. From this chromatic flow islands of Puccinian diatonicism surface now and again, first in sketch no. 5 (second bar after reh. 41),

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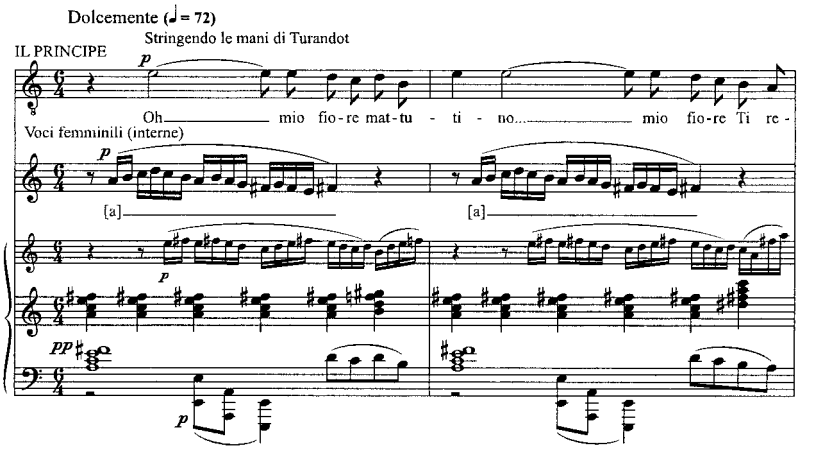



Ex. 9: Berio, finale for Puccini's *Turandot*, 'kiss' interlude, 'the Prince embraces Turandot's body' (Puccini's sketches nos. 10c and 5).

which develops into a $V^9$-I cadence – but then no. 20 moves back into a Wagnerian chromatic ambience. The second diatonic passage, fourteen after reh. 41, which is located within the recurring harmonic field F♯-A-C-E, is a superimposition of the motif of recognition from Act I, 'O padre, sì, ti ritrovo' ('O father, yes, I have found you again') in the first violins, brass and flute on to a fragment of 'Nessun dorma' (cellos), a superimposition which will return in the instrumental coda of the finale (reh. 52). But this diatonic situation is also taken over by chromatic procedures (in the horns, cellos and double basses). The two-bar extent of the above-mentioned harmonic field makes us realise that throughout the orchestral interlude the harmonic rhythm mostly follows a crotchet or even quaver tactus, except where it adheres explicitly and faithfully to the Puccinian style and the harmonic tactus tends by contrast to be broader: see for example the end of sketch no. 10c (six after reh. 40) where the half-diminished chord F♯-A-C-E develops to link with no. 5 and continue in the following bar (see Ex. 9), thus establishing a harmonic context lasting three whole bars, analogous to that identified at fourteen after reh. 41. It is because this harmony becomes such a consistent tonal reference, for example at the beginning of no. 2 (two after reh. 43; see Ex. 10, where the music hovers around A-Dorian (with raised sixth degree) and a minor seventh), that Berio adds an F♯ at the beginning of no. 1 (cellos, violas, trombones).

The constantly changing harmonic progressions that form the essential context of Berio's symphonic interlude, then, tend to throw into relief the moments of typically Puccinian style. Developing this distinction, we might reflect that the frequent use in the opera of ostinato bass-lines, of fragments in constant repetition, and of static harmony fits well with the psychological immobility of the characters, who represent fixed types rather than human beings capable of being changed by events (in this sense, compared to the bourgeois setting of Puccini's other great masterpieces, the mythological ambience of *Turandot* marks a considerable departure). In the end, the only character that does change is Turandot: as a consequence, the idea of adopting a constantly changing harmonic language to

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Ex. 10: Berio, finale for Puccini's *Turandot*, beginning of Puccini's sketch no. 2.

represent her metamorphosis, the one moment of psychological development in the whole opera, seems (in addition to being highly defensible as a responsible interpretation of the clues left by Puccini) absolutely plausible as a dramatic interpretation. Given that this metamorphosis is absent in the libretto, we might even consider it necessary. Consistent with this reading is the static harmonic field accompanying the words 'O Padre augusto . . . Ora conosco il nome dello straniero . . . Il suo nome è Amore!' (three after reh. 51): it may be thought of as a metaphor for the stasis and the absence of psychological development inherent in the concept of eternity expressed by the concluding remarks of the chorus. In fact Berio cuts the chorus, and in its place he lets the music speak: the fluctuation between diminished seventh and half-diminished chord creates an ambiguity already singled out in the symphonic interlude and which here stems from the eleven-bar static harmony based on the riddle music (see Act II, reh. 61). The return of this contradiction – suspended but static, unresolved but without impetus towards development – is a sonorous metaphor for a drama without a clear-cut ending.

## Orchestration: A further interpretative layer

As Michele Girardi has pointed out, the sense of disjunction between Alfano's finale and the rest of the opera is due above all to the numerous stylistic differences in instrumentation.[25] Similarly, even where Berio has scrupulously followed Puccini's intentions, we must take proper account of the layer of interpretation represented by the process of orchestration, in which the perception of notes and rhythm can be influenced, sometimes radically. It is especially relevant here because of the paucity in Puccini's sketches of dynamics and prescriptions regarding weight of sound or timbre – in fact the list for no. 8, 'Trombe a 3 accordi poi Ottavino, Celeste, Flauto, Carillon, Campane, Gong, Campane grandi, glissé d'Arpa, Xilofono e Celeste [*sic*]' ('3 trumpet chords then piccolo, celesta, flute, music-box, bells, gong,

[25] Girardi, *Puccini*, 483.

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Ex. 11: Berio, finale for Puccini's *Turandot*, orchestral coda, combination of Puccini's sketches no. 11 and 18 (quotation of 'Nessun dorma').

large bells, harp glissandos, xylophone and celesta'), is the only detailed instrumental prescription in all Puccini's sketches for the finale, and while it may help our timbral imagination, it says hardly anything about the texture that the composer had in mind. In short, orchestration affects dramatic meaning. One extreme case will suffice as an example: the interpretation of no. 18 (see Ex. 4), which, as we have already seen, testifies to Puccini's intention of quoting 'Nessun dorma' in the finale. Alfano's triumphal reading (chorus with full *ff* orchestral support) is in stark contrast with Berio's (see Ex. 11); similarly, the expectation of climax at 'il bacio tuo mi dà l'eternità' in the cadence concluding sketch no. 1, is fulfilled by Alfano – though via an interrupted cadence – and disappointed by Berio, who leaves the cadential process unfinished. Berio, like Alfano, uses an interrupted cadence ($V^{6/4}$, $VI^{6/3}$), but with a sudden lightening of the orchestration and *pp* dynamic in order to generate further expectation,[26] perhaps not coincidentally just as the first Wagnerian chromaticism is introduced.

[26] The interrupted cadence introduced by Berio at this point is essentially the same as that proposed by Ashbrook and Powers in their theory of the 'kiss music' (see n. 21 above): linking no. 10b directly to the end of no. 1 does indeed produce an identical cadence. To this Maehder has opposed, among other observations, the dynamics of the passage: 'Puccini's indication *mf* in front of the middle system [of no. 10b], followed by a *pp* at the third bar [of no. 10c], would seem to exclude the possibility of passing directly from Calaf's "Il bacio tuo mi dà l'eternità" to the sketches on f. 14r'; Jürgen Maehder, 'Il processo creativo negli abbozzi per il libretto e la composizione', in *Puccini*, ed. Virgilio Bernardoni (Bologna, 1996), 287–328: 320–1. But Maehder's objection is based on two incorrect premises: first, that the cadence accompanying 'Il bacio tuo mi dà l'eternità' must

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For the sake of the present argument, however, Girardi's statement requires further definition: it refers more to the first version of the finale than to the second, given that Alfano had access to Puccini's score for the rest of the opera only after his first version was completed.[27] In his second version, for example, the return of the melody which begins with the words 'mai nessun m'avrà' (end of no. 1) is orchestrated exactly as in the third of the four statements in Turandot's aria (Act II, nine bars after reh. 47) but *ff* rather than *mf*. In Alfano's first version the instrumentation was less heavy-handed: in particular, the doubling of the melodic line was less heavy (see Ex. 12a and b, respectively the first and second versions of the passage). It seems unlikely that Puccini meant to reproduce his own orchestration in this way: if in Act II, thanks to the open and sunny lyricism of the melody, the words 'mai nessun m'avrà' expressed latent sensuality and ongoing internal turmoil, in the finale, just before the kiss, their meaning seems almost to be 'solo tu m'avrai' ('you alone will have me'). Basically the repetition of this melodic and textual fragment just before the kiss indicates, in spite of the words, a weakening of Turandot's resistance; why then realise it *ff*, in a heavy orchestration that underlines the peremptory nature of her refusal, just as she is about to abandon herself to Calaf's embrace? In many ways the orchestration of this passage in the first version was better adapted to the dramatic function implicit in the text; no doubt it was Toscanini's request for a more faithful execution of Puccini's intentions that induced Alfano to opt for a solution that was perhaps more stylistically consistent, but less able to reflect the psychological metamorphosis of the character. It is clear, then, that achieving stylistic exactitude in the orchestration is a complex and delicate operation, for establishing consistency in the instrumentation may introduce confusion at another, perhaps more dramatically significant, level.

Berio's solution for this passage is even more finely judged (see Ex. 12c): the orchestration is even lighter than in Alfano's first version, but set within fluctuating dynamics which suggest a tormented emotional state. Berio's marking is *p*, with a simple doubling an octave higher for the violins in order vaguely to recall Turandot's aria (reh. 47). The melody of 'mai nessun m'avrà' is then orchestrated according to a kaleidoscope technique frequently found in Berio's finale, with the music moving through different timbral mixes: the melody passes from the violins in octaves to the woodwinds, then to the trumpets which are in turn joined by the second flute, oboes, clarinets and first trombone. In sum, the continuous leading role of the strings in the lyrical passages is held up to question, a fact that has important implications in Berio's dramatic interpretation of the orchestration. But before we proceed it will be necessary to linger over certain aspects of the orchestration of *Turandot*.

*footnote continued from previous page*
necessarily be *ff* as it is in the identical passage in Act II, four after reh. 48; second, that even after a cadence *ff* it would be somehow impossible to introduce a sudden dynamic change to *pp* (the efficacy of the latter solution may be judged from listening to Berio's version). Maehder simply failed to take into account the possibility of an interrupted climax, surely more interesting than Alfano's triumphal *ff*.

[27] See Maehder, 'Studi', 129.

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Ex. 12: (a) Alfano, finale for Puccini's *Turandot*, orchestration of concluding bars of Puccini's sketch no. 1 ('Mai nessun m'avrà'), first version.

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Ex. 12: (b) Alfano, finale for Puccini's *Turandot*, orchestration of concluding bars of Puccini's sketch no. 1 ('Mai nessun m'avrà'), second version.

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Ex. 12: (c) Berio, finale for Puccini's *Turandot*, orchestration of concluding bars of Puccini's sketch no. 1 ('Mai nessun m'avrà').

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Oversimplifying somewhat, we can distinguish two different – if not opposed – types of orchestral texture in the opera: on the one hand a tendency to stratify, with ostinato and melodic line made up of a narrow range of repeated sounds. In certain cases these are heterophonic textures, as Girardi points out.[28] The score appears as a judicious layering of timbres and instrumental figures, organised according to a rigid division of labour: each instrumental gesture assumes meaning only in relation to the inexorable process of the whole (see for example Act II, reh. 26 to 29). On the other hand there is a method of orchestral organisation more recognisable as traditional melody plus accompaniment, characterised by the winds consistently doubling the melodic lead provided by the strings. It is by no means unusual to find the whole string section, with the exception of the double basses, underlining the melody, doubled by all the woodwinds and sometimes even the horns as well. In these cases the accompaniment may be entrusted to the upper brass alone (see for example Act I, reh. 4). These two types of texture clearly represent extremes, with a vast range of possibilities in between. As a general tendency, in the first type the winds tend to prevail over the strings, which are limited to providing timbral colour – just one part of the machinery along with the other instruments. Significantly, at such moments the violins are often quiet and only the lower strings play: for doubling with the winds in particular Puccini prefers to use the violas, being more malleable in timbral mixtures than the soloistic violins. This loss of the traditional melodic leadership of the violins may also be read as a loss of expressive autonomy, an autonomy which is almost total in the more traditional textures. The layered orchestration described above, in contrast, is Stravinskian, 'barbaric', characterised by a large percussion section, violent dissonances, and sometimes by a kind of rhythmic *motorismo* in which timbre takes on the function of accentuating rhythm. An example may be found at the beginning of sketch no. 1: the accented *ff* chords, composed only of the two sounds E and A positioned across all registers in fourths and fifths, are eminently 'barbaric' in character (see Ex. 13). The fourths in the low register produce roughness, and the empty fifths preclude the possibility of that classic Puccinian plenitude which makes such liberal use of sevenths and ninths.

The comparison between Alfano's and Berio's renditions raises interesting questions. Despite conforming to the 'barbaric' model motivated by Calaf's ferocious invective against the Princess, the former keeps the melodic lead of the strings, doubled in the low winds (horns, clarinets in B flat, bassoons, double bassoon; see Ex. 14a). The latter leaves the melodic line in the low woodwinds (cor anglais, bass clarinet, bassoons, double bassoon), accompanied by two trumpets and the double basses, keeping the violins silent until they are called in to back up the chords built on fourths and fifths which accentuate the second beat of the even bars (Ex. 14b). Their function of rhythmic accentuation calls for a kind of dynamism and incision generally absent from Alfano's orchestration: more percussion would certainly have given greater bite to the off-beat accents in his version. In Berio, for instance, the use of tam-tam, bass drum, glockenspiel and harps glissando, all *ff*, lends both incision to the attack and exoticism to the timbre; Alfano makes do with

[28] Girardi, *Puccini*, 454.

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Ex. 13: Puccini, sketches for *Turandot*'s finale, beginning of no. 1.

bass drum alone, albeit played with a timpani stick. From four bars after reh. 35 onwards, when this off-beat accented chord recurs, Alfano bases it on the octave e′-e″ in the muted trumpets in F. Above he places the woodwinds (with the exception of the bassoon), each pair disposed in fifths or octaves, never fourths – a 'textbook' solution which ensures great resonance, smoothness and fullness of sound; that is, exactly the opposite of what is required. Berio, on the other hand, calls on the brass to provide a brighter, more incisive timbre (first trumpet e″, no mute; first and second horns e′), keeping the bare fourth uncovered (piccolo, second flute, oboes, glockenspiel); adding percussion and harps as well, the function of timbral accent is guaranteed. The timbral weakness in Alfano's realisation is

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Ex. 14: (a) Alfano, finale for Puccini's *Turandot*, orchestration of the beginning of Puccini's sketch no. 1 (Ex. 13).

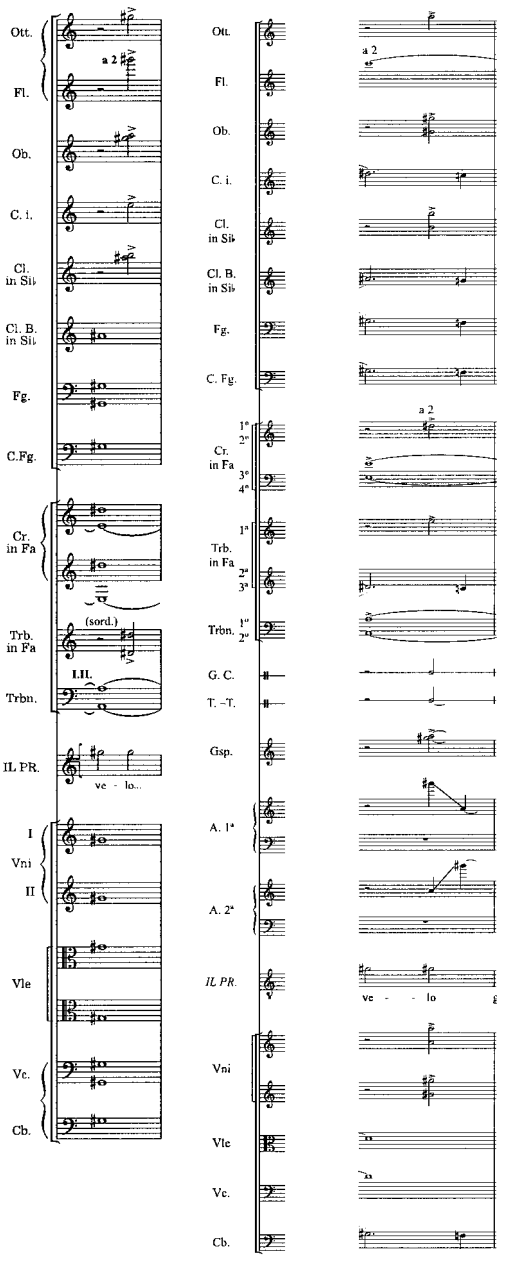
revealed as a positive defect of orchestration when the dyad becomes a minor-second clash eight bars before reh. 36 (Ex. 15a).The a″ in the first oboe, cor anglais and first clarinet is too weak to balance the octave g♯′-g♯″ of the trumpets and four other G♯s in the woodwinds: the clash loses the strident effect clearly required by

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Ex. 14: (b) Berio, finale for Puccini's *Turandot*, orchestration of the beginning of Puccini's sketch no. 1 (Ex. 13).

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Ex. 15: Alfano's (15a) and Berio's (15b) orchestration of the same passage from Puccini's sketch no. 1.

Puccini. In the corresponding passage (nine before reh. 37, Ex. 15b) Berio on the contrary *emphasises* the dissonant potential of the minor second by transforming it into minor ninth in the more sonorous instruments (first and second horns g♯′, first trumpet a″), while the clarinets and oboes, doubled by first and second violins respectively, retain the minor second.

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Ex. 16: (a) Puccini, sketches for *Turandot*'s finale, no. 1, p. 9r.

Alfano seems at times to wish to supply more precise 'barbaric' connotations through a rather banal expedient (see Ex. 14a): he indifferently accentuates all sounds, resulting in a heavy sequence of continuous downbeats. Berio neatly distinguishes accented chords from the melodic flow (Ex. 14b) in order to respect the contrasts Puccini explicitly calls for in his draft. The faster tempo (minim = 60 instead of the crotchet = 80 Puccini writes) reduces the heaviness of the passage still further; generally, it seems more appropriate to the tone of Calaf's invective. At the same time the cellos and violas, beginning from the F♯, climb stepwise through A-Dorian, which also contributes to shift the attention from the heavy accents by as it were 'horizontalising' our perception of the whole.

The same lightening of rhythmic repetition through the building of more elaborate textures is felt in at least two further passages of Berio's finale. In the second half of sketch no. 1, starting from bar no. 31 (reh. 38 of Berio's finale), Puccini wrote an accompaniment in the second instrumental staff characterised by a continuous trochaic neighbour-note oscillation (Ex. 16a); the insistence on this rhythmic figure inevitably produces fatigue, but the composer left no clue to how he meant to orchestrate the passage. Alfano's realisation, by bringing out the trochaic rhythm, emphasises the repetitive nature of the passage; Berio's takes steps to hide it (Ex. 16b). His first ploy is occasionally to transform the long–short figure

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Ex. 16: (b and c) Berio, finale for Puccini's *Turandot*, two different rhythmic interpretations of Puccini's sketch no. 1, p. 9r).

(i.e. crotchet–quaver) into a three-short one (three quavers) in order to make the rhythm flow better. The second, more interesting, consists in a sort of heterophonic ornamentation of the melody, where the same neighbour-note oscillation is simultaneously metrically reversed (for example the repetition of the cell crotchet C♯-quaver B against the cell quaver C♯-quaver B), thus producing constant reciprocal desynchronising (Ex. 16c). Other instances of this type of heterophonic ornamentation, for which precedents could easily be found in certain works of the Franco-Russian synthesis of the early twentieth century (from Rimsky-Korsakov to

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Ex. 16: *continued.*

Debussy, and from the young Stravinsky to Ravel and Dukas), may be found from five bars before reh. 39 onwards. Puccini himself may have intended to attenuate the trocaich metre in this part of his draft by means of the rapid chromatic scales of rising and descending semiquavers (Ex. 16a), which create waves of sound that tend to carry the attention on to larger structures. Alfano's choice not to reproduce these waves in his first version of the finale is to a certain extent comprehensible: Puccini's intentions are unclear, and the idea of entrusting these figures to 'violas or cellos'

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Ex. 17: (a) Puccini, sketches for *Turandot*'s finale, no. 12.

prompts us to wonder whether in that case it would actually be perceivable. The fact that Alfano included them in his second version was once again almost certainly due to pressure from Toscanini rather than to a rethink on the part of the composer, but they could – and perhaps ought to – be understood rather differently from rest of the details in the sketches, which pertain mostly to clear rhythmic and contrapuntal attributes of the projected music; it could be that this represents a momentary 'intrusion' of information relevant to the orchestral texture. In that register violas and cellos, attacking at such speed, will inevitably produce an indistinct buzz – such an able orchestrator as Puccini couldn't but have assigned these scales a predominantly timbral function.

But that we cannot perceive exactly every single note of a sound-event does not mean that this event is not heard: what we should expect to perceive is a series of indistinct waves of sound, a deep, more or less continuous rumbling. Alfano, however, goes to some lengths to achieve greater clarity: *p* is his basic dynamic for the entire passage, increases only coming where the chromatic waves are still. When

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Ex. 17: (b) Berio, finale for Puccini's *Turandot*, orchestration of Puccini's sketch no. 12.

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Ex. 17: *continued.*

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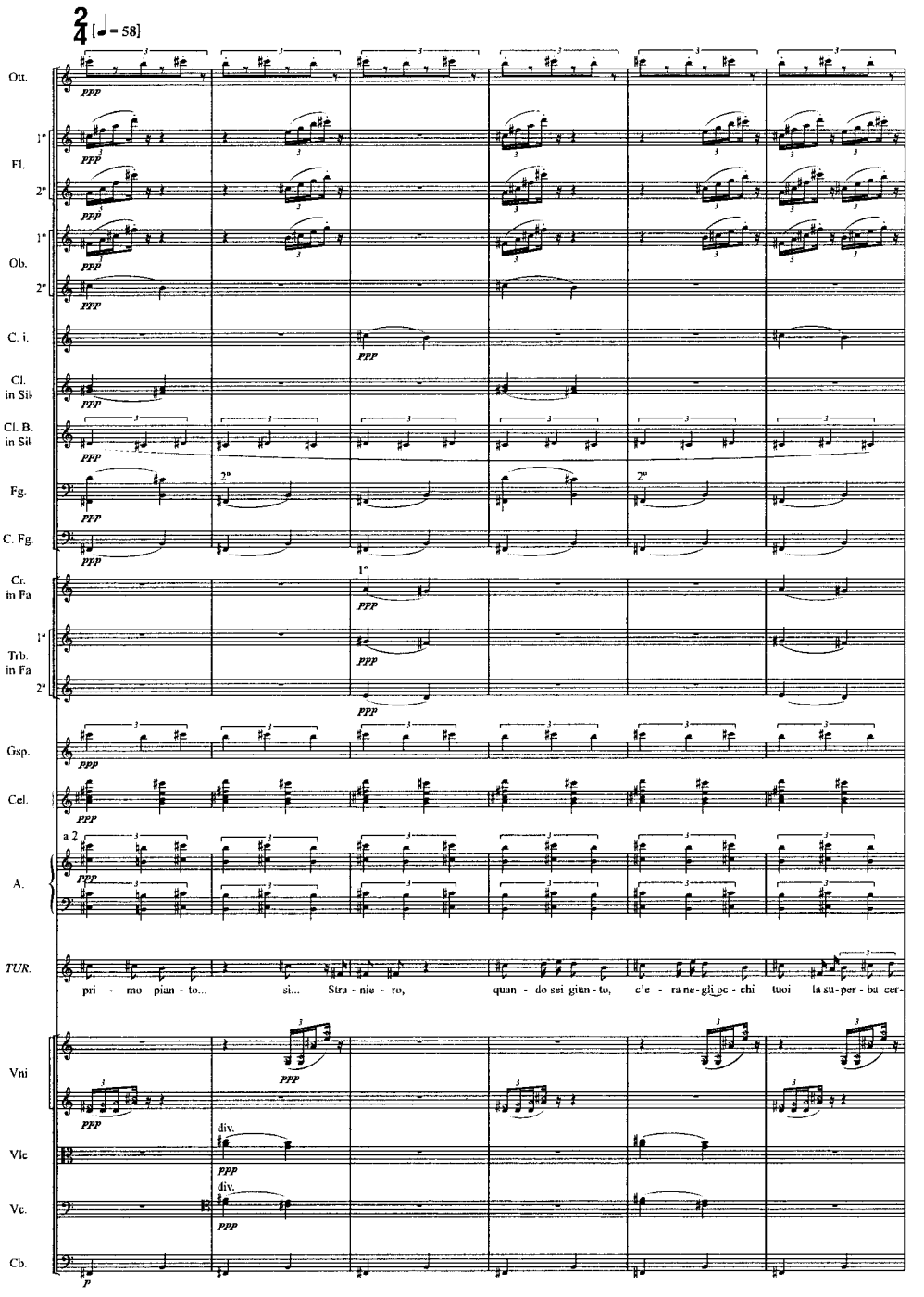



Ex. 18: (a) Puccini, sketches for *Turandot*'s finale, no. 7.

the figure shifts to the bass clarinet and the violas (from three bars after reh. 37) Alfano demands *f*, following his personal habit of marking differentiated dynamics. The figure is mostly given to the cellos, probably because of their greater timbral incision compared with the violas. Berio, with an eye to the global crescendo between reh. 38 and 39, proceeds rather by accumulation: at one after reh. 38 the figure is given to the violas, *p*; in the following bar, *mf*, to the cellos and then to the bass clarinet; seven after reh. 38, violas and cellos play together in octaves, *f*, supported by the bass clarinet. The bass clarinet here does not play the same notes, but follows a different line which produces dissonances with the cellos and violas; what counts is preserving the timbral (rather than contrapuntal) qualities of the figure.

Berio's orchestration is full of such considered solutions: if Alfano cannot be blamed for leaving out the highly problematic no. 12 (see Ex. 17a) in his first version of the finale, Berio addresses its repetitive nature and rhythmic heaviness by having the bass line (in bass clarinet, bassoons, double bassoon, double basses) articulate the first beat of the bar with a quaver rather than a crotchet like the rest of the orchestra, or with a melodic flow of quavers alternating with dotted crotchets and minims that serves to counter the sense of preponderant stasis and to give the passage a degree of horizontal forward motion (Ex. 17b). These examples testify to Berio's ability to sustain form and phrasing in such a way as to avoid letting the

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Ex. 18: (b) Berio, finale for Puccini's *Turandot*, orchestration of Puccini's sketch no. 7.

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Ex. 18: *continued.*

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musical discourse fragment or sag. As we saw in the case of the combination of nos. 15, 6, 19 and 8, the tissue of connections he weaves, perhaps above all at the level of orchestration, instils continuity among musical elements that are often very different. As we have seen, to link no. 7 (three after reh. 45) texturally to the quotation from Act II that follows (three after reh. 46), Berio relies on oscillating neighbour notes and an ostinato bass; he also takes advantage of the timbral continuity provided by piccolo, glockenspiel, celesta and harp. In fact he brings the combination back a little later (six after reh. 46) in order to introduce sketch no. 12. Although the passage quoted from Act II seems like a natural continuation of sketch no. 7, the mental associations Berio's version builds are by no means obvious in the scant substance of Puccini's sketch (Ex. 18a). By extending the texture of the fragment quoted from Act II to the sketch that precedes it, Berio constructs a section of considerable breadth and autonomy, which corresponds to an indivisible textual unit of paramount dramatic importance, the only reference to Turandot's thaw (Ex. 18b): 'Del primo pianto . . . sì Straniero, quando sei giunto, c'era negli occhi tuoi la superba certezza, e per quella t'ho odiato, e per quella t'ho amato, tormentata e divisa. Vincerti o esser vinta . . . Son vinta da questa febbre che mi vien da te!' ('From the first sob . . . yes, Stranger, when you arrived there was in your eyes that proud certainty, and I hated you for it, and I loved you for it, tormented and divided. To conquer you or be conquered').[29] We have seen that this quotation from Act II is one of those instances in which new text is set to pre-existing music; here we have a crossed situation: the texture is extended backwards from the quoted fragment to sketch no. 7 which precedes it, while the poetic text moves forwards from the sketch to the quotation.

So much for the orchestral treatment of Puccini's sketches. The situation changes once we shift our attention to the newly composed music; in particular, the references to post-Wagnerian language, which dominates the symphonic interlude between sketches nos. 1 and 2, require an orchestration which is more heterogeneous than the two basic textural models we have distinguished in the rest of *Turandot*. This third model seems to respond to dramatic needs rather than strictly musical ones. Certainly the constellation of reminiscences in Berio's finale brings with it an orchestral realisation that is more polyphonic and layered, capable of translating simultaneous mental states and situations: the fragment of 'Nessun dorma' just before the conclusion sounds like a distant memory, completely emptied of its original heroic-erotic attitude, the first violins barely emerging from an orchestral context in which the other instruments follow largely autonomous paths. Harmonic tension too is more or less neutralised by a kind of static pan-diatonicism. The momentary surge of emotional intensity (the accelerando eight bars after reh.

[29] It is worth citing in this context the lucid reflections of Powers: 'Only in retrospect, in Turandot's final aria, "Del primo pianto", after the kiss, does the Princess admit to having had feelings for Calaf from the moment she first saw him . . . But the aria comes too late. Worse still, it is often omitted in present-day productions, thus removing the only motivation for the otherwise inexplicable "collapse" of the Princess after the Prince's violent embrace'; 'La schiava trasfigurata', 73.

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Ex. 19: Berio, finale for Puccini's *Turandot*, orchestral coda, quotation of 'Nessun dorma'.

52 which leads to the agitato of two bars later) is immediately reabsorbed and neutralised by this harmonic stasis. It seems that we are being shown a hitherto-hidden facet of the Prince's personality, one that hints, perhaps, at a more complex

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Ex. 19: *continued.*

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interiority than the monolithic desire for possession we have been acquainted with so far (Ex. 19).

This unravelling, both of the orchestral canvas and the harmonic thread, suggests a broader meaning: a sonorous metaphor for the weakening of subjective will, replacing Puccini's 'spatial-rhythmical' mode on the one hand (associated mainly with the collective characters, the Crowd, the Masks, and so on) and his lyrical one (which expresses extreme heroic subjectivism, represented orchestrally by concentrated sonority and heavy doubling of the violins' melodic lead) on the other. Obvious examples of this weakening would be the diversification of timbre in the orchestration of the 'mai nessun m'avrà' melody when it returns at reh. 39 or in sketch no. 20 (six after reh. 41); the latter is unarguably the abandoning of Turandot's will, who, after the kiss, 'non ha più resistenza, non ha più voce, non ha più forza, non ha più volontà'. But it is the Wagnerian chromaticism of the symphonic interlude that is the most convincing proof of this Schopenhauerian aspect of opera in tonal crisis; for that crisis, that paints so well a picture of the lover's psyche one step away from nothingness, is also a crisis of subjectivity.

If Turandot is in crisis, tonal and otherwise, Calaf too sounds deeply affected by their kiss: when he starts singing again ('O mio fiore mattutino', no. 2) the line of semiquavers vocalised by the chorus brings responses, as if in echo, from the woodwinds, which tends to dilute even further the sense of phrasing. In the orchestra's becoming more and more ragged, in its avoidance of that timbral consistency that goes with a certain Puccinian lyricism, we feel the inevitability of destiny transcending the subjective will. Significantly, with the awakening of Turandot's pride ('So il tuo nome') the orchestra immediately regains consistency, giving shape to the threatening music of the riddles; 'È l'ora della prova' and the fanfares sound the assembly. The entrance of the Emperor cannot but be accompanied by the same instrumental masses that announced his entry in Act II, but almost immediately afterwards the orchestral thread frays and unravels once more. Distant fragments of quotations are heard ever more faintly, accompanied by a progressive lowering of the lights (Berio asks for 'A poco a poco buio totale'). Finally there is nothing but darkness.

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# Appendix I
## Berio's finale

~~strikethrough~~ = text not set
***bold italic*** = text added anew or substituting for text not set
× = newly composed sections

**Connecting section**

Orchestral quotation of Liù's 'Perché un dì... nella reggia, mi hai sorriso.' Act I, 9 bars after reh. [8]

× (development of chords at the beginning of Act I)

**Sketch 1**

**Il Principe ignoto**
Principessa di morte!
Principessa di gelo!
Dal tuo tragico cielo
scendi giù sulla terra!

Ah! Solleva quel velo
guarda, guarda, o crudele,
quel purissimo sangue
che fu sparso per te!
*(e si precipita verso di lei, strappandole il velo)*

**Turandot** *(con fermezza ieratica)*
Che mai osi, straniero!
Cosa umana non sono…
Son la figlia del cielo
libera e pura!… Tu
stringi il mio freddo velo,
ma l'anima è lassù!

**Il Principe ignoto** *(che è rimasto per un momento come affascinato indietreggia. Ma si domina. E con ardente audacia esclama)*
La tua anima è in alto
ma il tuo corpo è vicino!
Con le mani brucianti
~~sfiorerò~~ ***stringerò*** i lembi d'oro
del tuo manto stellato!
La mia bocca ~~fremente~~
premerò su di te!
*(e si precipita verso Turandot tendendo le braccia)*

**Turandot** *(arretrando sconvolta, spaurita, disperatamente minacciosa)*
Non profanarmi!

**Il Principe ignoto** *(perdutamente)*
Ah!… Sentirti viva!

**Turandot**
Indietro!… Indietro!…

**Il Principe ignoto**
Il gelo tuo è menzogna!

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Sketch 1

**Turandot**
No!… Mai nessun m'avrà!
Dell'Ava mia lo strazio
non si rinnoverà!
Non mi toccar, straniero!… È un sacrilegio!

**Il Principe ignoto**
Ma il bacio tuo mi dà l'Eternità!

*(e in così dire, forte della coscienza del suo diritto e della sua passione, rovescia nelle sue braccia Turandot, e freneticamente la bacia. Turandot – sotto tanto impeto – non ha più resistenza, non ha più voce, non ha più forza, non ha più volontà. Il contatto incredibile l'ha trasfigurata.)*

Orchestral interlude

× (3 bars)
Sketch 10c
Sketch 5
Quotations:
Wagner, *Tristan*
Mahler, Symphony no. 7
Schönberg, *Gurrelieder*
× (10 bars: chromatic development)
Sketch 5
Sketch 20
× (16 bars: quotation of 'Nessun dorma', Act III, and 'O padre, sì, ti ritrovo', Act I; derivations from sketch 20; quotation of *Tristan*)
Sketch 10b
Sketch 10a

~~*(Con accento di supplica quasi infantile, mormora)*~~

~~**Turandot**~~
~~Che fai di me?… Che fai di me?…~~
~~Qual brivido!… Perduta!…~~
~~Lasciami!… No!…~~

**Il Principe ignoto**
~~Mio fiore,~~
***Oh***, mio fiore mattutino… Ti respiro…
I seni tuoi di giglio
tremano sul mio petto…
Già ti sento
mancare di dolcezza… tutta bianca
nel tuo manto d'argento…

**Turandot** *(con gli occhi velati di lagrime)*
Come vincesti?

**Il Principe ignoto** *(con tenerezza estatica)*
Piangi?

**Turandot** *(rabbrividendo)*
È l'alba! È l'alba!

Sketch 2

*(e quasi senza voce)*
Turandot tramonta!…

**Il Principe ignoto** *(con enorme passione)*
È l'alba! È l'alba!… E amor nasce col sole!

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*(ed ecco nel silenzio dei giardini dove le ultime ombre già accennano a dileguare, delle voci sommesse sorgono lievi e si diffondono quasi irreali)*

Sketch 2

**Le Voci**

L'alba!… L'alba!…
Luce! Vita!
Tutto è puro!
Tutto è santo!
~~Principessa,~~
che dolcezza
nel tuo pianto!…

**Turandot**

~~Ah!~~ che nessun mi veda!…
*(e con rassegnata dolcezza)*
La mia gloria è finita!

× (4 bars)

**Il Principe ignoto** *(con impetuoso trasporto)*

No, Principessa! No!…

Sketch 11

La tua gloria risplende
nell'incanto
del primo bacio,
del primo pianto!…

**Turandot** *(esaltata, travolta)*

Sketch 7

Del primo pianto… sì…
Stranier, quando sei giunto,
~~con angoscia ho sentito~~
~~il brivido fatale~~
~~di questo male~~
~~supremo!~~
~~Quanti ho visto sbiancare,~~
~~quanti ho visto morire~~
~~per me!…~~
~~E li ho spregiati~~
~~ma ho temuto te!…~~
C'era negli occhi tuoi
~~la luce degli eroi,~~
la superba certezza,
e per quella t'ho odiato,
e per quella t'ho amato,
tormentata e divisa
~~tra due terrori uguali:~~
vincerti od esser vinta…
~~E vinta son!…~~ Son vinta,
~~più che dall'alta prova,~~
~~da questo foco~~
~~terribile e soave,~~
da questa febbre che mi vien da te! ⇒ first notes of the opera

Act II, 3 bars after reh. 46

**Il Principe ignoto**

~~Sei mia!… Sei mia!…~~

**Turandot**

~~Questo chiedevi…~~

Sketch 6, melody only

~~ora lo sai!~~ Più grande
vittoria non voler!

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~~Non umiliarmi più!…~~
~~Di tanta gloria altero,~~
× (4 bars) parti, ***presto*** straniero,
parti col tuo mistero!

**Il Principe ignoto** *(con caldissimo impeto)*
Il mio mistero?… Non ne ho più!… Sei mia!
Tu che tremi se ti sfioro,
Sketch 12 tu che sbianchi se ti bacio,
puoi perdermi se vuoi!
Il mio nome e la vita insiem ti dono:
Io son Calaf ~~il~~ figlio di Timur!

**Turandot** *(alla rivelazione improvvisa e inattesa, come se d'un tratto la sua anima fiera e orgogliosa si ridestasse ferocemente)*
~~So il tuo nome!… Il tuo nome!… Arbitra sono~~
~~ormai del tuo destino!…~~

**Calaf** *(trasognato, in esaltazione ebbra)*
~~Che m'importa la vita!~~
~~È pur bella la morte!~~

**Turandot** *(con crescente terribile impeto)*
~~Non più il grido del popolo!… Lo scherno!…~~
~~Non più umiliata e prona~~
~~la mia fronte recinta di corona!…~~
Act II, at reh. 61 So il tuo nome!… ***so*** il tuo nome!…
La mia gloria risplende!

**Calaf**
Sketch 13 La mia gloria è il tuo amplesso!
La mia vita il tuo bacio!…

**Turandot**
Sketch 15 (orchestral)
Odi? ~~Squillan~~ le trombe!… ~~È l'alba! È l'alba!~~
Sketch 6 È l'ora della prova!

**Calaf**
Sketch 19 Non la temo!

× (4 bars) (orchestral)
Sketch 8 (orchestral)
Sketch 8a (orchestral)

~~Dolce morir così!…~~

**Turandot**
~~Nel cielo è luce!~~
~~Tramontaron le stelle! È la vittoria!…~~
~~Il popolo s'addensa nella Reggia…~~
~~E so il tuo nome!… So il tuo nome!…~~

**Calaf**
~~Il tuo~~
~~sarà l'ultimo mio grido d'amore!~~

**Turandot** ~~*(ergendosi tutta, regalmente, dominatrice)*~~
~~Tengo nella mia mano la tua vita!~~

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~~Calaf!… Davanti al popolo, con me!…~~
*(si avvia verso il fondo.*
*Squillano più alte le trombe. Il cielo ora è tutto soffuso di luce.*
*Voci sempre più vicine si diffondono)*

**Le Voci**

~~O Divina!~~
~~Nella luce~~
~~mattutina~~
~~che dolcezza~~
~~si sprigiona~~
~~dai giardini~~
~~della Cina!…~~

*(La scena si dissolve)*

Quadro secondo

*L'esterno del palazzo Imperiale, tutto bianco di marmi traforati, sui quali i riflessi rosei dell'aurora s'accendono come fiori. Sopra un'alta scala, al centro della scena, l'Imperatore circondato dalla corte, dai dignitari, dai sapienti, dai soldati.*

*Ai due lati del piazzale, in vasto semicerchio, l'enorme folla che acclama.*

**La Folla**

Act II, 1 bar after reh. 32
× (5 bars: quotation of 'O padre, sì, ti ritrovo' Act I)
Act II, 1 bar after reh. 39

***Diecimila anni al nostro Imperatore!***

(orchestral)

Act II, 7 bars after reh. 39

Diecimila anni al nostro Imperatore!
*(i tre Ministri stendono a terra un manto d'oro mentre Turandot ascende la scala.*
*D'un tratto è il silenzio.*
*E in quel silenzio la Principessa esclama)*

**Turandot**

× (12 bars) derived from 'riddle music', Act II, 3 bars after reh. 50

O Padre Augusto… Ora conosco il nome
dello straniero…
*(e fissando Calaf che è ai piedi della scalea, finalmente, vinta, mormora quasi in un sospiro dolcissimo)*
Il suo nome… è Amore!

**Calaf** *(con un grido folle)*
– Amore!…
*(e sale d'impeto la scala, e i due amanti si trovano*
*avvinti in un abbraccio, perdutamente,*
*mentre la folla tende le braccia, getta fiori,*
*acclama gioiosamente)*

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× Orchestral coda

Quotations: 'Nessun dorma' and 'O padre, sì, ti ritrovo'
Sketch 11, combined with quotations of 'Nessun dorma'
4 bars before the end, quotation of 'Tu che di gel sei cinta!'

**La Folla**
~~– O sole!~~
~~– Vita!~~
~~– Eternità!~~
~~– Luce del mondo è Amore…~~
~~– È Amor!~~
~~Il tuo nome, o Principessa,~~
~~è Luce…~~
~~– È Primavera…~~
~~– Principessa!~~
~~– Gloria!~~
~~– Amor!~~

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## Appendix II

**Berio's numbering of Puccini's sketches and their location in respect of the pagination of Puccini's sketch leaves (the length of each sketch refers to complete bars only)**

| *Berio's numbering* | *Pagination of Puccini's sketch leaves* | *Length of sketch* |
|---|---|---|
| 1 | 1r-1v-2r-2v-4r-9r-9v-10r-10v-11r-11v | 57 |
| 1a | 20r | 1 |
| 2 | 5r-5v-6r-6v-7r | 23 |
| 3 | 7r-7v | 7 |
| 4 | 8r | 2 |
| 5 | 8v | 2 |
| 6 | 12v | 3 |
| 7 | 13r | 5 |
| 8 | 13v | 5 |
| 9 | 14r | 2 |
| 10a | 14r | 3 |
| 10b | 14r | 2 |
| 10c | 14r | 3 |
| 2b | 15r | 3 |
| 8a | 15r | 6 |
| 11 | 15v | 7 |
| 12 | 16r | 11 |
| 13 | 17r | 8 |
| 14 | 17v | 3 |
| 15 | 17v | 3 |
| 16 | 18r | 3 |
| 16a | 18r | 3 |
| 17 | 18v | 6 |
| 11a | 19r | 4 |
| 18 | 19r | 3 |
| 19 | 21r | 6 |
| 20 | 22r | 9 |
| 21 | 22r | 7 |
| 22 | 23r | 3 |
| 23 | 23v | 2 |

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