Example 2 (part 1) Storm scene (through “Esultate!”)

a.  

b.  

c.  

more common model

vocal score pp.

1–3  7–9  10  11–12  13–16  17  18  20  21

d.  

see below

4-part elaboration

“B♭-minor”  “C minor”

cf. upper part, ex. 3

unfoldings in upper part
Example 4 “Già nella notte”

1st phrase

2nd phrase

XP (= B♭)

3rd phrase

inversion of bar 7!

NB diminution of bass
Example 5  Love duet (and references back and forward)

Example 6  Jago, act II duet
Example 7a  Desdemona enters with motive IV

Example 7b  Motive IV in the love duet

Example 8

Example 9a  Motive IV in act III
Example 9b (part 1) “A terra” (concertato): First section (and recap)

III, K(2) - 9

Motive IV

("nel livido fango")

Motive IV

("il brivido dell’anima che muor")

Motive II

("Quel Sol... che allievo... il mare")

Motive IV

I

parallel passage in recap

cf. "bacio," bar 6 (see ex. 12 a)

cf.

from:

VI

VI

etc.

from:

VI
Example 9b (part 2) Concertato: Middle section

Motive IV
Motive II

organization of surface diminution
A (ext.)  X  B  b  B  A  (ext.)  B  b  b'  "cf. Questa è una ravan"  

Surface Diminution in Middle Section

Example 10  "Ave Maria"

Example 11  "Willow Song"
Example 12a “Bacio” recomposed

Example 12b “Bacio” and Desdemona’s dying words