

Mozart Studies



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The Analysis of Mozart's Arias

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I. THE IMPORTANCE OF ARIAS IN MOZART'S OPERAS

The vast literature on Mozart's operas includes relatively little detailed musical analysis. This neglect would be baffling indeed, if it did not reflect traditional uncertainties about the status of opera as 'absolute music', and a lack of consensus about how to understand it in technical terms.¹ The fact that Mozart, alone among the canonic opera composers, is equally celebrated for his instrumental music has tended on the one hand to inhibit close analysis of his operas, while on the other hand most of those who have attempted it have uncritically transferred 'instrumental' methods to the very different context of staged dramatic music. For example, with respect to individual numbers, the literature has privileged 'sonata form', which in fact plays a relatively minor role. On a larger scale, many critics have divined 'forms' and 'tonal progressions' governing successions of

¹ James Webster, 'To Understand Verdi and Wagner we must Understand Mozart', *19th-Century Music*, 11 (1987-8), 175-93 (on the Mozart analytical literature, 179-80, 191-2); Carolyn Abbate and Roger Parker, 'On Analyzing Opera', in Abbate and Parker (eds.), *Analyzing Opera: Verdi and Wagner* (Berkeley, 1989), 1-24.

In writing this study I have profited immensely from readings generously undertaken by Cliff Eisen, Mary Hunter, Roger Parker, John Platoff, and Linda Tyler.

discrete numbers, and have argued for the 'unity' of entire acts, indeed entire operas, in a manner that flies in the face of common sense and experience in the theatre. And the literature has focused excessively on Mozart's ensembles and finales—ostensibly his most 'dramatically flowing', most nearly through-composed music—at the expense of his arias.

All this reflects an essentially Wagnerian aesthetic—one which now seems increasingly inappropriate when applied to the very different context of Mozart.² The time seems ripe for a concerted attempt to develop 'Mozartian' critical paradigms and analytical methods. Two essential prerequisites will be (1) to abandon the habit of treating his operas as 'absolute music', divorced from the conventions of genre and the social circumstances in which they originated, and (2) to focus on arias—unquestionably the most important sort of number throughout eighteenth-century opera and, even in late Mozart, arguably as important as the ensembles and finales.

Regarding the first of these points: during the later nineteenth century and much of the twentieth, the prestige of 'absolute music', seen as opposed to the 'impure' genres of programme music and texted vocal music, fostered operatic analyses based on the procedures of instrumental music and, especially in Germany, nationalistic and idealistic interpretations of Mozart's operas as 'transcending' the Italianate 'models' which 'prepared' them.³ But in the eighteenth century there was no such thing as 'absolute' music, instrumental or otherwise: all music was understood as rhetorical in nature. A great many instrumental compositions entailed explicit extra-musical associations.⁴ Beyond that, every instrumental work was composed and understood within a context of genre, *Affekt*, and 'topoi' (or 'topics'), which in principle enabled its ideas and gestures to be located within a network of traditional associations, including dance-types and distinctions of social status.⁵ Finally, the eighteenth-century sense of musical form itself was 'rhetorical'.⁶ This was not limited (as musicologists have tended to assume) to

² See, for example, the post-post-modernist aesthetics of disjunction adumbrated in Carolyn Abbate and Roger Parker, 'Dismembering Mozart', *Cambridge Opera Journal*, 2 (1990), 187–95, or the somewhat troubled conclusion of my 'Mozart's Operas and the Myth of Musical Unity' (ibid. 197–218): 'How shall we understand a single Mozart number?'

³ Especially in comprehensive studies of Mozart by experts on eighteenth-century opera, such as Hermann Abert, *W. A. Mozart*, 2 vols. (Leipzig, 1919–21; repr. 1956), and Stefan Kunze, *Mozarts Opern* (Stuttgart, 1984); see, for example, the latter, pp. 229, 297. Although Kunze rightly criticizes the tenor of most traditional attempts to relate Mozart to his contemporaries, which depend overmuch on superficial melodic resemblances and vague similarities of style, this does not justify his denial of Mozart's dependence on operatic conventions.

⁴ See, for example, Eugene Helm, 'The "Hamlet" Fantasy and the Literary Element in C. P. E. Bach's Music', *Musical Quarterly*, 58 (1972), 277–96; Webster, *Haydn's 'Farewell' Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in his Instrumental Music* (Cambridge, 1991), ch. 7.

⁵ Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York, 1980), parts I–II; Hartmut Krones, 'Rhetorik und rhetorische Symbolik in der Musik um 1800: Vom Weiterleben eines Prinzips', *Musiktheorie*, 3 (1988), 117–40.

⁶ George Robert Barth, 'The Fortepianist as Orator: Beethoven and the Transformation of the Declamatory Style' (D.M.A. thesis, Cornell University, 1988); Mark Evan Bonds, 'Haydn's False Recapitulations and the Perception of Sonata Form in the Eighteenth Century' (Ph.D. diss., Harvard University, 1988), ch. 2, 'The Rhetorical Perception of Form'; David P. Schroeder, *Haydn and the Enlightenment: The Late Symphonies and their Audience* (Oxford, 1990).

musical 'figures' analogous to those of verbal rhetoric, or to schematic correspondences between the parts of a composition and the parts of an oration. On the contrary, it took for granted a general analogy between the events in a musical work and Aristotle's traditional understanding of rhetoric: 'the possible means of persuasion with respect to any subject'.

Notwithstanding Mozart's breath-taking compositional virtuosity, insight into character, richness and independence of orchestral writing, and the rest—which indubitably had had no equal on the stage since Handel—his operas reflected generic conventions (and audience expectations) as surely as Paisiello's, Cimarosa's, Dittersdorf's, or Haydn's. Like them, he depended on 'types' (of plot, character, aria, and ensemble), exploited the particular strengths of his singers, employed conventional topics, set Italian verses in standard rhythmic patterns, took advantage of traditional 'semantic' associations of particular keys and instruments, and so forth.⁷ His oft-quoted assertion, 'In all the operas which could be performed from today until the time when mine is complete, there will not be a single idea [*Gedanke*] that resembles one of mine: I guarantee it!', is simply false.⁸ (Among other things, it was a boast to his father—among all his correspondents the one to whom he wrote most misleadingly—in the context of their difference of opinion as to whether it would be harmful to postpone completion of *L'oca del Cairo*.) Even his finales are by no means as unique as has been assumed; many of his contemporaries' finales are just as long and (outwardly) complex, and most of his are more nearly sectional than 'integrated'.⁹ (The finale to Act II of *Le nozze di Figaro*, of which so much has been made, is in fact highly unusual: it is his only finale whose tonal successions mimic those of a sonata form.) All this helps to explain the apparent paradox that, despite Mozart's prestige, the most important recent advances in our analytical understanding of the opera of his time have been made with respect to the music of other composers.

Finally, only by weaning ourselves from the ideal of absolute music, with its bias towards 'unity', can we appreciate Mozart's operas as 'multivalent'. This concept holds that the various 'domains' in an opera (plot, stage-action, characterization, text, vocal music, orchestral accompaniment, etc.) often function more or less independently, that their temporal patternings are not necessarily congruent and may even be incompatible,

⁷ Reinhard Strohm, *Die italienische Oper im 18. Jahrhundert* (Wilhelmshaven, 1979), esp. 9–28, 354–77 (the latter on *Il re pastore*); Andrew Steptoe, *The Mozart–Da Ponte Operas* (Oxford, 1988), chs. 1–6; Daniel Heartz, *Mozart's Operas*, ed. with contributing essays on Thomas Bauman (Berkeley, 1990), chs. 1–2, 7–8, 11, 13, 15, 17. The same point is made with respect to a single aria-type in John Platoff, 'The buffa aria in Mozart's Vienna', *Cambridge Opera Journal*, 2 (1990), 99–120.

⁸ Letter of 10 Feb. 1784; Wilhelm A. Bauer, Otto Erich Deutsch, and Joseph Heinz Eibl (eds.), *Mozart: Briefe und Aufzeichnungen. Gesamtausgabe* (hereafter *Briefe*), 7 vols. (Kassel, 1962–75), iii. 300. (Translations from Mozart's letters are my own.)

⁹ John Platoff, 'Music and Drama in the *Opera Buffa* Finale: Mozart and his Contemporaries in Vienna, 1781–1790' (Ph.D. diss., University of Pennsylvania, 1984), and id., 'Musical and Dramatic Structure in the *Opera Buffa* Finale', *Journal of Musicology*, 7 (1989), 191–230; Paul Horsley, 'Dittersdorf and the Finale in Late-Eighteenth-Century German Comic Opera' (Ph.D. diss., Cornell University 1988), Part II; Webster, 'Mozart's Operas and the Myth of Unity', 205–8, 215–16; Caryl Leslie Clark, 'The *Opera Buffa* Finales of Joseph Haydn' (Ph.D. diss., Cornell University, 1991).

and that the resulting complexity and lack of unity is often a primary source of their effect. Although the term was coined (by Harold S. Powers) in the first instance for the analysis of large, formally complex spans in more or less continuous nineteenth-century operas,¹⁰ the concept is equally (if somewhat differently) relevant to eighteenth-century 'number' operas, whose generally rigid distinction between recitative (or dialogue) and concerted music is inherently multivalent. Many individual numbers as well are based on the interaction of more or less independent domains. The two most important post-war formal studies of eighteenth-century arias, by Reinhard Strohm and Mary Hunter, emphasize the relative independence of text, vocal music, and instrumental accompaniment, and the effect of this multivalence on the aria as a whole.¹¹ Not coincidentally, both also give ample attention to genre and convention.

Regarding the second point: it is high time we abandoned the Wagnerian prejudice of valuing Mozart's ensembles and finales more highly than his arias. After all, in the eighteenth century the aria was supreme: in historical tradition, strength of conventions, prestige among theorists and aestheticians, identification with 'star' performers, and interest on the part of audiences. An aria was the primary means of presenting a character's personality, crystallizing a 'moment' of emotion or inner conflict; it was comparable to a speech or soliloquy in Shakespeare or Racine, both in degree of passion and in depending on the arts of rhetoric.¹² Only accompanied recitatives were on average more intense, and they too were primarily devoted to utterances of single characters; that is, they were dramaturgically equivalent to arias.¹³ And, again contrary to Wagnerian aesthetics, a succession of such moments can be highly dramatic (if not 'realistic'): the several arias for a given character can cumulatively develop a rounded portrait, as the contrasts and continuities among arias for different characters articulate the social and moral world of the drama.¹⁴ The fact that Mozart's late operas include fewer arias and more ensembles than any earlier eighteenth-century operas (including his own) qualifies, but does not abrogate, this 'characterological' primacy. Moreover, I will argue that Mozart's arias are dramatic not merely in the senses just mentioned, but psychologically, in that many of them articulate a process of change or recognition. This suggests the possibility of a rapprochement between eighteenth-century and Wagnerian aesthetics, appropriate to the special character of Mozart's operas and their importance for later musical culture.

¹⁰ In an unpublished study of Verdi's *Otello*, presented at a conference on Verdi and Wagner at Cornell University in 1984 (for the published papers, see Abbate and Parker, *Analyzing Opera*).

¹¹ Strohm, *Italianische Opernarien des frühen Settecento (1720-1730)*, 2 vols. (Cologne, 1976; = *Analecta musicologica*, 16); Hunter, 'Haydn's Aria Forms: A Study of the Arias in the Italian Operas Written at Esterháza, 1766-1783' (Ph.D. diss., Cornell University, 1982).

¹² James Parakilas, 'Mozart's *Tito* and the Music of Rhetorical Strategy' (Ph.D. diss., Cornell University, 1979).

¹³ I distinguish 'drama' from 'dramaturgy', using the latter to designate aspects of construction and stagecraft, e.g., the employment of entrances and exits, the distinction between soliloquies and speeches made to other characters, etc.

¹⁴ Winton Dean, *Handel and the Opera Seria* (Berkeley, 1969), 18-23, 156-77; Strohm, *Italianische Opernarien*, 15-22; Hunter, 'Text, Music, and Drama in Haydn's Italian Opera Arias: Four Case Studies', *Journal of Musicology*, 7 (1989), 30.

In what follows, I shall describe various 'types' governing Mozart's later arias (Sect. II); outline the 'multivalent' nature of his aria forms (Sect. III); analyse the Countess's 'Porgi amor' (*Figaro*, No. 10) in detail (Sect. IV); refine and qualify that analysis by comparing 'Porgi amor' to related arias (Sect. V); and conclude (Sect. VI) by returning to the issue of drama. (Many of these topics would be equally relevant in a study of ensembles.) Throughout, the reader must remember that no aria stands alone as an absolute-musical object of contemplation; each one represents one or more types, dramatizes the character's feelings or motivation, and relates multifariously to other numbers in the same opera. Even analytically, to ignore these aspects is to risk falsifying its meaning.

This study represents work in progress. Its most obvious lacks are of discussion of Mozart's earlier operas and those of his contemporaries—essential aspects of the topic, especially given the importance of types and conventions. But even within the circumscribed repertory of Mozart's later arias, and notwithstanding my attempt to survey every topic that is relevant for analysis, the results are provisional at best. Indeed, as we shall see, any notion of 'the' analysis of a Mozart aria is a chimera. I hope for nothing more than to stimulate discussion, and to encourage additional work in this field.

II. TYPES

Aria types

Types in eighteenth-century opera. All eighteenth-century arias were composed and understood in the context of long-standing dramatic, poetic, and musical conventions, which largely determined their significance. Each one functioned as the representative of a 'type'; these types were a special case (or subclass) of genre, analogous to 'minuet-types' or 'finale-types' in Classical-period instrumental music, except that they were far more pervasive and more constitutive of meaning.¹⁵ No matter how unusual a given aria may be, this general dependence on types remains crucial for interpretation—even in the case of Mozart.

The various genres of eighteenth-century opera—*seria*, *buffa*, and 'mixed' genres such as *dramma giocoso* and *dramma eroicomico*¹⁶—developed distinct plot-types as subcategories.

¹⁵ Among the more important recent discussions of musical genre are Wulf Arlt, 'Aspekte des Gattungsbegriffs in der Musikgeschichtsschreibung', in Arlt *et al.* (eds.), *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade* (Berne, 1973), 11–93; Carl Dahlhaus, 'Zur Problematik der musikalischen Gattungen im 19. Jahrhundert', *ibid.* 840–95; Jeffrey Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', *19th-Century Music*, 11 (1987–8), 238–61; James A. Hepokoski, 'Genre and Content in Mid-Century Verdi', *Cambridge Opera Journal*, 1 (1989), 249–76.

¹⁶ Abert, *Mozart, passim*; Georg Feder, 'Opera seria, Opera buffa und Opera semiseria bei Haydn', in Klaus Hortschansky (ed.), *Opernstudien: Anna Amalie Abert zum 65. Geburtstag* (Tutzing, 1975), 37–55; Martin Ruhnke, 'Opera semiseria und dramma eroicomico', in Friedrich Lippmann (ed.), *Colloquium: Die stilistische Entwicklung der italienischen Musik zwischen 1770 und 1830 und ihre Beziehungen zum Norden* (Cologne, 1982; = *Analecta musicologica*, 21), 263–74; Sabine Henze-Döhring, *Opera seria, opera buffa und Mozarts 'Don Giovanni': Zur Gattungskonvergenz in der italienischen Oper des 18. Jahrhunderts* (Laaber, 1986; = *Analecta musicologica*, 26); Helen Geyer-Kiefl, *Die heroisch-komische Oper ca. 1770–1820* (Tutzing, 1987); Heartz, *Mozart's Operas*, chs. 1, 3, 11, 17.

For example, *opere buffe* included the love-intrigue (Petrosellini's and Paisiello's *Il barbiere di Siviglia*), the Turkish comedy (Dancourt's/Friebert's and Haydn's *L'incontro improvviso*; compare Bretzner's/Stephanie's and Mozart's *Entführung*), the Goldonian farce (Haydn's *Il mondo della luna*), the 'tender' comedy (the various 'Pamela' plots; Puttini's and Haydn's *La vera costanza*), the pastoral (Lorenzi's and Haydn's *La fedeltà premiata*); the imbroglio (Da Ponte's and Mozart's *Figaro*), the 'demonstration' comedy (Da Ponte's and Mozart's *Così fan tutte*), and so forth.¹⁷ Characters and vocal ranges also represented types: the noble personage wracked by the conflict between love and duty (performed by the *prima donna* or *primo uomo*), the *mezzo carattere*, often a minor noble or professional, or a person of uncertain background (when male, often a low voice), the upright suitor (tenor), the crafty male servant (bass), the cynical female servant, the buffoonish guardian (bass), the pastoral maid, and so forth.

The importance of all this to Mozart is implied by his almost schematic demands regarding the number of roles in a *buffa* plot, and the relations among the female characters; demands that reflected the singing personnel of the new Italian troupe in Vienna:

I suppose that *Varesco* ... could write a new libretto for me, with seven characters ... The most necessary thing is that it be truly *comic* as a whole, and if possible include *two equally good female roles*: the one must be *seria*, the other *mezzo carattere*; but *in quality* both roles must be entirely the same. The third female can be entirely *buffa*.¹⁸

Although the secondary female roles in *Figaro* do not conform to this scheme, the Countess and Susanna come close to Mozart's specifications regarding the leading roles. And the three females in *Così* (Fiordiligi, Dorabella, Despina) and especially *Don Giovanni* (Anna, Elvira, Zerlina) exemplify it very well indeed.

Given this pervasive generic and characterological typology, it is hardly surprising that most arias conformed to well-established conventions as well. The latter were signified in part by the 'rhythmic topoi' (combinations of tempos, metres, and phrasing characteristic of functional music, especially dance-types, and hence often connoting a particular social standing),¹⁹ in part by specialized operatic traditions that associated particular keys, melodic styles, and instrumentations with particular dramatic contexts. The differentiated employment of the winds was important. Except in overtures and the concluding sections of finales, clarinets played most often in E flat and A, less often in B flat, and rarely in other keys; flutes were more comfortable on the sharp side than the flat side; oboes were uncomfortable in keys 'sharper' than D, and were often omitted in A and especially E (as well as in E flat, as if in reaction to the presence of the clarinets);

¹⁷ Hunter, 'Text, Music, and Drama', 56-7. On 'Pamela' operas, see Hunter, "'Pamela': The Offspring of Richardson's Heroine in Eighteenth-Century Opera', *Mosaic*, 18 (1985), 61-76. Wye Jamison Allanbrook's attractive interpretation of *Figaro* as (in part) a celebration of pastoral virtues (*Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Giovanni'* (Chicago, 1983), 1-2, 87-97, 127-31, 145-9, 172-7) does not establish it as a representative of 'the pastoral' as a type.

¹⁸ Letter to Leopold Mozart, 7 May 1783 (*Briefe*, iii. 268; emphases original). Varesco had been the librettist for *Idomeneo*, and was to write the ill-fated fragment *L'oca del Cairo*.

¹⁹ Allanbrook, *Rhythmic Gesture*, introduction and part I.

Mozart used trumpets only in C, D, and E flat; and so forth. (Of course, there are exceptions: Ilia's 'Se il padre perdei' (*Idomeneo*, No. 11) and Elvira's 'Mi tradi' (*Don Giovanni*, No. 21b), both in E flat, include a flute; the climactic duet in *Così* between Fiordiligi and Ferrando (No. 29), in A, uses oboes rather than clarinets.) Such preferences had long since created associations between certain winds and certain keys and, by extension, between those associations and particular dramatic contexts.²⁰

The following descriptions indicate how these factors combine to create types among Mozart's arias:²¹

The *aria d'affetto* is a relatively brief, heartfelt aria sung by a noble or *mezzo* character, usually apostrophizing an absent or faithless lover (one strand of the tradition originated as *ombra* music; that is, as one type of 'cavatina').²² It tends to be moderately slow, in 2/4 metre (occasionally 3/8) and E flat, and to feature clarinets, horns, and bassoons, but not flutes or oboes (this instrumentation is common in all Mozart's operatic music in E flat). The singer apparently eschewed elaborate vocal display. These arias lack major internal contrasts, favouring binary or unitary forms, as opposed either to elaborately formal ones like the da capo or the sonata, or 'simple' ones like strophic songs. Classic Mozartian examples include 'Porgi amor' and Tamino's 'Dies Bildnis' (*Die Zauberflöte*, No. 3). Less often, they are on the sharp side, frequently in A (again: clarinets were common), for example, Belmonte's 'O wie ängstlich' (*Die Entführung aus dem Serail*, No. 4) and Ferrando's 'Un'aura amorosa' (*Così fan tutte*, No. 17).²³

The *noble or heroic aria* is usually sung by a *seria* character, and is usually in C or D and in 2/2 or 4/4. The vocal part is firm, steady, featuring relatively long phrases, wide leaps, 'measured' rhythms dominated by half- and quarter-notes and by dotted figures, and (even in Mozart) prominent coloratura passages. Trumpets and drums are often included, as are extensive concertante wind solos. The style is often conservative. Examples in late Mozart include Idomeneo's 'Fuor del mar' (No. 12), Konstanze's 'Märtern aller Arten' (*Die Entführung*, No. 11), and Donna Anna's 'Or sai chi l'onore' (*Don Giovanni*, No. 10).²⁴

The *female buffa aria* stands in the 'simple' keys C, F, or G (hence: no clarinets) and in 2/4 or 6/8 metre; it includes two main subtypes. (a) Comic, cynical, or 'saucy' servants' arias are based

²⁰ A useful account of these usages in Mozart is found in Frits Noske, *The Signifier and the Signified: Studies in the Operas of Mozart and Verdi* (The Hague, 1977; repr. Oxford, 1990), ch. 6, 'Semantics of Orchestration', although Noske ignores the role of tonality and performing technique in creating these associations. I owe the observations on technical limitations of eighteenth-century wind instruments to Neal Zaslaw.

²¹ These descriptions are modern generalizations, and refer specifically to Mozart's practice in the 1780s. They must not be taken as necessarily applying to other repertoires, still less as reflecting eighteenth-century terminology or classifications. The issue of the relations between Mozart's typologies and general ones cannot be addressed here, except to reiterate the fundamental methodological point that, in so far as types were ubiquitous, they were as relevant to Mozart as to any other composer, if not always to the same degree.

²² On the cavatina, see Wolfgang Osthoff, 'Mozarts Cavatinen und ihre Tradition', in Wilhelm Stauder *et al.* (eds.), *Festschrift Helmuth Osthoff zum 70. Geburtstag* (Tutzing, 1969), 139-77; Helga Lühning, 'Die Cavatina in der italienischen Oper um 1800', in Lippmann (ed.), *Colloquium* (see n. 16), 333-68.

²³ Heartz, *Mozart's Operas*, 240-1, notes the similarities of these two arias. Noske, *Signifier and Signified*, 125, attributes the use of clarinets in 'Porgi amor' and 'Dies Bildnis' to the dramaturgical condition of being 'not (yet) involved in the plot'; this is already problematical for 'Dies Bildnis', and does not apply at all to 'Un'aura amorosa' and many other numbers.

²⁴ The latter aria serves as Allanbrook's paradigmatic example (*Rhythmic Gesture*, pp. 13-23) of an 'exalted march', incorporating the 'ecclesiastical' or 'white-note' style characteristic of the 'higher', 'old-fashioned' rhythmic topoi.

on detached short phrases with continual orchestral interjections on independent motives, and often much stage action. Despina is typical; the 'upper' limits are suggested by Susanna's 'Venite, inginocchiatevi' (*Figaro*, No. 12). (b) Sentimental arias often apotheosize the genuine emotions of simple folk; that is, they are a species of pastoral. Musically, they are distinguished from those in (a) primarily by longer, cantabile vocal phrases and less independent orchestral material. Zerlina is typical; she even seduced Adorno, in his only published essay on Mozart, into confessing his hope that her knowing innocence, on the historical cusp between feudalism and modernism, might have brought about that which he knew to be unattainable: individual and social 'reconciliation' (*Versöhnung*) through art.²⁵ Susanna's 'Deh vieni' (*Figaro*, No. 27) again raises the subtype to its highest level of sophistication and irony.

The *male buffa aria* is usually in 4/4; it exhibits greater variety of key than the female type. Usually based on a long, multipartite text, it often has two contrasting sections: the first based on detached two-bar phrases; the second, including patter, leading to a climax of comic action towards the end.²⁶ Among the many subtypes are 'catalogue' arias, as in Leporello's 'Madamina' (*Don Giovanni*, No. 4), and diatribes against women, as in Figaro's 'Aprite un po' quegl'occhi' (No. 26).

The *rondò* is an aria in two (or even three) tempi, usually for a female *seria* character. It is usually her last aria (the Countess, Donna Anna, Fiordiligi, Vitellia), and usually a soliloquy (all the above save Anna). The text is dominated by conflicting emotions, often moving from the character's individual plight to a more 'distanced' apotheosis or plea for pity. The usual tempo sequence is slow-fast(-faster); the first section exhibits great variety in metre and style, while the final section is almost always in 4/4 and often dominated by gavotte rhythms. Very often one or more obbligato instruments are prominent, 'commenting' on the singer and deepening her expression.²⁷

Similar constellations of characteristics define many other aria-types which need not be described in detail here: rage and revenge, grief, panic, moralizing sentiments, servants' complaints, and so forth. An important category comprises 'realistic' arias; that is, representing music that ideally would be sung even in a spoken drama: serenades, Papageno's bird-catcher songs, Cherubino performing 'Voi che sapete' (*Figaro*, No. 11) for the Countess while Susanna 'accompanies' him on the guitar, and so forth. Despite their outward simplicity these arias are often dramaturgically complex, because they collapse the customary distinction between the characters' dramatic functioning and their unawareness, *as characters*, of the fact that they are singing.²⁸

²⁵ Theodor W. Adorno, 'Huldigung an Zerlina', in *Moments musicaux* (Frankfurt, 1964), 37-9; repr. in *Musikalische Schriften*, iv (*Gesammelte Werke*, xvii; Frankfurt, 1982), 34-5; compare Allanbrook, *Rhythmic Gesture*, ch. 11. The special admiration for Zerlina's pastoral virtues reaches back at least as far as Alexandre Oulibicheff, *Nouvelle Biographie de Mozart*, iii (Moscow, 1842), 134-6, 159-62. For a lightly ironic modern variant, see Massimo Mila, *Lettura del Don Giovanni di Mozart* (Turin, 1988), 142-3.

²⁶ Platoff, 'The buffa aria'; compare Hunter, 'Text, Music, and Drama in Haydn', 46-52.

²⁷ On the *rondò*, see Hertz, 'Mozart and his Italian Contemporaries: *La clemenza di Tito*', *Mozart-Jahrbuch* 1973/74, 281-3 *et passim* (repr. in Hertz, *Mozart's Operas*, ch. 11, 305-7 *et passim*); Lühning, 'Die Rondo-Arie im späten 18. Jahrhundert: Dramatischer Gehalt und musikalischer Bau', *Hamburger Jahrbuch für Musikwissenschaft*, 5 (1981), 219-46; John A. Rice, 'Sense, Sensibility, and Opera Seria: An Epistolary Debate', *Studi musicali*, 15 (1986), 120-4, 134-8. Of course, the *rondò* (an aria-type) must be distinguished from 'rondo form'; I do so by using italics and the accent on -ò for the former.

²⁸ Edward T. Cone, *The Composer's Voice* (Berkeley, Calif., 1974), ch. 2. (For Cone's more recent, and to my mind problematical, view that operatic characters *are* always aware that they are singing—that they are

The same multilayering effect obtains in representations of other realistic music, such as dances, marches, and dinner music. Mozart's most astonishing stroke of this kind is the ballroom scene in the Act I finale of *Don Giovanni*—not merely because of his *tour de force* of orchestrating (in both senses) its fearsome complexities, but for a more fundamental dramatic reason: although each dance is performed by persons of the 'proper' class, the confusion on stage and rhythmic dissonance dramatize the licence and social disruption that are the Don's *raison d'être*. (He himself commanded this in the 'Champagne' aria (No. 11): 'Senza alcun ordine/la danza sia'.²⁹) And when Figaro, in 'Se vuol ballare' (No. 3), vows to foil the Count's designs on Susanna, he uses a somewhat debased form of the minuet, an upper-class dance, to choreograph his plans: 'If you want to dance, my little Count, I'll play the guitar for you . . . I'll teach you the *capriola*.' (The *capriola* was a distinctly un-noble 'leaping' (goatish?) dance.) The implication is: 'I'll bring you down to my level, where your noble status won't save you.' Indeed, Figaro's violent description of how he'll do this is a contredanse, that is, a specifically middle-class dance. The aria thus dramatizes both the social and the dramatic relations between servant and master.³⁰

Extensions. This dependence of aria-types on conventional combinations of attributes—actually the signifiers in an informal semiotic system—also enabled composers to extend their range, and to individualize them, by altering some but not all of the relevant attributes. I will briefly discuss five types of such alteration here.

1. With respect to the *aria d'affetto* as represented by 'Porgi amor' and 'Dies Bildnis', a sizeable group of Mozart arias retains the key of E flat, the clarinet/bassoon/horn wind-scoring, and the dramatic motive of an absent or troubled lover, but speeds up the tempo and alters the meter to 2/2 or 4/4. Cherubino's 'Non so più' (*Figaro*, No. 6) portrays the adolescent who is polymorphously 'in love with love' (with all women, and hence with no particular woman, not even the Countess); the 'unreality' of his emotion is analogous to the state of absence in 'Porgi amor'. As Hertz points out (p. 145), Figaro's comic yet tortured 'Aprite un po' quegl'occhi' shows a different face of the absence of love: its dark *alter ego*, jealousy. Dorabella's 'Smanie implacabili' (*Così*, No. 11) and Elvira's 'Ah chi mi dice mai' (*Don Giovanni*, No. 3) illustrate other ways in which the type can be varied: the former believes that her fiancé has just gone off to

'composers'—see 'The World of Opera and its Inhabitants', in Cone, *Music: A View from Delft* (Chicago, 1989), 125–38.)

²⁹ Allanbrook, *Rhythmic Gesture*, 220–2, 277, 283–4, 287; Kunze, *Mozart's Opern* 347–55 (compare his 'Mozart's Don Giovanni und die Tanzszene im ersten Finale: Grenzen des klassischen Komponierens', in Friedrich Lippmann (ed.), *Colloquium 'Mozart und Italien'* (Rom 1974) [Cologne, 1978; = *Analecta musicologica*, 18], 166–97).

³⁰ Allanbrook, *Rhythmic Gesture*, 79–82; on dances in *Figaro* generally, see *ibid.*, Part II, *passim*; Kunze, *Mozart's Opern*, 240–5. Siegmund Levarie, *Mozart's 'Le Nozze di Figaro'* (Chicago, 1952), 29–35, makes essentially the same point about 'Se vuol ballare', without naming the contredanse; he suggests that the English and popular associations of Figaro's faster dance are a covert pun, referring to the Count's plans (mentioned in the preceding recitative) to take Susanna and Figaro with him to London.

war the latter raves against Giovanni, who has jilted her. All four arias thus exhibit a similar profile of relations to and differences from the *aria d'affetto* proper: agitated, confused, tortured, but still consumed by absent love, and still in E flat and with the same wind-instrumentation.

A different kind of variant is illustrated by Ilia's 'Se il padre perdei' (*Idomeneo*, No. 11), which resembles 'Porgi amor' in key, tempo, metre, density of motivic elaboration, the dramatic motive of absence, and a certain *Innigkeit*. But that motif is mixed with joy in a new-found homeland and incipient love: she addresses a king (rather than singing to herself); the winds are single rather than double, include flute and oboe and lack clarinet, and are overtly concertante; there is much variety of topic and phrasing; and the sonata-without-development form is long, varied, and elaborate. This is no cavatina, but a full-fledged aria.³¹ Ottavio's 'Il mio tesoro' (*Don Giovanni*, No. 21) is also a true aria, notwithstanding his invocation of the absent Anna (she has exited following the sextet), the closely related key (B flat) and tempo ('andante grazioso'), and the requisite instrumentation. It is not a soliloquy (he is addressing three people), his request that they go to console his beloved is admixed with the promise of vengeance on Giovanni, and it includes considerable coloratura.

2. A central aspect of many eighteenth-century operatic plots is disguise.³² Because the audience knew how a given character ought to sing in a given context and could therefore tell at once if the music was 'out of countenance' (Ratner), it was easy to achieve that double articulation necessary for the musical projection of a character in disguise. Mozart's musical disguises include Despina as doctor and notary in *Così* (the two men are a different case), Susanna and the Countess in Act IV of *Figaro*, and Giovanni and Leporello towards the beginning of Act II of *Don Giovanni*. The disguise entails a change not only of costume but of musical style, indeed often of voice—an operatic character's most intimate attribute. In *Così* Despina's changes of voice are merely comic, but in *Figaro* they become deeply poetic as well. In the finale of Act IV, Figaro initially does not realize that the person whom he addresses as 'the Countess' is really Susanna—despite having already heard her sing 'Deh vieni' in disguise!—because she alters her voice (m. 122: 'cangiando la voce'). His recognition comes only a little later, when she temporarily forgets to alter it (mm. 139–46), upon which he reacts 'Susanna!' (in an aside); compare the sequel, 'La volpe vuol sorprendermi', etc. (mm. 157–69). And at the beginning of 'Pace, pace mio dolce tesoro', when he finally confesses his knowledge, he explicitly says 'io connobi la voce che adoro' (mm. 278–9); the poetry is deepened in Susanna's laughing 'La mia voce' and his reiteration, 'La voce che adoro'. Hence in the sequel, the comic exaggeration of his pretended love-making to 'the Countess' has a new meaning: instead of wanting to fool Susanna into believing that he thinks she really is the Countess (as in mm. 171–96, 215–32), now they both play-act for the benefit of the eaves-dropping Count (mm. 314–22).

³¹ Excellent descriptions are found in Abert, i. 700–3, and Kunze, *Mozart's Opern*, 138–47.

³² See Michael F. Robinson, *Naples and Neapolitan Opera* (Oxford, 1927), 192–3.

The common plot-themes of the noble person disguised as a servant or raised in poverty offered rich possibilities for double meanings. Mozart's most prominent character of this sort is Sandrina, his 'finta giardiniera' (compare Cecchina in Goldoni's and Piccini's *La buona figliuola*). A comic analogue is Figaro himself, a servant who turns out to be Bartolo's and Marcellina's son ('comic', because they are only middle-class, and he is illegitimate to boot). Such devices, typical of late eighteenth-century opera, imply the rise in society of a new and uneasy interest in the complexity—and fragility?—of class relations.

3. Musical signifiers also tell us when a vain or foolish character unknowingly sings in a manner inappropriate to his class.³³ In 'Vedrò mentre io sospiro' (*Figaro*, No. 17), the Count gives vent to his outrage that Susanna was merely leading him on, and vows to prevent his servants' happiness as long as his own pleasure is denied. But its musical type is the heroic/noble aria in D with trumpets and drums. This is not only inappropriate—his only problem is wounded vanity—but he cannot carry it off: his lack of self-control, bordering on hysteria, prevents him from maintaining the measured, 'exalted' rhythms of the type. Further down the social ladder in *Figaro*, Bartolo's 'La vendetta' (No. 4), also a revenge aria in D, is a hilarious send-up of a middle-class professional ineffectually aping his betters. The trumpets and drums are mere bombast: notwithstanding his professional status as 'medico', Bartolo cannot even put together a coherent modulation. No wonder that, when listing the (more lawyerlike than surgical) devices he will employ on Marcellina's behalf, he descends to vulgar patter.

4. As this example illustrates, these techniques could also be placed in the service of irony and parody. In late eighteenth-century *opere buffe*—not merely 'mixed' genres like *drammi giocosi*—parodies of *seria* style were common.³⁴ Perhaps this reflects the latter's increasingly marginal status. Susanna's 'Deh vieni' is Mozart's most famous example of irony in an aria. Among his many parodistic arias are 'La vendetta', Dorabella's 'Smanie implacabili' and, less monolithically, Fiordiligi's 'Come scoglio' (*Così*, No. 14). Mozart's treatment of Elvira, as is well known, mixes sympathy and ridicule; this is obvious in her initial aria 'Ah chi mi dice mai', not least, as Noske points out (p. 88), owing to her entrance—inappropriately for a potentially *seria* character—in travelling-clothes ('in abito di viaggio'). In Figaro's pretended love-making to 'the Countess' (just described), it seems likely that we are supposed to take him as conscious of his buffoonery: see the pretentious irrelevance of the phrase 'Esaminate il loco' (mm. 186 ff.) and the exaggerated range of his triadic singing of it, and in the latter passage, the inappropriate syncopations in mm. 315–16, the foolishly 'expressive' arpeggiation of a minor ninth in

³³ This paragraph is based on Allanbrook, *Rhythmic Gesture*, 140–5.

³⁴ Mary Hunter, 'Some Representations of *opera seria* in *opera buffa*', *Cambridge Opera Journal*, 3 (1991), 89–108. On the complex and often disputed role of parody in *Così*, see, recently, Steptoe, *Mozart–Da Ponte Operas*, 221–30; Rodney Farnsworth, 'Cosi fan tutte as Parody and Burlesque', *Opera Quarterly*, 6 (1988–9), 50–68; Mary Hunter, 'Cosi fan tutte et les conventions musicales de son temps', *L'avant-scène opéra*, No. 131–2 (May–June 1990), 158–65.

320-1, and so forth. And if he is conscious of this, he is an ironist, fooling first Susanna and then (together with her) the Count.

As these examples suggest, an essential aspect of musical parody is that our recognition of it often depends not so much on 'purely musical' excess or inappropriateness as on an incongruity between the music and dramatic or textual factors. (Analogous incongruities are characteristic of parody in general.) Musical signs are malleable, and can be used both 'authentically' and parodistically. The parody in 'Smanie implacabili' is signalled not only by Dorabella's over-reaction to her lover's departure (in the preceding *accompagnato*), in what we know to be a comic context, but also by her absurdly 'high' diction, such as the invocation of the furies: 'Esempio misero / d'amor funesto, / darò all'Eumenidi / se viva resto / Col suono orribile / de' miei sospir'. The point emerges clearly from a comparison with Cherubino's 'Non so più', which is outwardly similar (especially in the first part): see the rushing tempo, 2/2 metre, hasty 'vamping' beginning, ostinato accompaniment (only at first in 'Non so più'), 'breathless' vocal line, and mood of self-absorption. It would take very little alteration to Cherubino's music—or to the preceding recitative—to make his adolescent swooning seem as ridiculous as Dorabella's outrage.

5. Finally, one can extend the notion of types to ensembles and individual finale sections. Many ensembles belong to types, for example the 'farewell' (the sequence Nos. 6-10 in *Così*, or the trio No. 19 between Pamino, Tamino, and Sarastro in *Die Zauberflöte*; compare the end of the quintet No. 5, in the same key), or the seduction duet. Most of Mozart's seductions are in the key of A, and they share many aspects of construction and instrumentation as well.³⁵ (Since the oboes are often omitted in this key, the registrally distinct flutes and bassoons become especially prominent; Mozart often uses them to symbolize the male and female characters—though not always in obvious ways.) The signs of love-invocations are also found in ensembles and finale sections. Figaro's and Susanna's reconciliation scene in the Act IV finale is introduced by Figaro's 'larghetto' solo, in which he explicitly invokes the theme of unrequited love, comically transformed into cuckoldry, by comparing himself to Vulcan (whom Venus betrayed with Mars). However obscure Da Ponte's motivation for placing this Classical allusion in his hero's mouth (Beaumarchais has nothing comparable), and however uncertain the tone (the gorgeous music seems incompatible with Figaro's bitter irony), the key, tempo, instrumentation, and mood recall 'Porgi amor' (though they are here allied with the rhythmic topic of the minuet). Pamina's and Papageno's duet 'Bei Männern' in *Die Zauberflöte* (No. 7) not only resembles 'Porgi amor' and especially 'Dies Bildnis' in being in E flat with clarinets/horns/bassoons, moderately slow ('andantino'),³⁶ and outwardly simple in

³⁵ Richard Stiefel, 'Mozart's Seductions', *Current Musicology*, 36 (1983), 151-66 (adumbrated in Noske, *Signifier and Signified*, 125-7).

³⁶ For Mozart, 'andantino' was almost certainly slower than 'andante', not far from 'larghetto'; see Neal Zaslaw, 'Mozart's Tempo Conventions', in Henrik Glahn *et al.* (eds.), *International Musicological Society: Report of the Eleventh Congress, Copenhagen 1972*, 2 vols. (Copenhagen, 1974), ii. 720-33; Jean-Pierre Marty, *The Tempo Indications of Mozart* (New Haven, Conn., 1988), ch. 4.

form, but in its dramatic theme: the joy of conjugal love—a joy which in all three cases is absent. Similarly, as Hertz notes (*Mozart's Operas*, 240–2), the third section ('larghetto' 3/4) in the great duet (No. 29) between Fiordiligi and Ferrando in *Così* closely resembles 'Un'aura amorosa'.

Networks. All this suggests that we can construct a 'network' of operatic numbers related to any given number. Every aria resembles various others in various ways; these relations provide the typological context within which any analysis or interpretation should proceed. The resemblances are both dramatic (character-type, aria-type, dramaturgical context, motivation) and musical (vocal range and tessitura, topics, metre and tempo, key, instrumentation, formal type). A special case, overriding all other differences, comprises the other arias sung by the same character, as well as, to a lesser extent, arias in other operas written for the same singer. The totality of these relations constitutes the network, at whose centre lies the aria in question; thus each aria implies its own individual network. Of course, the relations are infinite, and the network represents our own selection and arrangement of them. Nor can we quantify closeness of relation in this sense; the network cannot be 'graphed'.³⁷

Again, I shall illustrate the concept with respect to 'Porgi amor'. In Mozart's *œuvre*, the network I would construct for it includes the Countess's other aria, 'Dove sono' (No. 19); among other things, despite the differences in form, key, instrumentation, and style, it too is a soliloquy, still focused on her unrequited love for the Count. Cherubino not only has a crush on the Countess but is her godson; he sings 'Non so più' about her (in a sense), and 'Voi che sapete' directly to her, immediately following 'Porgi amor'. Susanna's relations with the Countess are central to *Figaro*; when singing 'Deh vieni' she is disguised as her mistress, and her inner nobility has long since become clear. In *Don Giovanni*, Donna Elvira is related to the Countess as a vocal type, though of course not as a personality; 'Ah chi mi dice mai' is an entrance aria like 'Porgi amor', and 'Mi tradi' a soliloquy. In addition, three arias for men come into question: Ottavio's 'Dalla sua pace' (*Don Giovanni*, No. 10a), Ferrando's 'Un'aura amorosa', and Tamino's 'Dies Bildnis': all are relatively slow, outwardly simple yet inwardly complex arias, sung by tenors about absent lovers; 'Dies Bildnis' in particular is closely related to 'Porgi amor' in both style and form.

Within this group, numerous differentiations can be made. Key and instrumentation play an important role. 'Non so più', 'Ah chi mi dice mai', and 'Dies Bildnis' all resemble 'Porgi amor' in being in E flat and scored for a wind complement of two clarinets, two horns, and two bassoons; 'Ah chi mi dice mai' is not only an 'entrance' aria, but is the only other aria in Mozart's Da Ponte operas that begins with a long, formal orchestral introduction. 'Mi tradi' is more distantly related, being longer and more bravura, and having only one clarinet and bassoon each, plus one flute (in part, this reflects its different status

³⁷ For an early version of this notion (lacking the term 'network') applied to Pamina's aria 'Ach, ich fühl's' from *Die Zauberflöte*, see Webster, 'Cone's "Personae" and the Analysis of Opera', *College Music Symposium*, 29 (1989), 44–65.

as an addition for the 1788 Vienna production). 'Un'aura amorosa', in the other 'clarinet' key of A, has the same scoring. 'Voi che sapete' is not in E flat, but in the closely related key of B flat, perhaps in part because it is unusual for a major character to sing more than one aria in the same key, or for two successive numbers to be in the same key. And as we have seen, keys were strongly correlated with character-type; thus Susanna, notwithstanding her inner nobility, sings arias only in the 'simple' keys G and F—even the complexly ironic 'Deh vieni' (see Sect. V). We have already noted that 'Dove sono' and 'Mi tradi' are soliloquies; so, essentially, is 'Ah chi mi dice mai' (Elvira believes she is alone, and the men's interjections are mere asides). 'Non so più', 'Un'aura amorosa', and especially 'Dies Bildnis' are equally self-absorbed, and would sound more or less the same even if no characters were listening on stage. Even 'Deh vieni' seems to express Susanna's true feelings, as much to the night air as for Figaro's benefit, and to this extent resembles a soliloquy. The dramatic motive of absent or unrequited love plays a role in 'Non so più', 'Dove sono', both of Elvira's arias, 'Un'aura amorosa', and 'Dies Bildnis'. Other things equal, an analysis of 'Porgi amor' made in awareness of this network of relationships will be more insightful than one that ignores them.

Formal types

Mozart's late operatic forms are more fluid and flexible, more through-composed, than those in either his earlier operas or his instrumental music.³⁸ The earlier operas included many arias in full and abridged da-capo, sonata, and concerto-like forms; many had long ritornellos and large-scale repetitions.³⁹ These characteristics became less common around 1780 (in *Zaide*, *Idomeneo*, and *Entführung*),⁴⁰ and from *Figaro* on they were downright rare (even in the late *seria* opera *La clemenza di Tito*).⁴¹ In addition, the correlations between particular formal types and particular characters or dramatic contexts became less rigid. To be sure, elaborate introductions, accompanied recitatives, and two-tempo arias continued to be associated primarily with high-born or pretentious characters, the

³⁸ Three earlier German typologies of Mozart's aria forms are Karl August Rosenthal, 'Über Vokalformen bei Mozart', *Studien für Musikwissenschaft*, 14 (1927), 5–32; Hans Zingerle, 'Musik- und Textform in Opernarien Mozarts', *Mozart-Jahrbuch* 1953, 112–16; Sieghart Döhring, 'Die Arienformen in Mozarts Opern', *Mozart-Jahrbuch* 1968/70, 66–76. Of these, Rosenthal's is the most detailed and comprehensive, but is nearly unreadable, owing to its verbal density and its method of citing individual numbers merely by 'encoded' series/volume references to the 19th-c. complete edn., *W. A. Mozarts Werke* (Leipzig, 1876–1905; hereafter cited as 'AMA'); Zingerle's is painfully brief, but useful in insisting on the formal independence of text and music (remarkably, he uses the former as the basis for his typology); Döhring's is methodologically more sophisticated, but compromised by an over-readiness to equate 'difference' with 'drama'. None offers any detailed analyses. Furthermore, all unduly privilege letter-based formal schemes (*aba*, *abab*, etc.) at the expense of all other musical parameters.

³⁹ Martha Feldman, 'The Evolution of Mozart's Ritornello Form from Aria to Concerto', in Neal Zaslaw (ed.), *Mozart's Piano Concertos: Text, Context, Interpretation* (University of Michigan Press, forthcoming).

⁴⁰ Linda L. Tyler, 'Zaide in the Development of Mozart's Operatic Language', *Music and Letters*, 72 (1991), 214–35.

⁴¹ The remainder of this paragraph summarizes Webster, 'Are Mozart's Concertos "Dramatic"?': Concerto Ritornellos vs. Aria Introductions in the 1780s', in Zaslaw (ed.), *Mozart's Piano Concertos* (see above, n. 39), sect. III, first subsection.

'simple' keys (C, F, G) and metres (2/4, 3/8, 6/8) primarily with *buffa* ones. But Figaro sings *accompagnati* before both 'Se vuol ballare' and 'Aprite un po' quegl'occhi', as does Susanna before 'Deh vieni'; the orchestral introduction to the latter is a true ritornello, a very rare feature after 1782. (Nancy Storace, Mozart's original Susanna, was the *prima donna* of the Viennese company, and often received *rondòs* even when singing *buffa* roles⁴²) Although Zerlina's two arias in *Don Giovanni* are similar dramatically (both console Masetto, with nobody else on stage), they differ markedly in form: 'Batti batti' (No. 12) has no orchestral introduction, while 'Vedrai, carino' (No. 18) has a substantial introduction which not only returns but is expanded at the end. The former, though a pastoral aria in key, metre, and style, even exhibits two tempi and a pervasive (if discreet) obbligato instrument (the cello).

An outline of the most common formal types in Mozart's Viennese arias is given in Table 1. They must be understood not as representations of 'the' form of any given aria,

TABLE 1. *Principal formal types in Mozart's arias of the 1780s^a*

Formal type	Selected examples			
I. Key-area forms ^{b,c}				
A. Binary				
1. Recapitulation	a b		a(c) b	<i>Die Zauberflöte</i> , No. 10, 'O Isis und Osiris'
2. Tonal return section	a b		Free	<i>Figaro</i> , No. 26, 'Aprite un po' quegl'occhi'
	I V		V I	(part 1)
B. Quatrain				
1. Simple	a a		b a	<i>Die Zauberflöte</i> , No. 13, 'Alles fühlt der
	I V		V ⁷ -I	liebe Freude' ^d
2. Complex				
a. Recapitulation	a b		x a(+ b)	<i>Die Zauberflöte</i> , No. 3, 'Dies Bildnis'
b. Tonal return section	a b		x Free	<i>Die Zauberflöte</i> , No. 15, 'In diesen heil'gen
	I V		V ⁷ -I	Hallen' ^d
C. Sonata without development				
1. Recapitulation	a b		a b	<i>Die Entführung</i> , No. 10, 'Traurigkeit'
2. Tonal return section	a b		Free	<i>Tito</i> , No. 8, 'Ah, se fosse intorno al torno'
	I V		I I	
D. Sonata				
1. Recapitulation	a b		c/dev. a b	<i>Idomeneo</i> , No. 12, 'Fuor del mar'
2. Tonal return section	a b		c/dev. Free	<i>Figaro</i> , No. 12, 'Venite, inginocchiatevi'
	I V		x-V ⁷ -I	
E. Four-part				
	a b		a c	<i>Tito</i> , No. 17, 'Tu fosti tradito'
	I V		I I	

⁴² John Platoff, personal communication.

TABLE I. (cont.)

Formal type		Selected examples
II. Forms based on a tonally closed first part		
A. ABA		
1. Ternary	$\begin{array}{c c c} A & B & A \\ I & V & I \end{array}$	<i>Tito</i> , No. 6, 'Del più sublime soglio'
2. Run-on	$\begin{array}{c c c} A & B & A \\ I & x & -V^7- I \end{array}$	<i>Don Giovanni</i> , No. 10a, 'Dalla sua pace'
3. With conflated final section	$\begin{array}{c c c} A & B & A+B \\ I & V & I \end{array}$	<i>Così</i> , No. 17, 'Un'aura amorosa' (but see pp. 121-2)
B. Two-part (complex) ^f		
1. Part 1: binary	$\begin{array}{c c c c} A & B & A & B(C) \\ I-V & V-I & I & - (V)-I \end{array}$	<i>Figaro</i> , No. 26, 'Aprite un po' quegl'occhi'
2. Part 1: ternary	$\begin{array}{c c c c} A & B & A & C(D) \\ I & V & I & I \end{array}$	<i>Don Giovanni</i> , No. 18, 'Vedrai carino'
C. Rondo (in modern formal sense)		
D. One-part (undivided) forms		
<i>Così</i> , No. 26, 'Donne mie'		
<i>Die Entführung</i> , No. 18, 'Im Mohrenland' ^g		
III. Two-tempo forms ^g		
A. <i>Rondò</i> ^h		
	$\begin{array}{c c} \text{Slow} & \text{Fast} \\ A B A & C \\ I V I(-V^7) & I \end{array}$	<i>Figaro</i> , No. 19, 'Dove sono'
B. Exposition-based		
	$\begin{array}{c c c} \text{Tempo 1} & & \text{Tempo 2} \\ A & B & C \\ I & V & I \end{array}$	<i>Figaro</i> , No. 17, 'Vedrò mentre io sospiro' (moderate-fast) <i>Don Giovanni</i> , No. 4, 'Madamina' (fast-slow)

Notes:

^a Based only on musical parameters, and applying to the vocal sections only.

^b Forms whose first main part is an exposition, cadencing in the dominant (see text). I do not show differences in tonal plans based on the minor mode.

^c The distinction between recapitulations and tonal return sections is discussed in the text.

^d Each stanza of a strophic aria.

^e Actually: $\begin{array}{c|c|c|c} A_1 & A_2 & B & C \\ I & V & V^7 & I \end{array}$ (see Sect. V).

^f Occasionally called 'four-part' forms (compare IE). Some forms of type II.B.2 exhibit an elaborate subdivision of C, e.g., c d c. Simple two-part forms, a a' (both closing in the tonic), are found in late Mozart only in strophic numbers.

^g Some forms of this type exhibit an elaborate subdivision of C, e.g., c d c. The rare arias in three or more tempi can be understood as elaborated variants of these forms.

^h Only the most common subtype is shown here.

but as 'ideal types' in Max Weber's sense.⁴³ In Mozart's late arias, they provide no more than the conceptual or procedural framework within which events unfold. Notwithstanding the fact that the orchestral music and the text are also essential constituents of any aria form taken as a whole, the types as listed in Table 1 and discussed in this section are based on the vocal sections alone. (The reasons for this have to do with the multi-valent nature of aria form; both orchestral and textual factors are discussed at length in Sect. III.)

Formal types in music must be distinguished on the basis of the interaction of three primary parameters: sectional structure, material, and tonality. I follow Tovey in distinguishing in the first instance between (1) the binary and sonata forms, based on an exposition, that is, a first main part that is formally and rhetorically complete, but closes outside the tonic and hence requires resolution later on (Table 1, part I); and (2) forms whose first part cadences in the tonic, and hence (except perhaps for a coda) usually ends the movement as well: A|B|A, A|B-A, rondo, and so forth (part II). With respect to the former group, in the context of eighteenth-century operatic studies there is good reason to adopt Ratner's general concept of 'key-area' form, based in part on eighteenth-century theory:⁴⁴

Reprise I		Reprise II	
Paragraph 1	Paragraph 2	X-section	Return
I	V	-V ⁷	I

The very flexibility of this concept, especially with respect to the second half of the form, is appropriate to Mozart's free operatic forms, compared to his instrumental ones.

In late eighteenth-century arias, an exposition (Ratner's 'Reprise I') usually comprises two (and only two) paragraphs, which usually set different stanzas of the text (or are otherwise differentiated on non-musical as well as musical grounds); the first cadences in the tonic (with either a half or a full cadence), the second in the dominant.⁴⁵ But it does not necessarily behave like the exposition of an instrumental sonata form. In particular, the first paragraph often ends with an authentic cadence in the tonic and caesura (for example, Idomeneo's 'Fuor del mar', mm. 31-2, or Ottavio's 'Il mio tesoro', m. 29); frequently there is neither an organized transition nor a clear contrast in the dominant. Hence the sonata-like terms 'first group' and 'second group' (to say nothing of 'second theme') are usually best avoided, in favour of the neutral 'first' and 'second paragraph' or

⁴³ On musical form as a variety of 'ideal type', see Carl Dahlhaus, *Analysis and Value Judgment*, tr. Siegmund Levarie (New York, 1983), 45 ff.; compare Philip Gossett, 'Carl Dahlhaus and the "Ideal Type"', *19th-Century Music*, 13 (1989-90), 49-58. (Although Dahlhaus's application of the concept sometimes involved special pleading—see Gossett, sects. 3-4—its value as a general approach to problems of form is not thereby compromised.) Indeed, aria-types and even genres can profitably be considered as ideal types; the implications of this hypothesis cannot be pursued here.

⁴⁴ Ratner, *Classic Music*, ch. 13; also used by Allanbrook, *Rhythmic Gesture*. (I have slightly altered Ratner's scheme to conform more closely to specifically operatic procedures.)

⁴⁵ The importance of such expositions in late 18th-c. arias was first described in Hunter, 'Haydn's Aria Forms', ch. 5.

'tonic' and 'dominant paragraph'—especially since often either or both will not be recapitulated. What is essential is that the second paragraph end with a structural cadence in the dominant, strong enough to organize the entire form up to that point ('Fuor del mar', mm. 76 (voice) and 80-1 (orchestra); 'Il mio tesoro', m. 43); if this is lacking, the two paragraphs may not combine into an exposition at all.⁴⁶

Following the exposition, however, anything can happen.⁴⁷ The material may be clearly recapitulated in whole or in part, or it may not. Even when the overall form seems clear and the moment of recapitulation is signalled unambiguously, what happens may be (or sound) completely new, for example, in Susanna's 'Venite, inginocchiatevi'. Furthermore, the return may be drastically 'underarticulated', compared to that in an instrumental sonata form: the opening theme may sneak in unawares, as in Elvira's 'Ah fuggi il traditor' (*Don Giovanni*, No. 8), mm. 26-8 vs. 5-7 (and not 25-6 vs. 3-5), or the return of the tonic itself may be casual, especially in male *buffa* arias (for example, Figaro's 'Aprite un po' quegl'occhi', m. 57). Even when much of the material of the exposition (or ritornello) does return, it may be fragmented, reordered, altered in rhetoric, and combined with new ideas (as in 'Porgi amor'). On the other hand, many arias have multiple reprises of a main theme: for example, the second part of Leporello's 'Catalogue' aria, mm. 124, 143, or Anna's 'Or sai chi l'onore', mm. 101, 110, 119. Such multiple reprises usually seem to be neither a special effect nor an indication of rondo form but, more simply, a rhetorical phenomenon: the character's need to reiterate or intensify the argument of the moment.

With the proviso that the boundaries between them are flexible, it seems useful to distinguish three types of final tonic section in key-area forms: regular recapitulations, free recapitulations, and tonal return sections.⁴⁸ Many late Mozart arias, particularly sonatas without development and ABA forms, have regular recapitulations (for example, Elvira's 'Ah chi mi dice mai' and Ferrando's 'Un'aura amorosa'). In a free recapitulation, important material from the exposition returns in such a way as to resolve earlier sections tonally and formally, but it is altered, reordered, abridged, supplemented, in whatever way is appropriate to the context. A clever example is Leporello's 'Ah pietà, signori miei' (*Don Giovanni*, No. 20), following the big sextet in Act II; much of the motivic material in the retransition (mm. 54 ff.) and recapitulation (64 ff.) is familiar, but everything is recomposed and reordered; the form—after a very clear exposition and development—is as hard to pin down as the wily servant who escapes while singing it. In a tonal

⁴⁶ A 'structural cadence' is a very strong, form-defining cadence at the end of a section (occasionally elided to the beginning of the next). In a sonata-form movement, for example, there may be as few as four: at the end of the transition on V/V, the end of the exposition, the beginning of the recapitulation, and the end of the movement.

⁴⁷ On this paragraph see Hunter, 'Haydn's Aria Forms', pts. III-IV; Webster, 'To Understand . . . Mozart', 181-2, 184-5; Platoff, 'The buffa aria'; Michael F. Robinson, 'Mozart and the *opera buffa* Tradition', in Tim Carter, *W. A. Mozart: 'Le nozze di Figaro'* (Cambridge, 1987), 11-32 at 24.

⁴⁸ I emphasized the role of free recapitulations in 'To Understand Mozart'; Hunter coined the term 'tonal return section' ('Haydn's Aria Forms', ch. 9), and it has been adopted by Platoff. This summary attempts for the first time to distinguish between them.

return section, by contrast, there is little or no thematic recapitulation; the singer returns to the tonic and effects closure without significant reprise, usually with new ideas, rhetoric, or *Affekt*. Still more radical are two-tempo arias, in which the second section presents a new state of being altogether, ordinarily without thematic recapitulation; these are almost by definition tonal return sections. Free recapitulations and tonal return sections both give precedence to rhetorical, dramatic, or psychological development over formal symmetry; the difference between them (which cannot be quantified) is simply the degree of change or novelty entailed. In Mozart's operas from *Figaro* on, both methods of ending an aria are as common, as 'normal', as regular recapitulations. For this reason, most of the formal types listed in Part I of Table 1 entail two subtypes: with a recapitulation, and with a tonal return section. For simplicity's sake, however, and to avoid neologisms, I use the formal designations 'binary', 'sonata', and so forth for arias having tonal return sections as well as those with regular recapitulations—withstanding the apparent anomaly of calling an aria whose final section is as free as that in Susanna's 'Venite, inginocchiatevi' (see Sect. V) a 'sonata form'. The fact remains that its proportions, sectional structure, and tonal organization are those of sonata form, and its tonal return section, which would indeed be incomprehensible in a Mozart instrumental movement, is *normal* in the operatic context. In all these cases, the distinction affects the final section in the tonic more than the formal type as such.⁴⁹

Of the individual forms listed in the first part of Table 1, only the 'quatrain' needs further comment here. The term was coined by Dénes Bartha to denote a common, but little noticed, formal type in Classical-period themes, based on four phrases of more or less equal length:

a	a'	b	a
I-V	V-I	x-V ⁷	I-I
I-V	I-V		

Though derived in the first instance from folk- and dance-music, it was employed in art music not only for the main themes of slow and variation movements and rondos, but entire sections and small movements.⁵⁰ Familiar examples in instrumental music include the minuet of *Eine kleine Nachtmusik* and Beethoven's 'Ode to Joy' theme (without the repetition of mm. 9-16). Bartha emphasized the distinction between the parallelism of the first two phrases (except for their different tonal goals), and the intensification in the third; he also saw the active, run-on character of the 'enjambement' (elision) between the third and fourth phrases as crucial.

⁴⁹ For the view that this and comparable arias should not be described as sonata forms, see Platoff, 'The buffa aria', 105, 107-11, 117-20.

⁵⁰ Bartha, 'Song Form and the Concept of "Quatrain"', in Jens Peter Larsen, Howard Serwer, and James Webster (eds.), *Haydn Studies: Proceedings of the International Haydn Conference, Washington, D.C., 1975* (New York, 1981), 353-5 (with further references). A variety of quatrains on various structural levels (not all conforming to Bartha's model) are described in Malcolm S. Cole, *The Magic Flute and the Quatrain*, *Journal of Musicology*, 3 (1984), 157-76.

As implied by the diagram in the preceding paragraph, in Bartha's model the first half of a quatrain is either a normal antecedent-consequent period closing in the tonic, or an 'antiperiod', that is, a period whose *consequent* cadences off the tonic, most often in the forms $-I| -V|$, or $-V| -V/V|$. (Of course, the entire antiperiod functions as a higher-level antecedent to something that follows it.⁵¹) However in Mozart's late operatic forms in two parts of which the first part is a period—including single stanzas of strophic arias—the first part is always an antiperiod, never an antecedent-consequent structure. The importance of the quatrain is that it is the only formal type in which a sonata-form-like double return (to the opening theme and to the tonic simultaneously) occurs within a second part that is more or less the same length as the first. (In sonata form, the second part is much longer; in binary forms, there is no double return; in the sonata without development, the double return immediately follows the end of the exposition.) No other symmetrical two-part form is as complex or highly integrated.

Furthermore, as in all key-area forms, this variant of the quatrain often incorporates a contrast between the two phrases of the first half (instead of mere statement and variation). In this case, the fourth phrase often recapitulates *both* components of the first half (in elided or abbreviated form). An example on the smallest scale is the Trio of Haydn's String Quartet in C, Op. 33 No. 3 (see Ex. 1); the reprise, mm. 47–50, encompasses the

EXAMPLE 1. Quatrain form: Haydn, String Quartet in C, Op. 33 No. 3: Trio

⁵¹ The coinage 'antiperiod' is my own; though common in the Classical period, this construction has been little studied. A few comments are found in Wilhelm Fischer, 'Zur Entwicklungsgeschichte des Wiener klassischen Stils', *Studien für Musikwissenschaft*, 3 (1915), 25–9, types 4 and 5; 'Zwei neapolitanische Melodietypen bei Mozart und Haydn', *Mozart-Jahrbuch 1960–1*, 7–22 ('umgekehrte Periode'); Eugene K. Wolf, *The Symphonies of Johann Stamitz: A Study in the Formation of the Classic Style* (Utrecht and Antwerp; The Hague and Boston, 1981), 195, 220 n. 58, 347; Hunter, 'Haydn's Aria Forms', *passim*.

essence of both phrases from the first half: mm. 47–8 recapitulate 35–6, while the cadence in 49–50 rhymes with and resolves the dominant cadence of 41–2. (Although Haydn's motivic relations are far more complex than this account would suggest, the 4×4 harmonic structure is not thereby compromised.) This principle of free development within the symmetry and intelligibility of a binary structure is highly characteristic of Mozart's later aria forms. Used straightforwardly in the individual strophes of songs for simple characters like Papageno ('Ein Vogelfänger bin ich ja', *Die Zauberflöte*, No. 2) and Monostatos ('Alles fühlt', No. 13), it also underlies numbers as rich and sophisticated as Tamino's 'Dies Bildnis'.

A related pair of entries in Table 1 that may be unfamiliar to some readers is II.A.2–3 (run-on A|B–A; ABA with conflated final section). The run-on A|B–A differs from the ternary A|B|A in that it exhibits a quatrain-like intensification during B–A. The B section (which still begins like a plain contrast) gradually becomes developmental and leads, not to a cadence, but to dominant preparation and the reprise of A; it is no longer independent, but elided to the reprise, as part of a single larger unit. For example, the B section of Don Ottavio's 'Dalla sua pace' moves from G minor (m. 17) to B flat (21), to V/V (26)—and then, by an astonishing enharmonic modulation, to B minor (29), and on to the home dominant (35–6). It is unstable both tonally (none of these keys leads to a strong cadence) and rhetorically (the topics change constantly); hence it is consequential that the final dominant is not a key, but the home dominant seventh: a preparation for the reprise which must follow.

In ABA with conflated final section, the reprise of A adverts to B material near the end, either by way of intensification and expansion within its latter stages, or following its completion (more or less as a coda). (This is common in instrumental music; familiar examples are the Adagio of Haydn's Symphony No. 92 ('Oxford'), mm. 99 ff. (compare 45 ff.), and the Largo of Beethoven's Piano Sonata in E flat, Op. 7, mm. 74 ff. (compare 25 ff.)) Now if in this context the initial A and B are connected by a transition (however brief), they may begin to lose their status as independent sections, and sound instead like the first two paragraphs of an exposition. In arias, the fact that even key-area forms often end the tonic paragraph with a full cadence and caesura—like the A|B of an ABA—further complicates the distinction. And if the second half of such an aria is freely re-composed, with a hint of B at the end, the difference between (say) a 'sonata without development' and an 'ABA with conflated final section' may evaporate:

A	B		A	B	(Sonata without development)
A		B		A (+B)	(ABA)
I			V	I	

In such cases, only the style, the rhythmic disposition (stable or progressive), and perhaps the proportions can distinguish the formal types.

For example, Ferrando's outwardly simple 'Un'aura amorosa' is analysed by Döhring as an ABA, by Hunter as a sonata without development⁵²—and both are correct. 'ABA' emphasizes the text-form, the contrast between A and B, the stable character of the primary B theme (m. 30), the clear cadences at the end of each section (mm. 23, 41), and the overall division into three vocal sections. 'Sonata without development' emphasizes the separate modulating transition in mm. 23–9 (strongly cadencing on V of V), the greater length of the third vocal section (32 measures, as against 22 + 18), and especially the extension (mm. 63–73), which includes free reprises of various motives from the B section (see Ex. 2): the evaded V²–I⁶ cadence from mm. 36–7 and the melodic figures from 38–41 return in 62–7; the suddenly 'pure' eighth-note rhythm from m. 34 and steep vocal plunge from 35 return in 68–9 (the latter augmented). Rhetorically, too, the final vocal cadence seems to round off not just the final section, but the entire aria.

Similar ambiguities often attach to 'four-part', 'complex two-part', and other compound forms. Although many of these have the same sequence of four sections, ABAC, they exhibit different groupings among them, and hence represent different formal types:

Two-part (ternary)	A I	B V	A I		C C
Two-part (binary)	A I–V	B V–I		A I	C —
Four-part	A I	B V		A I	C I

In addition, the majority of two-tempo *rondòs* are constructed like the first of these forms, except that 'C' differs much more strongly from the preceding section(s) (and is often elaborated as cdc or the like). They too often seem formally ambiguous; an example is 'Come scoglio', described briefly near the end of Sect. III. In many Mozart arias, 'the' form does not exist.

III. ANALYTICAL DOMAINS: TEXT, VOICE, ORCHESTRA

In this section I attempt a systematic exposition of the multivalent nature of arias. Methodologically, I distinguish between 'domains' and 'parameters': the former are the global, often independent 'systems' that govern an aria (text, music, stage-action, and so forth); the latter are the usually interdependent constituents within a given domain (for example, the domain 'music' includes tonality, rhythm, vocal tessitura, formal type, and so forth). Since stage-action, characterization, and plot-development cannot be 'analysed' in any conventional sense, for our purposes here the multivalent nature of arias can be understood in terms of three primary domains: text, voice, and orchestra.

⁵² Sieghart Döhring, *Formgeschichte der Opernarien vom Ausgang des 18. bis zur Mitte des 19. Jahrhunderts* (Marburg an der Lahn, 1975), 97–8; Hunter, 'Haydn's Aria Forms', 44–5.

hundreds

The role of the orchestra

It will be convenient to begin with the orchestra. Hunter's study of Haydn—so far, the only comprehensive formal study of a large repertory of late eighteenth-century arias—separates the music into 'vocal' and 'instrumental' components, and thus obtains the three domains cited above (a vast improvement on the usual gross division between 'text' and 'music'). The distinction was due in the first instance to her focus on large-scale form in a repertory that resembles instrumental music more closely than do Mozart's later arias, and in which the introductory tutti is often form-defining. Indeed, she defines 'orchestral' music as comprising only those sections during which the singer is silent (introduction, interior punctuating passages, postlude), while 'vocal' music comprises *all* the music heard while the singer is singing, including the orchestral accompaniment.⁵³ This method, appropriate for the study of large-scale form, has two concomitant disadvantages: it underplays other, equally important distinctions between singer and orchestra (for example, contrasting simultaneous material), and it leads to an ambiguity in the orchestra's overall status: is it independent, as in the opening and closing tuttis, or at most 'co-dependent', as when accompanying the singer?

For these reasons, I prefer to define 'vocal' and 'orchestral music' simply as all the music performed, respectively, by the singer(s) and the orchestra. That is, they are two complementary 'strands' of the texture, proceeding simultaneously in time. Neither is self-sufficient; each requires the other. The advantages of this division go beyond analytical flexibility and clarity as to the orchestra's domain. It encourages dramatic analysis of the complex and often shifting relations between the two complementary personae of an aria ('vocal' and 'instrumental', or 'protagonist' and 'agent'), which combine to unify the aria as an utterance of a 'complete persona'—the 'composer's voice' itself.⁵⁴ A focus on the singer's music emphasizes that a character is involved, whose feelings and motivation are the very reason for the aria's existence. Conversely, as an agent the orchestra comes into its own right; indeed it often includes several more or less independent agents. To be sure, the concept of the persona is subjective; from this point of view, Hunter's methodologically explicit approach remains an attractive alternative.

Furthermore, very few of Mozart's arias of the 1780s employ independent orchestral sections as constituents of form. (In this they differ from his earlier arias, as well as most of Haydn's.) About half the arias in the three Da Ponte operas include no independent introductory material; in most of the others the opening tutti is brief. The few exceptions seem to have as much of a dramaturgical function as a formal one: that of 'introducing' one or more new characters in the first concerted number of a new scene, as in 'Porgi

⁵³ 'Haydn's Aria Forms', 69.

⁵⁴ Cone, *The Composer's Voice*, especially chs. 1–2. For a variant of this theory specifically oriented towards Mozart arias, see Webster, 'Cone's "Personae"'. On 'agency' in this context, see Cone, ch. 5; Fred Everett Maus, 'Agency in Instrumental Music and Song', *College Music Symposium*, 29 (1989), 31–42; Webster, *ibid.*, 50–1, 57, 64–5; and Cone's responses, *ibid.* 77–9. Kunze, *Mozart's Opern*, offers many relevant observations on Mozart's instrumental usage, without adumbrating a theory of musical agency.

amor' and 'Ah chi mi dice mai', as well as the Queen of the Night's 'O zittre nicht' (*Die Zauberflöte*, No. 4), where the scenic requirement of her 'entrance' from on high may also have played a role. (The principle applies to ensembles as well: see the opening duettino in *Figaro*, as opposed to No. 2; and, in *Così*, both the opening trio for the three men, as opposed to Nos. 2-3, and the duet No. 4 for the two sisters.) Even these introductions play no independent formal role in the aria as a whole, comparable to those in earlier arias.⁵⁵ By the same principle, Mozart's long orchestral postludes (which are uncommon from *Figaro* on) are in the first instance 'exit' music, as in Pamina's 'Ach, ich fühl's' (*Die Zauberflöte*, No. 17), or mark the end of a scene or act, as in Figaro's 'Non più andrai' (No. 9); in this respect they are the mirror image or long opening tuttis. Admittedly, they also have dramatic significance: they represent a new state of being that has developed during the aria (see Sect. VI). These factors support the view that in this repertory the operative musical domains are the vocal and orchestral strands, rather than the sections defined by the singer's participation as against silence.

Apart from its role in creating sectional structure, the orchestral accompaniment can influence the form and character of an aria by means of independent musical material, rhythmic profile, and semantic associations.⁵⁶ In Mozart (as opposed to many of his contemporaries), the orchestra almost always has independent material. An aria (or section) is usually characterized by a single basic accompanimental pattern; this is often even more important rhythmically than motivically, in that it forms part of the aria's overall 'topic'. But accompanimental motifs often have substantive, indeed illustrative value: in Donna Anna's 'Or sai chi l'onore', the off-beat thrusts in the bass; in Belmonte's 'O wie ängstlich' (*Entführung*, No. 4), the 'beating' sixteenths in violin octaves that illustrate the line 'Klopft mein liebevolles Herz' (one of several illustrative accompanimental motifs that Mozart himself pointed out in this aria);⁵⁷ in Pamina's 'Ach, ich fühl's', the inarticulate trudging in the strings; and so forth. In the latter case, the figure is virtually an ostinato, maintained throughout Pamina's song, and complexly opposed to it: it is an independent persona.⁵⁸ Pervasive ostinatos of this sort are common; see, for example, the bustling sixteenths in Guglielmo's 'Donne mie' (*Così*, No. 26), or the agitated off-beat swirls in Dorabella's 'Smanie implacabili'.

Another common orchestral feature comprises interjections (most often in the winds) that punctuate the rests at the ends of vocal phrases; for example, again in 'Or sai chi l'onore', the descending dotted figures in mm. 2 and 4. Often these motifs link the last note in one vocal phrase to the first of the next, creating a kind of operatic *Klangfarbenmelodie* (voice plus instrument), or a persona-like interaction with the singer; for example, the oboe/bassoon phrases in 'Dove sono' (mm. 2-3, 4-5, 8-9, etc.).⁵⁹ Especially

⁵⁵ Webster, 'Are Mozart's Concertos "Dramatic"?', Sect. III.

⁵⁶ A wealth of observations on these matters can be found in Viktor Zuckerkandl, 'Prinzipien und Methoden der Instrumentation in Mozarts dramatischen Werken' (Ph.D. diss., University of Vienna, 1927).

⁵⁷ In the oft-quoted letter to his father, 26 September 1781 (*Briefe*, iii. 162).

⁵⁸ Webster, 'Cone's "Personae"', 45-9.

⁵⁹ Cone, *The Composer's Voice*, 26-9 (adumbrated by Noske, *Signifier and Signified*, 124).

in certain types of comic aria, the orchestra may deploy an entire battery of more or less independent motifs and short phrases, often in conjunction with gestures or stage-action and alternating with the voice; typical here is Susanna's 'Venite, inginocchiatevi'.

Occasionally, the orchestra plays an actual melody that is never given to the singer. A common location for such melodies is the beginning of the dominant paragraph of a slow aria: the winds play a heartfelt tune, often with fast notes over slowly moving harmonies, which the singer answers in more measured rhythms: see 'Porgi amor', mm. 26–34, and Donna Anna's 'Non mi dir', mm. 36–44. (In the former the wind theme to some extent anticipates the vocal theme; in Tamino's 'Dies Bildnis', mm. 16–19, his answer is more or less identical to the orchestral statement. Note Mozart's variety of procedure: the same formal and affective context—a new plea, at the beginning of the dominant paragraph, with structurally parallel orchestral and vocal phrases—is correlated with widely varying degrees of similarity or dissimilarity between the two phrases.) Finally, one or more instruments may assume a true concertante role, accompanying the singer, echoing and anticipating, indeed playing independent melodies. This is most common in two-tempo arias: see not only the horn in Fiordiligi's 'Per pietà' (*Così*, No. 25), the basset-clarinet in Sesto's 'Parto' (*Tito*, No. 9), the basset-horn in Vitellia's 'Non più di fiori' (No. 23) but also, in the different context of a *buffa* aria, the cello in Zerlina's 'Batti, batti'.

These solo instruments are no mere ornaments; by enriching the aria's sonic and material world, they comment on the singer's plight, deepen her expression, and provide an aura that would otherwise be lacking. Indeed they become independent agents, whether as reflections of the singer's psyche (producing that conversation with one's *alter ego* so characteristic of soliloquies) or as interlocutors. Mozart's operas exhibit a continuum of instrumental usage, from plain interjections to full-fledged agents, all of which are potential components of the form and dramatic expression. Perhaps this observation helps make sense of Konstanze's 'Martern aller Arten', whose elaborate 'concerto' for several instrumental soloists has proved such a stumbling-block. To be sure, it lies at one extreme of this continuum—but it remains on it. No other Mozart aria would be more appropriately granted this aura of enrichment: a unique gesture of defiance by an inwardly noble heroine. (Not even Pamina is called on to do anything comparable; indeed, to judge by her submissive response to Sarastro in the Act I finale, she would probably not be capable of it.)

With respect to rhythm, the orchestra naturally exhibits a greater range and variety of rhythmic values than the singer. More important, indeed pervasive, is a certain complementary relation between the orchestral and vocal phrase-structure.⁶⁰ As we shall see, the majority of vocal phrases lead from an up-beat (or 'weak' measure) to a down-beat

⁶⁰ This paragraph reflects Thrasybulos Georgiades, 'Aus der Musiksprache des Mozart-Theaters', *Mozart-Jahrbuch* 1950, 76–98; repr. in Georgiades, *Kleine Schriften* (Tutzing, 1977), 9–32; Stefan Kunze, 'Über das Verhältnis von musikalisch autonomer Struktur und Textbau in Mozarts Opern: Das Terzettino "Soave sia il vento" (Nr. 10) aus "Così fan tutte"', *Mozart-Jahrbuch* 1973/74, 217–32; Reinhard Strohm, 'Zur Metrik in Haydns und Anfossis "La vera costanza"', in Eva Badura-Skoda (ed.), *Joseph Haydn: Proceedings of the International Congress Wien 1982* (Munich, 1986), 279–94.

(or 'strong' measure), most often on a change of harmony; the arrival-point is confirmed by a rest directly following. By contrast, the strings tend to be more or less continuous in texture and activity, and (except at cadences) their phrasing is usually organized around initial down-beats (or 'strong' opening measures). The result is a complex interlocking of two rhythmic patterns; see, for example, the beginning of Cherubino's 'Non so più', shown in Ex. 3. The continuous orchestral fabric in the strings is organized in two-bar harmonic units which begin on the down-beat of every other measure (1, 3, etc.; see the brackets below the systems), while Cherubino's phrases begin at the end of a given bar and move *across* the change of harmony to the same down-beat on which the strings change harmony (see the phrasing indications above the vocal line). The independent orchestral motives that punctuate the rests following vocal phrases (noted on the stave above) usually fall in the middle of the measure, between the singer's end-accent on or just after one down-beat, and his resumption on or just before the next. That is, they are implicitly or explicitly syncopated, further increasing the rhythmic complexity (see the 'breathless' wind interjections in mm. 3 and 5). In this respect as well, the cadences move in the direction of uniformity: from m. 9 on, the winds double Cherubino in outline, in a kind of structural heterophony.

These complementary vocal/orchestral rhythms have large-scale consequences. At certain later points, the orchestra usually changes to a faster harmonic rhythm (here: in mm. 5-6a one harmony per bar, in mm. 6b-15a two per bar) and support of the singer's drive to the cadence. The resulting congruence, by contrast with the out-of-phase rhythmic profile that precedes it, creates strong cadential arrivals in mm. 12 (deceptive) and especially 15. To generalize: the phraseology and internal rhythms of voice and orchestra are highly variable, both within each domain and between different ones. Much of the life of Mozart's arias derives from this complex rhythmic play. Indeed it is this interaction, more than the mere existence of independent orchestral motifs, that seems most to distinguish his operatic music from that of his contemporaries.

Another important class of orchestral phenomena comprises what may be called the semantics of instrumentation, that is, conventional associations between particular instruments and particular dramatic contexts or implications (compare the descriptions of aria-types in Sect. II). Many of these associations originated with imitations of music heard in daily life: wind-instruments in marches and *Tafelmusik* (the Act II finale of *Don Giovanni*), pizzicato strings to imitate a guitar in serenades ('Voi che sapete'; Don Giovanni's 'Deh vieni alla finestra'), and so forth. (This principle is thus the same as that which led to the development of the rhythmic topoi.) Other associations were dependent on convention, and again affect mainly the winds: the ubiquitous horn-fanfares to signify cuckoldry, based on the punning double significance of *corno* (see the end of Figaro's 'Aprite un po' quegl'occhi'); the curious double meaning of the flute, signifying both chastity (due to purity of tone?) and licentiousness, as in the piccolo for both Osmin and Monostatos (the association derives ultimately from Pan); and so forth. In *Die Zauberflöte*, the flute's purity takes on additional layers of meaning: the magic

EXAMPLE 3. *Le nozze di Figaro*, No. 6, 'Non so più': mm. 1-36

Winds

(2)

Cherubino

Non so più co-sa son, co-sa fac - cio, or di fo-co, o-ra so - no di

Strings

p *f* *p*

I ii⁷

5

mf *p*

+ 8va

Ch.

ghia - cio o - gni don - na can-giar di co - lo - re, o - gni don - na mi fa pal - pi -

f *p*

V I

9

cl. *mf* *p*

hn.

Ch.

(3) (3)

- tar, o - gni don - na mi fa pal - pi - tar, o - gni

mf *p* *mf*

I⁶ I I⁶ ii⁶₅ V⁷ vi I⁶

13 ³ ² ¹ etc.

Ch. don - na mi fa pal - pi - tar. So - - lo ai

p *cresc.* *p*

I vii⁷/V V ⁷ → I

17 (3)

Ch. no - mi d'amor, di di - let - to. mi si tur - ba, mi s'al - te - ra il

(4) (2+2)

21

Ch. pet - to e a par - la - re mi sfor - za d'a -

(2) (4)

25

Ch. - mo - re un de - si - o, un de -

29 (2)

Ch. si - o, ch'io non pos - so spie - gar, un de - si - o,

33 (4)

Ch. un de - si - o, ch'io non pos - so spie - gar

cresc.

power of music and a talisman of enlightenment; this is not merely semantic, but symbolic.

Textual parameters

The importance of the text. The first part of Table 2 lists the principal aspects of aria-texts that affect the form and style of musical settings. (In principle, one must distinguish between the libretto as a *text*—written by a poet, usually published in advance of the première, and available for reading during the performance—and the libretto in the sense of the words actually set to music.⁶¹ Composers always introduce minor divergences in punctuation, orthography, and wording, most of which have little or no effect on the form or expression. In addition, owing to dramatic or practical exigencies, entire numbers from the original libretto may never be set to music at all, or may be trans-

⁶¹ Among Mozart's operas, only *Die Zauberflöte* has been extensively studied from this point of view; see Peter Branscombe, "Die Zauberflöte": Some Textual and Interpretative Problems, *Proceedings of the Royal Musical Association*, 92 (1965-6), 45-63; Gernot Gruber, 'Das Autograph der "Zauberflöte": Eine stilkritische Interpretation des philologischen Befundes', *Mozart-Jahrbuch* 1967, 127-49; 1968/70, 99-110.

Evidence for multiple stages of libretti, of which the later may already reflect changes made on the composer's initiative, survives in the existence of different versions of those to *Idomeneo*, *Don Giovanni*, and *Così*; see Hertz, *Mozart's Operas*, 18, 28-32, 162-74, 233-4, 251-3.

TABLE 2. *Analytical parameters in an eighteenth-century aria*

Text

Line construction

Length

Accentual pattern

Form

Rhyme-scheme

Stanza-pattern

Unitary? Contrasting sections?

Linguistic patterns (vowels/consonants, assonance, etc.)

Grammatical structure; esp.

Changes in subject of the discourse?

Changes in verb-tense?

Semantic content

Type? (E.g., 'simile' aria)

Voice (declarative? self-dramatizing? ruminative? moralizing? narrative? etc.)

Affekt

Dramatic context

Type? (e.g., serenade, male *buffa* aria, love/absence aria)

Dramaturgical function (sung alone? to another person or persons? to audience?)

Motivation (expression of feeling? rationalization? persuasion?)

Music [voice and orchestra to be considered independently]

Formal organization

Clear formal type? 'Through-composed'?

Tempo changes? Major changes of *Affekt*?

Sections within a single tempo (how many? how created? how related to each other?)

Breaking of patterns? Interjection of recitative?

Regular recapitulation? Free recapitulation? Tonal return section?

Rhythm and 'topics'

Topic(s) prominent?

Declamation-patterns ('rhythmic profile')

Phrase-lengths

Up-beat vs. down-beat phrase-beginnings

On-beat ('strong') vs. after-beat ('weak') phrase-endings

Continuity vs. diversity

Material

Conventional associations? Types?

Unified? Diverse?

Developing variation?

Tonality

'Semantic' (associational)?

Tonal structure

Significant pitches in vocal part

Use of instruments

Function (especially winds): independent material? independent rhythmic profile?
concertante?

Semantic

Symbolic

formed into recitative, or even cut after having been composed⁶²—not to mention the drastic changes usually entailed by later revivals.) The list of parameters in Table 2 begins with local and technical matters (prosody, rhyme, stanza structure) and then moves to broader aspects of character and motivation.

Contrary to a widespread opinion, Mozart insisted that appropriate poetry was essential for operatic composition. At least, this seems to me the larger sense of his often quoted remarks to his father defending Stephanie's libretto for *Die Entführung*:

In an opera the poetry must absolutely be the obedient daughter of the music. After all, why are Italian operas popular everywhere—even with everything in the libretti that is so hopeless?! . . . Because the music entirely dominates, and because of it one forgets everything else. Of course, an opera must please all the more when the plan of the drama [*Stück*] is well worked out, *and the words are written solely for the music*—but not when [one] fashions the words for the sake of a miserable rhyme here and there . . . or [writes] whole stanzas that ruin the composer's entire idea. *Verses are doubtless the most indispensable thing* [das unentbehrlichste] *for music*, but rhymes—for the sake of rhyming—the most harmful.⁶³

Notwithstanding 'obedient daughter . . . the music dominates' and the rest, Mozart acknowledges that 'verses' are 'indispensable' for vocal music. He was presumably referring to poetic lines that imply tangible rhythmic profiles (see directly below). This also illuminates his occasional remark to the effect that he invented musical ideas before knowing the words—for example, earlier in the same letter: 'The poetry is entirely appropriate for the character of the stupid, gross, evil Osmin . . . it fits my musical ideas so well (which were already running around in my head)'; or, a fortnight earlier (also regarding Osmin), 'I have given Stephani complete specifications for the aria—and the main idea for the music was already complete, before Stephani knew anything about it.'⁶⁴ First of all, when (as in Mozart's operas from *Idomeneo* on) a libretto was newly written or arranged, it seems virtually certain that composer and poet would have discussed such matters as the metrical scheme and poetic diction appropriate for a given type of aria in a given context in the abstract, before either artist proceeded to a detailed working-out. (Indeed, such collaboration was doubtless one of the primary benefits of the sort of 'plan' to which Mozart alluded in the letter just quoted, and which we may presume he and Da Ponte executed in practice.) Even if this should not have been the case, Mozart's invention of appropriate ideas for a given aria without knowing the text testifies not so much to the 'primacy' of music over poetry (as the votaries of absolute music would have it), as to the strength of the conventions which largely determined the 'fit' between dramatic contexts, aria- and verse-types, and musical dispositions. Indeed, we know from his

⁶² Notably in *Idomeneo*; see Hertz in *NMA*, II/5/11, pp. xi–xvi.

⁶³ 13 October 1781; *Briefe*, iii. 167 (emphasis added). In this case I see no sign of special pleading on Mozart's part, of the sort he admittedly often employed when writing to his father. Abert (i. 770–4) and Hertz (*Mozart's Operas*, 17, 28, 139–40, 154–5, 164–74) emphasize the importance of such a 'plan' for Mozart and his librettists.

⁶⁴ 26 September 1781 (iii. 162). An interpretation of this passage similar to mine is offered by Thomas Bauman, 'Coming of Age in Vienna: *Die Entführung aus dem Serail*', in Hertz, *Mozart's Operas*, 79–80 n. 20.

description of 'O wie ängstlich' (cited above) and from other contexts that he was grateful for appropriate verbal imagery as well. All this implies that his expressed contempt for rhymes was a kind of polemical synecdoche, standing for a general antipathy to purely poetic conceits introduced 'for their own sake'—not to mention that every closed operatic number he ever composed sets a rhymed text.⁶⁵

Prosody and the rhythmic profile. A brief discussion of Italian prosody is necessary here, because many writers on Mozart appear to be ignorant of its principles. (German prosody causes fewer difficulties, in part because of the dominance of Germanic scholars in Mozart studies, in part because its principles are closer to those of English.) For example, every modern printed edition of a Da Ponte libretto that I have seen, whether in books or accompanying recordings, fails to observe many of his original line-divisions; those accompanying translations into other languages are often useless for this purpose. This is no pedantry: in Italian verse, the line-lengths and their accentual patterns are constituents of a text that is to be set to music. Each pattern not only fosters certain possibilities of declamation (and inhibits others), but also determines a good deal about what I call the 'rhythmic profile' of the music to which it would most naturally be set.⁶⁶

An example of the sort of error that can arise is provided by a modern interpretation of the text to Cherubino's 'Voi che sapete'. It comprises thirty-two lines of *quinario* (five syllables) arranged in eight quatrains, not twenty-eight lines in seven quatrains, as it is usually printed: in the printed libretto, Cherubino's repetition of the first stanza at the end is written out, as an integral part of the poem. (It would be so even if Da Ponte's original had been different, with the final stanza as printed reflecting Mozart's intervention in setting it to music. By contrast, most aria-texts were not provided with corresponding repetitions in the printed librettos, notwithstanding the wholesale verbal repetitions entailed by their musical settings.) Each quatrain alternates *piano* and *tronco*

⁶⁵ Strohm, 'Merkmale italienischer Versvertonung in Mozarts Klavierkonzerten', in Lippmann (ed.), *Colloquium 'Mozart und Italien'* (see above, n. 18), 219, quotes Mozart's half-sentence 'Verses are doubtless the most indispensable thing for music' out of context, arguing that he was referring to an inherently 'versifying' character of *all* music, instrumental as well as vocal; this ignores Mozart's strong and unambiguous focus on opera libretti throughout the passage.

The conflict between Mozart's polemic against rhymes and his compositional practice has been noted by Daniela Goldin, 'Mozart, Da Ponte e il linguaggio dell'Opera buffa', in Maria Teresa Muraro (ed.), *Venezia e il melodramma nel settecento*, ii (Florence, 1981), 270-1; Sheila Hodges, *Lorenzo Da Ponte: The Life and Times of Mozart's Librettist* (London, 1985), 64-5.

⁶⁶ The verse-types are exhaustively, if somewhat Teutonically, described in Friedrich Lippmann, 'Der italienische Vers und der musikalische Rhythmus: Zum Verhältnis von Vers und Musik in der italienischen Oper des 19. Jahrhunderts, mit einem Rückblick auf die 2. Hälfte des 18. Jahrhunderts', *Analecta musicologica*, 12 (1973), 253-369 (for 18th-c. examples: 293-6, 317-21, 356-69); 14 (1974), 324-410 (370-86, 404-6, 410); 15 (1975), 298-333 (300-3, 307, 316-23); summarized with respect to Mozart, and supplemented with examples from German texts, in Lippmann, 'Mozart und der Vers', in Lippmann (ed.), *Colloquium 'Mozart und Italien'*, 107-37. See also Strohm, 'Merkmale italienischer Versvertonung'; id., *Italienische Opernarien*, i, 117-25; id., 'Zur Metrik'; Carter, *Figaro*, ch. 5. A useful account based directly on Italian poetics is Robert Anthony Moreen, 'Integration of Text Forms and Musical Forms in Verdi's Early Operas' (Ph.D. diss., Princeton University, 1975), 9-26. Among general works on Mozart, Kunze, *Mozarts Opern*, offers the most helpful discussions of prosody.

endings (that is, 'plain' or normal endings, with one unaccented syllable following the final accent, as against those in which that unaccented syllable is 'cut', so that the accent falls on the end) in an *abab* rhyme-scheme.⁶⁷

Voi che sapete	a
Che cosa è amor,	<u>b</u>
Donne vedete	a
Si l'ho nel cor.	<u>b</u>

Levarie interprets the poem as a 'sonnet': he conflates each quatrain into a couplet, so that the entire text (minus the repetition at the end) comprises fourteen lines. Notwithstanding Da Ponte's apparent reference to a famous line from Dante's sonnet-cycle *La vita nuova* ('Donne ch'avete intelletto d'amore'), this would still be no sonnet. The macro-lines would be in *quinario doppio* (not found in Da Ponte, and hardly characteristic of sonnets in general), and would include constant internal rhymes (more or less unheard-of in sonnets). The stanzas themselves would be couplets, rather than quatrains and tercets. In contrast to most true sonnets, there would be no reflection of the putative form in the poetic content, which is more or less unitary. Given all this, Levarie makes a virtue of necessity, arguing that Cherubino's poetry is 'somewhat childish' and 'naïve', in that he is unable to sustain long lines without the crutch of internal rhymes! (He may be excused, in so far as no less a figure than Schoenberg had previously suggested that Cherubino, who 'composed his own music', exhibited 'professional imperfections'.⁶⁸) And (it must be repeated) a glance at Da Ponte's libretto would have revealed that the poem cannot be construed as a sonnet. This example is by no means isolated.

The majority of eighteenth-century Italian aria texts have relatively short lines of five to eight syllables, usually with two main accents per line, of which the last is usually the strongest. Not surprisingly, the corresponding musical phrases most often comprise two 'actual' measures, with a change of harmony on the second down-beat. Thus Cherubino sings:⁶⁹

⁶⁷ Da Ponte, *Le nozze di Figaro* (Vienna, 1786), 30. I quote the original printed libretti throughout, except for modernizations of spelling and the correction of obvious errors: significant differences in Mozart's autograph wording are signalled in notes or the main text.

In rhyme-schemes, *piano* lines are shown in normal type (in this example: 'a'), *tronco* with underlining ('b'), and *sdrucchiolo* (two unaccented syllables following the final accent) in italics.

⁶⁸ Levarie, *Mozart's 'Le nozze di Figaro'*, 81-2; Arnold Schoenberg, *Structural Functions of Harmony* (rev. edn., New York, 1969), 69 n. 2. Carter, 155 n., accepts Levarie's notion of 'fourteen' lines and certain aspects of his interpretation of the poem, as does Carl Schachter in 'Analysis by Key: Another Look at Modulation', *Music Analysis*, 6 (1987), 289-318 at 309, 312, although Schachter is properly sceptical as to the poem's status as a 'sonnet'.

⁶⁹ In musical/prosodic diagrams of the type given here, the metrical designations ('1 & 2 &') and chord-labels are aligned with the vowels, not the initial consonants. The musical metre is indicated to the left of the 'counting' numbers, and the verse-type by a number in parentheses: (5) = *quinario*, (6) = *senario*, etc. It goes without saying that these examples illustrate but a few of the hundreds of relevant variants.

2/4	1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
(5)	Voi che sa- pe-te Che co-sa è a- mor
	I V ₅ ⁶ I vi ii ⁶ V

The qualification 'actual' takes account of variations in metrical notation: for example, depending on the tempo and speed of declamation, 6/8 or 4/4 can represent either one 'actual' measure or two (in the latter case, $2 \times 3/8$ or $2 \times 2/4$); conversely, 3/8 or 2/4 one 'actual' measure or only half of one; and so forth.⁷⁰

Given this two-accent prosodic structure with the stronger accent towards the end, musical phrases tend to point towards the final textual accent on the second down-beat as a rhythmic goal (see again 'Voi che sapete').⁷¹ (The tendency is observable even in *secco* recitative, where chord-changes invariably coincide with or directly follow the final accent of a line of text.) A longer phrase can be created only by deliberate compositional choice: for example, by adding melismas or internal word-repetitions, or by lengthening and stressing an ordinarily unaccented initial syllable. Even though *decasillabi* (ten-syllable lines) entail three textual accents, they are also most often set as two-measure phrases. *Ottonario* is more likely to engender phrases of three or four bars, whether by the admixture of longer rhythmic values or the insertion of a rest between the two 'halves' of the line (creating two half-phrases which together are longer than a single whole one): see the beginnings of 'Porgi amor' (shown in Sect. IV, Ex. 8) and 'Dove sono' (Sect. V, Ex. 12). Here too, however, the last accent is usually the strongest, and hence the musical phrases tend to be end-oriented. On the other hand, the longer the phrase and the greater the number of accents, the more likely it is that the initial down-beat will be nearly as strong, producing a strong-weak-strong organization (see below).

Thus a basic feature of the rhythmic profile is that, in general, phrases are variable at the beginning, predictable at the end. Within this framework, an equally important distinction stylistically (if not structurally) is the one between phrases that begin with an up-beat as against those that begin on a down-beat. Here, however, Italian versification shapes the musical result only in certain cases; especially in *quinario* and *settenario* (five- and seven-syllable metre), the initial accent is variable in placement (and in *quinario* in strength as well), and this variability is reflected in musical settings. By contrast, the strongly anapaestic *decasillabo* (ten-syllable metre) is usually set with a two-note up-beat, as in the beginning of Cherubino's 'Non so più' (see Ex. 3 above). As is common, the three accents are compressed into two measures, the strong end-accent coinciding with the change of harmony on the two-bar level. (Compare Figaro's 'Non più andrai', Antonio's music in the Act II finale, and so forth.) At the cadence, however, the line 'Ogni donna mi fa palpitar'—which at first (mm. 8–9) maintains the original two-bar profile—is expanded into a three-bar phrase with one accent per bar (mm. 10–12, 13–15; still in

⁷⁰ On this point see Allanbrook, *Rhythmic Gesture*, 23–5, 152–3, 187–90 *et passim*; Strohm, 'Zur Metrik'.

⁷¹ Correctly emphasized by Strohm, 'Zur Metrik' (albeit too schematically; compare Lippmann's comment in the discussion, p. 294).

Ex. 3). In the beginning of the next paragraph in the dominant (mm. 16-18, 19-21), the 'opposite' expansion takes place: the first syllable is lengthened, becoming a down-beat in its own right. (The rhythmic organization of these three-bar phrases is thus strong-weak-strong.)⁷² The resulting emphasis on the line-initiating words 'solo ... mi' composes Cherubino's narcissism directly into the music. In the last two lines of this stanza, finally, both methods of phrase-extension are combined, producing four-measure phrases in mm. 22-5, 28-31, 33-6(-7). And whereas the strong/weak organization of mm. 22-5 is ambiguous (owing to a conflict between phrase-beginnings in mm. 22 and 24 vs. end-accents in mm. 23 and 25), mm. 28-31 and 33-6 clearly exhibit Cone's paradigmatic strong-weak-weak-strong pattern—again: at the cadence. Through development of the rhythmic profile, Mozart thus shows Cherubino undergoing a psychological progression, from uncontrolled haste to expansive self-regard.

Quinario and *senario* (five- and six-syllable metre), and again *settenario* and *ottonario* (seven and eight), are essentially similar, except that the initial accent in the 'odd' member of each pair is variable, whereas in the 'even' member it is fixed: syllables 'x' and 4 in *quinario*, but 2 and 5 in *senario*; 'x' and 6 in *settenario*, but 3 and 7 in *ottonario*. Hence musical settings of each pair of verse-types are often equivalent, except that whereas the initial accent in *ottonario* and (especially) *senario* tends to be fixed (following one up-beat syllable in *senario*, two in *ottonario*), the initial accent in *quinario* and *senario* is variable. For example, the respective opening lines of the Count's aria in *Figaro* and Elvira's Act II aria in *Don Giovanni* are set as rhythmically similar two-bar phrases:

2/2	2 &	1 &	2 &	1 &
(7)	Ve-	drò men-	tre io so-	spi-ro
(8)	Mi tra-	di que—	st'al—ma in—	gra-ta

On the other hand, like Cherubino's *decasillabi* in 'Non so più', these verses can be extended to three-bar phrases, as in the Count's

2/2	1 & 2 &	1 & 2 &	1 & 2
(7)	Tu non na-	sce—sti, au—	da-ce (mm. 52-4) ⁷³

or to four bars, as in Elvira's

2/2	1 & 2 &	1 & 2 &	1 & 2 &	1
(8)	Pro—vo an-	cor per	lui pie-	tà (mm. 64-7)

Thus by varying the rhythmic profile, a composer could articulate many different dramatic or psychological effects.

⁷² This observation provides additional evidence for Cone's theory of the rhythmic structure of phrases in Classical-period music, whereby a primary model (in addition to the more common interpretations of weak-strong and strong-weak) is strong-weak-strong. See *Musical Form and Musical Performance* (New York, 1968), 26-31.

⁷³ Allanbrook (*Rhythmic Gesture*, 142-5) offers a subtle and provocative interpretation of this rhythm as representing the Count's raging frustration, albeit with a moment of uncertainty as to whether the cadential phrase, 'Di mia infelicità', would 'normally' be one or two bars long.

Especially in *quinario* and *settenario*, many texts exhibit great variability with respect to the initial accent:

- (7) Aprite un po' quegl'occhi [initial accent on '2']
 Uomini incauti e sciocchi [initial accent on '1']

These distinctions are usually observed in Mozart's settings:

- 4/4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 (7) A- | pri—te un po' quegl' | occhi | Uomini incauti e | sciocchi

On the other hand, a weak initial syllable is often set as an initial down-beat. In the *ottonario* verses of 'Dove sono',

Dove sono i bei momenti
 Di dolcezza e di piacer?

the phrases begin squarely on the down-beat, notwithstanding the weakness of the poetic syllable (especially in the second line); see Ex. 12. A frequently cited example occurs at the beginning of Don Ottavio's 'Dalla sua pace', where the unaccented initial syllables 'Dal-' and 'La' receive long, strong, initial musical accents, the latter on the highest note of the phrase:

- 2/4 | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 &
 (5) | Dal-la sua | pa—ce | La mia de- | pen-de

An example with unmistakable dramatic significance is found in the fast contredanse section of 'Se vuol ballare': Figaro first sings 'rovesciero' normally, with the initial accent on *ro-*, then artificially, with the accent on *ve-* (mm. 88–95; compare the slightly different version in 72–7, 96–103):

- 2/4 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 |
 (5) | Tut-te le | mac-chi-ne | ro-ve-scie- | rò, | Tut-te le | mac-chi-ne ro- | ve-scie- | rò

This device is a subtle bit of word-painting (the reversal of accent illustrates the actual meaning of 'rovesciero'). But in a dramatic sense it signals that Figaro will indeed 'overturn' the Count's plans. (It is no accident that this word is the culminating *tronco* line of Figaro's entire concluding sestet.) Meaning is here created by a combination of rhythmic topics and poetic/musical details.

More 'artificial' (and rarer) are settings of an initial accented syllable off the beat. An example is Donna Anna's syncopated beginning of her duet with Don Ottavio early in Act I of *Don Giovanni*:

- 2/2 2 | 1 2 | 1
 (7) Fug | — gi, cru-de-le, | fug-gi

To summarize: the beginnings of phrases are relatively variable, their endings relatively stable.

Text-form and musical form. Certain aspects of the overall construction of texts also influence musical form. Except for male *buffa* arias, the majority of eighteenth-century texts are divided into stanzas of four to six lines, articulated by rhyme and metre. Often, only the last line of each stanza is *tronco*; this produces a strong accent at the end, in contrast to the weak endings in the preceding *piano* lines:

Non più andrai farfallone amoroso	a
Notte, e giorno d'intorno girando:	b
Delle belle turbando il riposo,	a
Narcisetto, Adoncino d'amor.	c

This stanza-form was a godsend to composers. The several *piano* endings are most naturally set as weak melodic cadences, with a vocal after-beat; the orchestra is usually either off-beat as well, or rhythmically counterpointed as shown at the beginning of Ex. 3. By contrast, the single *tronco* line at the end becomes a strong cadence—the only one in the musical paragraph. The implications for large-scale structure are obvious. If both second and fourth lines were *tronco*, one could still distinguish them as half- and full cadences, the former perhaps with an appoggiatura (which rarely appears on stanza-ending cadences). See the Countess's 'Porgi amor' (Ex. 8); her first *tronco* line, '... a' miei sospir', is set as a half-cadence decorated with an appoggiatura (m. 25), while the second, '... almen morir', is a full cadence (m. 34). It is owing both to the greater variability of line-beginnings (described above) and this greater formal importance of line-endings that the ends of phrases, and especially the ends of paragraphs, are more important structurally than their beginnings.

On a larger scale, there is almost always a correlation between the first two textual units (the first two stanzas, or the two couplets of the first stanza) and the first two musical paragraphs (the tonic and dominant passages in an exposition, or the A/B of an ABA). And when the text as a whole incorporates changes—of line-length, rhyme-scheme, grammar, or diction—these often correlate with the overall musical form. A change in the *tronco* rhyme alone often suggests an overall poetic form. Even though many *buffa* arias have much longer texts than most others and are loose in structure, they usually exhibit a clear two-part form, which is usually reflected in the music.⁷⁴ Similarly, in some female two-tempo arias the formal division is prefigured in the construction of the text. These include both high-flown *rondòs* like Vitellia's 'Non più di fiori', which comprises two stanzas of *quinario* with *tronco* rhyme *-ar* and one stanza of *ottonario* with *tronco* rhyme *-à*;⁷⁵ and servants' cynical moralizings like Despina's 'Una donna a quindici anni' (*Così*, No. 19), which moves from *ottonario* with *tronco* rhyme *-è* to *quinario* with *tronco* rhyme *-ir*. Similarly, the complex form of Konstanze's 'Märtern aller Arten' is, if not 'prefigured' in the text, compatible with the latter's three-part construction.⁷⁶

⁷⁴ Platoff, 'The buffa aria', 102–5.

⁷⁵ As Lippmann points out ('Mozart und der Vers', 114 n. 24), Mozart multivalently reinserts the first two stanzas into the second (fast) section, without disrupting its musical continuity.

⁷⁶ Thomas Bauman, *W. A. Mozart: Die Entführung aus dem Serail* (Cambridge, 1987), 78–82.

Although Mozart occasionally declined these invitations to write two-tempo arias, he rarely ignored text-forms entirely.⁷⁷ In Figaro's 'Non più andrai', the end-oriented form culminating in the triumphant marching postlude corresponds to the text, which progresses from Cherubino as 'amorous butterfly' in half-scurrilous, half-admiring *decasillabo* (the verse-type the page himself had sung in 'Non so più') to Cherubino the soldier in *ottonario* (a more appropriate metre for the grown-up godson of a Countess).⁷⁸ 'Non so più' itself subtly composes out a textual distinction; see Sect. V.

In some cases the musical division is retained, but displaced to some location other than that suggested by the text. An example is Leporello's 'Catalogue' aria, whose textual form suggests a typical two-part *buffa* aria. (It is unusual that the two tempi form the progression fast-slow rather than slow-fast, although this feature is also found in an earlier 'catalogue' aria well known to Mozart, Figaro's 'Scorsi già molti paesi' from Paisiello's *Il barbiere di Siviglia*.⁷⁹) The text comprises (1) eight lines of *decasillabo* (4 + 4, with *tronco* rhyme -è), in which he shows Elvira the catalogue and counts off his master's conquests country by country, closing with 'Ma in Ispagna son già mille e tre'; and (2) twenty-two lines of *ottonario* with *tronco* rhyme -à, in which he retails a typology of the Don's conquests, from 'Vhan fra queste contadine' to the *envoi* 'Purché porti la gonnella, / Voi sapete quel che fa'. But the musical division comes later, following the first complete stanza of the second text section, in the middle of the typology; that is, the textual and musical forms are multivalent. (Here Mozart may have been responding to a formal and semantic division within the second textual section: 6 + 16 [= 4 × 4].) The fast section, an elaborate two-paragraph exposition, exhibits multifarious non-congruencies among vocal, orchestral, and text-forms in its own right.⁸⁰

Conversely, formal divisions may appear in the music where none are implied by the text. The texts for the majority of Mozart's *rondòs* are restricted to a single line-length and stanza-structure; apparently the dramatic and dramaturgical context alone could suggest this form. On the other hand, most of these texts incorporate a rhetorical progression, typically from self-absorption to a plea for pity or the hope of resolution (see the discussion of 'Dove sono' in Sect. V); perhaps this reinforced the dramatic convention. Again, lower-class characters are sometimes granted this mark of distinction. The text of Zerlina's 'Batti batti' is uniform, comprising three stanzas of *ottonario* with *tronco*-rhyme -ar; nevertheless, Mozart sets it in two tempi, corresponding to the rhetorical change from 'batti' (etc.) in the first two stanzas to 'pace' (etc.) in the third—the *second*

⁷⁷ An example where Mozart may seem to ignore formal implications of the text is the much-discussed opening duettino in *Figaro*, which moves from two stanzas of *ottonario* to one of *decasillabo*, with no change of tempo, metre, themes, or topics. Nevertheless, he articulates the point of change as a musical culmination (Webster, 'To Understand . . . Mozart', 183-4).

⁷⁸ Paolo Gallarati, 'Music and Masks in Lorenzo Da Ponte's Mozartian Librettos', *Cambridge Opera Journal*, 1 (1989), 233-4; on the musical form, see Webster, 'To Understand . . . Mozart', 181.

⁷⁹ Abert, i. 363 n. 2; ii. 405 n. 3.

⁸⁰ Gallarati, 'Music and Masks', 235-6, discusses the large-scale multivalence (though the semantic distinction at line 15 is no more compelling than that at line 9, which does coincide with the metric change); Kunze, *Mozart's Opern*, 410-11, that within the 'allegro' section.

line of the stanza, be it noted, not the first. These examples suggest that, in principle, the rhetoric of a text could be as important as its construction in influencing musical form.

On another level, the disparity between the brevity of most aria-texts and their elaborate musical working-out requires a great deal of text-repetition, not only of individual phrases within a line and individual lines within a section, but of entire stanzas, indeed very often the entire text. The textual and musical forms are especially likely to diverge in later sections of an aria, creating a multivalent relation on the level of the aria as a whole.⁸¹ In some cases, a single word or phrase may be so emphasized, by multiple repetitions or a recall in an unexpected place, that it becomes a formal element in its own right. For example, in Annio's 'Torna di Tito a lato' (*Tito*, No. 13), the key word 'torna' is not only repeated again and again in the first paragraph, but in the recapitulation is omitted from its first significant location—mm. 36–7 (= 2–3) move via a sequential repetition directly to the second paragraph of the first group (mm. 40 ff. = 14 ff.)—only to recur at the very end (50–1 = 20–1). The single word 'torna' becomes a motto governing the entire aria, almost independently of the overall ABA form. Even more astonishing is Despina's 'In uomini, in soldati' (No. 12): Mozart sets the first section of the aria to the last three lines of recitative (*versi sciolti*: freely arranged seven- and eleven-syllable lines):

In Uomini, in Soldati,	(7)
Sperare fedeltà?	(7, <i>tronco</i>)
Non vi fate sentir per carità!	(11, <i>tronco</i>)
Di pasta simile	(5, <i>sdrucchiolo</i>)
Son tutti quanti:	(5)

That is, the aria-text begins with 'Di pasta simile', from where it proceeds in regular *quinarii*, in four sestets of identical construction—but this does not occur in the music until the change of tempo to 'allegretto' 6/8. The customarily rigid distinction between recitative and set-piece temporarily collapses.⁸²

Musical parameters and multifunctional form

In practice, five musical parameters seem to be most important for aria forms (see the second part of Table 2): sectional organization, tonality, musical material, rhythm, and instrumentation. The analysis must be multivalent; that is, each parameter is at first considered separately; in addition, the vocal and the orchestral music must be examined separately as well. Although this method requires that the aria temporarily be treated not as a unity but as a congeries of discrete procedures, one's initial sense of artificiality soon yields to pleasure at the results. Later, these partial analyses must be recombined, together with consideration of the text, type, and dramatic context, into an overall view.⁸³

⁸¹ These topics are discussed in detail in Hunter, 'Haydn's Aria Forms', ch. 3.

⁸² I owe this observation to Ronald Rabin. (Goldin, 'Mozart, Da Ponte', 273, assumes that the first lines do constitute 'part of' the aria text.)

⁸³ I have discussed this methodology in *Haydn's 'Farewell' Symphony*, 4–5, 112–13, 181, 196–7, 203, 298, 307; and 'Die Form des Finales von Beethovens 9. Sinfonie', in Siegfried Kross and Marie Luise Maintz (eds.), *Probleme der Symphonischen Tradition im 19. Jahrhundert: Internationales Musikwissenschaftliches Colloquium Bonn 1989: Kongreßbericht* (Tutzing, 1990), 157–86. (English translation foreseen for *Beethoven Forum*, 1 (1992)).

I have organized the following discussion around the issue of musical form, dealing with tonality, musical ideas, rhetoric, and rhythm as constituents of it, and concentrating on multifunctional form in two-tempo arias other than *rondôs*. (By 'multifunctionality' I designate forms that cannot be parsed according to a single type, or in which one or more sections are functionally multivalent. Multifunctionality is thus analogous to multivalence, except that the non-congruence in question applies not to the global domains (text, music, etc.), but specifically to the various musical parameters. I have discussed the functions of the orchestra above. I also discuss rhythm and tonality in Sects. IV-V below; on motivic organization see especially pp. 163-6 on 'Porgi amor'. See also the end of Sect. II (pp. 121-2), regarding ambiguities among ABA and four-part forms, especially in Ferrando's 'Un'aura amorosa'.)

It is usually not difficult to determine the gross sectional organization of an aria (that is, the number of major units, and their beginning- and ending-points). But Mozart's flexibility and fluidity of musical procedure often make it difficult or impossible to specify the function of a given section, and hence to determine the overall form.

As noted in Sect. II, Figaro's 'Se vuol ballare' is a two-tempo form based on the alternation of a relatively crude minuet and an aggressive contredanse. The text is in *quinario* with tronco rhyme -ò throughout; it comprises three quatrains followed by a sestet ('L'arte schermendo' . . . 'Tutte le macchine / Rovescierò'), followed by a repetition of the first stanza at the end (so in the original printed libretto). Even though there is no change of metre or rhyme, the distinction between three quatrains and one sestet, as well as the explicit textual reprise, prefigure Mozart's two-dance realization of Figaro's threats.

Nevertheless, the formal layout is difficult to parse (see Table 3). To be sure, the first three paragraphs (mm. 1-42) seem to constitute an exposition, and the next two (42-64) are developmental, in so far as they fragment the material and move to the dominant of D minor. Hence some critics have interpreted the first contredanse paragraph (m. 64), which is a variation of the minuet-theme back in the tonic, as a 'recapitulation', and the whole aria as an expression of the 'sonata principle'.⁸⁴ Nevertheless, something which is not only new, but whose very *raison d'être* is violent contrast, hardly qualifies as a recapitulation in any ordinary sense; even if this were granted, the aria could not be in sonata form, because the putative 'second group' (the minuet in the dominant, to the text 'Se vuol venire' etc.) never returns. On the other hand, the aria is not a simple ABA; the contredanse is too close to the minuet in structure, and too much a tonal return (if not a thematic or gestural one) to count as a 'B' section. The multifunctionality of the contredanse is only enhanced by its return as the orchestral postlude.

Its multifunctionality in the large is mirrored in the small. The contredanse naturally

⁸⁴ Levarie, *Mozart's 'Le Nozze di Figaro'*, 29, 32-3, noted that the contredanse is a variation of the minuet; Charles Rosen added the overall interpretation as a sonata form in *The Classical Style: Haydn, Mozart, Beethoven* (New York, 1971), 308-9. Carter, 76-8, makes excellent observations on the text of 'Se vuol ballare' and its relation to Mozart's music.

TABLE 3. *Formal diagram of 'Se vuol ballare' (Le nozze di Figaro, No. 3)*

	Minuet (Allegretto)					Contredanse (Presto)				Minuet	Contredanse
	I	21	31	42	55	64	80	88	96	104	123-31
Text lines	1-4	5-8	5-8	9	10-12	13-18	13-16	17-18	17-18	1-4	—
Figaro	A	A ¹	A ²	C	A ³	A ⁴ /D ₁	D ₂	D ₃	D ₃	A	—
Orch.	A	B	A	B	B	A ⁴ /D ₁	D ₂	D ₃	D ₃	A	D ₃
Key	I	I	V	V	V/vi	I					
Cadence ^a	I	IV	V		V/vi	IV		I	IV	I	I

^a Here and elsewhere in diagrams and examples, 'IV' stands for a half-cadence on the dominant.

proceeds as a double period with regular phrasing ($32 = 8 + 8 + 8 + 8$); the first half cadences on the dominant (mm. 75-9), the second on the tonic (m. 95). This periodic structure is reinforced by the text: Figaro sings the entire sestet in each half, emphasizing both cadences with his pointed *tronco* line 'rovescierò' (see p. 137). Hence the cadential phrase (mm. 88-95) sounds like the conclusion of the entire contredanse—but is instead repeated and, astonishingly, altered so as to land on the dominant (m. 103), with a fermata. The apparent conclusion in m. 95 is reinterpreted as the antecedent of a sixteen-bar antiperiod, 88-95 + 96-103. Because of the antiperiod structure, and especially the large-scale elision created by the double function of mm. 88-95, the concluding phrase 96-103 is no mere appendix; the entire contredanse unexpectedly turns into an 'open' section, cadencing on the dominant. This is another reason it is no mere middle section in an ABA: it prepares the true return, that of the original minuet. A nice tonal/formal expression of this difference is that the varied reprise (the contredanse) is prepared by the 'wrong' dominant, V/vi (mm. 55-63), the literal reprise (the minuet), by the 'right' dominant (100-3). The half-cadence ending of the contredanse's last phrase also strengthens the cogency of its return as the postlude (which could otherwise be understood only theatrically, as a rousing accompaniment to Figaro's exit): the contredanse too needs to be resolved with a full cadence, but since Figaro is unable (or unwilling) to do this, the orchestra does so for him.

Although the Queen of the Night's Act I aria 'O zittre nicht' has a clear sectional division, it cannot be reduced to any formal type. Schikaneder's text comprises five quatrains, grouped 1 + 3 + 1, and headed respectively 'Recitativ', 'Arie', and 'Allegro'.⁸⁵ In the first

⁸⁵ So in the original libretto printed by his and Mozart's fellow-mason, Ignaz Alberti (Vienna, 1791; facs. repr. ed. Michael Maria Rabenlechner, Vienna, 1942), 16-17.

and last stanzas, she addresses Tamino directly as 'Du'; in the middle, without referring to him, she relates the story of Pamina's abduction by Sarastro. This central narrative is itself tripartite: its middle stanza (the third overall) differs prosodically, substituting two-foot amphibrachs for the prevailing iambic tetrameter. Cutting across this apparently symmetrical text-form, however, the Queen's rhetoric progresses from flattery of Tamino and enlisting of his sympathy (stanza 1) towards her climactic vow (stanza 5) that if he rescues Pamina he shall win her as bride.

The headings in the libretto also imply a large-scale musical form: an accompanied recitative and a two-tempo aria, 'Arie ... Allegro'. (They might reflect Mozart's prior verbal instructions; see the comments regarding Osmin, above, p. 132.) But even though this form corresponds to the finished aria (see Table 4), it is not easy to define the relationships among these sections. Mozart wrote no titles or designations of parts in the autograph, merely the tempo-designations 'Allegro maestoso' and 'Allegro moderato' for the first and last sections; neither the term 'Arie' nor a tempo-marking appears for the middle section.⁸⁶ Nevertheless, Mozart must have understood the G minor section as the beginning of the 'aria': not only do key, metre, and tempo change, but the style: from accompanied recitative (short vocal phrases punctuated by orchestral motifs, in this

TABLE 4. *Formal diagram of 'O zittre nicht' (Die Zauberflöte, No. 4)*

A. Text						
Stanza	—	I	2	3	4	5
		‘Recitativ’	‘Arie’			‘Allegro’
Metre	—	4 iambs	4 iambs	2 amphibrachs	4 iambs	4 iambs
Content	—	‘Du schöner’	Narrative of Pamina’s abduction			‘Du Retter’
B. Music						
Bar	I	II	22	36	45	61
Tempo	Allegro maestoso		[none]		Allegro moderato	
Style	—	Acc. recit.	Arioso			Bravura
Tone	—	Persuasion	Lament	<i>Unheimlich</i>	Lament	Peroration
Key	B♭	B♭ - G m	G m			B♭
Metre	4/4		3/4			4/4
Orch.	Majesty		Colla parte	Bn. + Va.	Colla parte	Majesty

⁸⁶ See the published facsimile, ed. Karl-Heinz Köhler (Berlin, 1979), and compare *NMA*, II/5/19, p. xvii. (The heading 'Recit^{vo}' at m. 11 is not in Mozart's hand.) Marty, *Tempo Indications*, 205, argues that the *AMA*'s tempo-marking 'Larghetto' is more appropriate than the *NMA*'s 'Andante' (though the latter surely construes 'Andante' in the modern sense of 'slow', rather than in the 18th-c.'s of 'moderate', and hence resembles Marty's 'Larghetto').

case derived from the introduction) to continuous and coherent (albeit freely developing) concerted music.

Alas: if the 'aria' begins in m. 22, it consists of a tonally open progression, G minor-B flat! This (we still believe) cannot be the basis of a Classical-period form; among other things, no other Mozart number exhibits such a form. On the other hand, we can obtain a closed B flat tonality for the whole only by including the introduction and recitative—entities that, no matter how closely connected psychologically or musically with a concerted number, are not ordinarily construed as part of it.⁸⁷ What then is the function of the long orchestral introduction? Its music relates only to the recitative. Is it purely scenic/dramaturgical, providing the Queen's chariot sufficient time to descend from on high? If not, what is the entity to which it is the introduction: the recitative alone, or the number as a whole? Is it part of the number, or not? (Ordinarily, long introductions present central thematic material, which returns during the orchestral accompaniment of the singer and/or as a postlude; see 'Porgi amor' and 'Ah chi mi dice mai'.) Nor are the topics, overall rhythmic profiles, or motifs of the introduction and closing Allegro closely related. For example, the rising triads $\hat{1}-\hat{3}-\hat{5}$ at the beginning of introduction and recitative (mm. 1-3, 11) and the final Allegro (64), and the occasional dotted rhythms and the (less focused) aura of majesty in the latter, hardly justify calling it a 'reprise' or of 'return' to the former.⁸⁸

The crucial point is that the G minor music itself is more or less through-composed. Except for a fleeting recall of mm. 28-31 in 45-6—admittedly at the beginning of the tonal return section—it is more *arioso* than aria, with the motifs and rhythms constantly changing (mm. 22, 28, 32, 37, 45, 47, 49, 51, 53), and very few text-repetitions. Its most continuous paragraph is the amazing *unheimlich* viola/bassoon narrative-music that sets the textually unique middle stanza (mm. 36-44).⁸⁹ In this sense, only the rhetorically and tonally stable (if technically spectacular) final section is aria-like; but it alone cannot constitute a 'form'. The Queen *progresses*, from introduction through narrative to peroration. Her dazzling rhetoric seduces not only Tamino, but ourselves; it is as if we dared not enquire too closely into the mechanisms of her through-compositional sorcery. By contrast, the Queen's other aria ('Der Hölle Rache')—a hysterical harangue directed at someone (Pamina) who knows her all too well—employs a schematically clear binary form. The disjunction between her 'extreme' coloratura and her formal stiffness recalls Donna Elvira's in 'Ah chi mi dice mai', discussed in Sect. V below.

⁸⁷ In his autographs Mozart ordinarily titled an *accompagnato* separately, and ended it as a separate entity as well, in so far as he did not further write on the leaf in question, but rather began the following concerted number on a separate page. Admittedly, the use of dialogue rather than recitative in *Die Zauberflöte* compelled him to write down the Queen's entire musical number as a single entity.

⁸⁸ Certain motivic resemblances do exist between this number, sung to Tamino, and *his* music in other numbers: m. 11 to his crucial realization 'O ew'ge Nacht' in the Act I finale (m. 141), noted by the sharp-eyed Abert (ii. 656 n. 2); m. 74 (first violins) to his recognition 'Die Liebe', in 'Dies Bildnis' (mm. 30-1, derived by inversion from mm. 7-8). None of this is relevant to the question of its internal organization.

⁸⁹ On the dramatic implications of this passage, see Webster, 'Cone's "Personae"', 57-8, 64-5.

In many Mozart arias, a section whose function seems clear with respect to one musical parameter—tonal structure, thematic content, orchestral participation—takes on a different cast when examined from another perspective. The most common location for this multifunctionality is the beginning of a recapitulation. Konstanze's Act I aria in *Die Entführung*, 'Ach ich liebte', sets a brief text of two stanzas, twice through; it expresses the contrast between former happiness in love and present anguish at separation. Its first statement assumes two-tempo form: the first stanza 'adagio', a kind of introduction in *arioso* texture; the second 'allegro', a very broad exposition with much coloratura (vocal cadence m. 49, orchestral m. 53). In the beginning of the second half, however, Mozart does not revert to 'adagio'; he recasts the first stanza *in tempo* as a ruminating passage, which combines the formal functions of retransition on the dominant (mm. 53–64) and a free reprise of the original 'adagio' music (64–75 \approx 1–8). Thereafter the music reverts to the second stanza and its music (mm. 76 ff. = 10 ff.) and continues with a more or less complete recapitulation. A comparable conflation of form and tempo is found in Konstanze's bravura aria 'Martern aller Arten'. The vocal exposition ('allegro') includes a second group in the dominant (mm. 93–146), closing with a structural cadence, but this is recapitulated as an insertion within the 'allegro assai' passages that precede and follow it (mm. 197–241 enclosed by 160–96 and 242 ff.). What is more, in conformity with the prevailing concertante style, its latter stage is transformed into a cadenza (mm. 217–41), a function not present in the exposition.

Mozart seems to have associated multifunctionality in a recapitulation with heroines in distress or high dudgeon; see Fiordiligi's 'Come scoglio', mm. 58–65 vs. 1–15 and, to a lesser extent, Dorabella's 'Smanie implacabili': mm. 42–9 modulate V/ii–ii–V–I, rather than simply stating the tonic as at the beginning. Even in Elettra's wild 'Tutte nel cor vi sento' (*Idomeneo*, No. 4) in D minor, the reprise beginning in C minor (vii^b), which has been much puzzled over, is constructed in much the same way (see Ex. 4a and b). In all other respects, the recapitulation is regular (with two added bars, 88–9), and it moves back towards the tonic well within the first group: mm. 87–8 = 25–6 (V⁰/V–V⁶), from which the tonic enters in sequence (88–9 = 29–30); the remainder of the first group, up to the dominant arrival (97 = 37), is a literal repetition. This textual and thematic reprise beginning a step down from the tonic is in principle no different from Dorabella's reprise beginning a step up; its shocking foreignness correlates with the extremity of her passion. And in a larger tonal sense, it is 'consequential'.⁹⁰ It arises as a mixture of the dominant (C) of the F major second paragraph; indeed, the move to C minor where C major is expected recalls Elettra's earlier obsessive mixtures of F minor within F (mm. 40–7, 53–4, 67–8). The voice-leading into and out of C minor is also straightforward (see Ex. 4c): the B/d³ of the preparatory diminished seventh (m. 76)—the same chord as her first diminished seventh (m. 25)—leads by simple neighbour motion (C/eb³) back to B/d³ (84) and thence to a recapture of the same diminished seventh a third higher (D/f³) (m. 87); this leads directly to the home V⁶ and D minor. Interestingly,

⁹⁰ The concept of 'consequentiality' (as opposed to the problematical 'necessity') I take from Edward T. Cone, 'Twelfth Night', *Journal of Musicological Research*, 7 (1986–8), 136–41, 147–9.

EXAMPLE 4. *Idomeneo*, No. 4, 'Tutte nel cor vi sento'
 (a) mm. 19-41 (b) mm. 71-101 (c) Voice-leading analysis

a)

1 Gr.

19 (a) Chi? Tut - te nel cor vi sen - to vi sen - to, vi

22 sen - to fu - rie del cru - do a - ver - - -

26 - no, fu - rie del cru - do a - ver - - -

30 - no, lunge a si gran tor - men - to a -

33 - mor, mer - cè, pie - tà, a - mor, mer -

p *cresc.* *f* *sfp* *V^o/V* *p* *sfp* *V⁶* *fp* *fp* *fp* *fp*

36

- cè, pie - tà.

39

2 Gr.

Chi mi ru - bò quel co - re,

f *p*

V

V/iii etc.

b)

72

End exposition

cru - del - tà.

f *p* *f*

III

74

① 1 Gr.

Tut - te nel cor vi

p *f* *p* *f* *p* *f* *p*

III: V^o/V
VII: V^o — i^b

78

②

sen - to, vi sen - to, vi sen - to, fu - rie del

cresc. *f* *p*

82

cru - do a - ver - - - no, fu - rie del

fp *p*

VII: V⁶
= i: VI⁶

86

cru - do a - ver - - - no, del cru - do a - ver - - -

fp *p* *fp*

V^o/V V⁶ (7)

90

no, lunge a si gran tor - men - to a - mor, mer - cè, pie -

fp *fp* *fp*

- i

94

- tà, a - mor mer - cè, pie - tà.

fp V

98

2 Gr.

Chi mi ru - bò quel co - re,

f *p*

V

c)

Introduction Exposition Recapitulation

1 Gr 2 Gr 1 Gr 2 Gr

a b c a b c

19 23 31 37 40 53 69 73 76 77 83 88 89 90 97 100

V# i V# V^b/III III^b — V° V/III vii^b V° i V

i III V i V

69 88 90 becomes becomes becomes

Mozart resorted to the same key-relation, vii^b-i, in the same key and formal context, in the tumultuous 'Dies irae' from the Requiem (m. 31, at 'Quantus tremor est futurus'). Moreover, there is neither a comparable use of C minor within any D minor number in *Don Giovanni* nor, as far as I am aware, a use of vii^b at a thematic reprise in any other Mozart minor-mode movement in any key. Should this be taken as implying that Mozart's characterization of Elettra is related to the Last Judgement more closely than to mere tormented jealousy—or the reverse—or neither?

A somewhat different kind of sectional multifunctionality occurs in the later stages of many recapitulations, where reorderings or additions often change the formal function of 'the same' passage (compare 'Martern aller Arten', just described). An affecting example is found in the Larghetto section of Donna Anna's *rondò* 'Non mi dir'; see Table 5. The tonic paragraph (mm. 20-35) is a double period (antiperiod + period). The latter, unusually, changes topic from the heartfelt melody A to a thirty-second note figure B in the strings (derived, some will feel, by free diminution from the melody's head-motif).

TABLE 5. *Formal diagram of 'Non mi dir' (Don Giovanni, No. 23)*

Larghetto										Allegretto moderato									
16		20		28		36		44		48		55		61		65			
—		1-2		3-4		5-6		6		1-2		5-6		6		7-8			
A (tune)		Tonic		B (3 ² ^{nds})		Dominant		+ Retr.		Recap.		B[E]		+ Prep.		A' → accomp.			
—		A		C (mixed)		D (winds 3 rd ^{is} / 6 ^{this})		C'		A		C[E]		Recit.		A' → F etc.			
I		I— IV		I		V— v		V ⁷		I		I— i—		iv— IV		I			

Hence although the half-cadence in mm. 26-7 is tonally resolved in 34-5, Anna's theme remains 'up in the air'. Instead, the new music in mm. 28 ff. is rhythmically active, like a transition; it therefore sounds a little odd when it remains firmly in the tonic and cadences there. Nevertheless, the dominant paragraph (mm. 36-44, plus a retransition in 44-7) is a far greater contrast, both in its independent wind-melody D in thirds and sixths preceding the vocal phrases (compare the analogous passages in 'Porgi amor' and 'Dies Bildnis') and in Anna's new long-note melodic entries (E). Relevant here is her affective change to the minor mode on the second phrase, setting line 6, 'Se di duol non vuoi ch'io mora' (mm. 42-3).

The recapitulation (mm. 48 ff.) comprises a repetition of the two ideas from the tonic paragraph, A and B/C (that is, the form yet again marries a key-area tonal plan to a ternary sectional organization). The tune A now supplies the full cadence that was missing from the tonic paragraph of the exposition; that is, mm. 54-5 are multifunctional, in that they relate thematically and procedurally to 26-7, but provide tonal closure in the same way as 34-5. (To put it another way, in one sense they actually resolve mm. 26-7.) But this change alters the function of the ensuing period B/C. In the exposition it was a large-scale consequent, tonally resolving the antiperiod A, that is, part of the first group. Now, however, it *follows* such closure, and hence has become the second group! Indeed, B/C and its extension include a change to the minor (mm. 57 ff.), which subliminally recapitulates the most prominent affective event from the vocal paragraph D/E in the dominant. Strong confirmation of this reorientation is provided by the text: rather than setting lines 3-4 as before, this theme now 'recapitulates' lines 5-6—from the same dominant paragraph.

Eletra, Konstanze, Donna Anna, Fiordiligi, Dorabella—all these high-flown Mozartian heroines associate extremes of conflicting passion with multifunctional form. Surely this is not the only such conjunction between a particular multivalence and a particular dramatic context in Mozart's arias.

IV. 'PORGI AMOR'

In this section I shall attempt to show what can (and cannot) be achieved in a detailed analysis of a single aria. My choice of 'Porgi amor' is based on a number of factors. By common consent, it is one of Mozart's greatest arias, as revelatory of the Countess's character as it is beautiful. It has been widely studied; in the present methodological context, the existence of a considerable previous literature is a positive advantage. (An objection that 'Porgi amor' is atypical—that few late Mozart arias present a new character in a new scene without preceding recitative, or have a long opening tutti—would be misguided. Notwithstanding the importance of types, no late Mozart aria is 'typical' in this sense; each one is tailored to a particular character and dramatic situation.) Finally, 'Porgi amor' has relatively few notes—no mean advantage in the struggle to comprehend Mozart's infinitely flexible operatic composition.

'Porgi amor' is a soliloquy, of a special sort: it has the dramaturgical function of introducing a new character. At this point, we know of the Countess only that she is a noblewoman of middle-class origins and her husband a jealous philanderer, and that Cherubino has a crush on her. As such the aria is predestined to be an intimate portrait. The text is a single stanza of *ottonario*:

1	Porgi amor ^a qualche ristoro	a	Grant, O Love, some respite
2	Al mio duolo, a ^b miei sospir:	b	To my grief, to my sighs:
3	O mi rendi il mio tesoro,	a	Either restore my treasure to me,
4	O mi lascia almen morir.	b	Or else ^c let me die.

^a Presumably the god of love, i.e., Cupid.

^b Correctly, this would be 'ai miei sospir[i]'; Mozart writes 'a' miei'.

^c Literally: 'at least'.

The poem can be interpreted as end-oriented. The first couplet is a single sentence, in which the Countess prays in general terms for relief from the burden of her grief. The second makes her desire explicit—that her husband be restored to her—but transforms it into the first member of a binary opposition expressed in syntactically parallel clauses: 'Give me love or give me death'. The second couplet is more specific, more complex, and more urgent. The relatively strong internal caesuras in lines 1–2 (commas are implied before and after 'amor') become far weaker in the run-on lines 3–4, and the climactic (if scarcely unexpected) word 'morir' is reserved for the last end-rhyme.⁹¹

The orchestral introduction combines two primary topics *di mezzo carattere*: the yearning *amoroso* of the melody and chromatic accompanying motifs, and the 'slow march' of the forte opening fanfare and dotted rhythms (mm. 7, 9, 13–14).⁹² (See Ex. 5, which gives the aria in full, and the outline of the form in Table 6. In this and all subsequent analyses, bold-face numerals in the text and formal diagrams are equivalent to encircled numerals in the examples; both indicate primary musical ideas.) The tutti actually has six distinct ideas: **1** introductory fanfare; **2** heartfelt melody; **3** a combination of 'slow march' and 'amoroso' winds; **4** syncopated, stepwise-descending melody; **5** forte cadence (slow march); **6** codetta (*amoroso*). (The final two phrases thus separate out the complex **3** into its constituent topics.) The dynamics and instrumentation change constantly: **2** through **6** alternate soft and loud; **2** through **5**, strings alone vs. full orchestra; **1** through **5**, *détaché* vs. *legato*. The first three ideas include internal contrasts as well: **1a**, forte fanfare on the tonic triad, followed by **1b**, detached unisons, piano, in the strings; in **2**, the long-note melody **2a** simultaneously with the after-beat chromatic neighbours **2b**; in **3**, forte vs. piano, a richer variation of mm. 7–8 in 9–10, and full orchestra vs. concertante winds (the latter recur in **6**). This profusion of ideas marks the Countess as a complex personality capable of deep feelings, under the sway of conflicting emotions.

⁹¹ For this reason, Osthoff (see n. 22) and, following him, Kunze, *Mozart's Opern*, associate 'Porgi amor' with the tradition of *ombra* scenes in E flat (one of the primary origins of the cavatina).

⁹² Allanbrook, *Rhythmic Gesture*, 101–4 (with discussion of the implications for the Countess's persona and her relations to other characters).

TABLE 6. *Formal diagram of 'Porgi amor' (Le nozze di Figaro, No. 10)*

Ritornello				Exposition				Tonal return section										Postlude								
	1	3	7	11	13 <i>b</i>	15	18	20	22	24	26	28	30	32	34 <i>b</i>	36 <i>b</i>	37 <i>b</i>	38	39	41	42	43 <i>b</i>	45 <i>b</i>	47 <i>b</i>	49 <i>b</i>	51
Vocal paragraphs							I				II (26-34 <i>a</i>				+ 34 <i>b</i> -36 <i>a</i>)	III						IV				
Text-lines							1 <i>a</i>	1 <i>b</i>	2 <i>a</i>	2 <i>b</i>	3	3	4	4	4	1	2	3	4	4		3	4			
Ideas (voice)							2		4'		3' 3' 3' 3' 3'	3' 3' 3' 3' 3'	3' 3' 3' 3' 3'	3' 3' 3' 3' 3'	3' 3' 3' 3' 3'	7	7	8	4'''	4		8(2)	8(2)			
Ideas (orch.) ^a	1	2	3	4	5	6					2 × (2+2)			+2		?	(4')					5 <i>b</i>		6	1 <i>b</i>	
Phrasing ^b	2	2+2	2×(1+1)	2 ₁	2	3	2+2		+ 2+2		Weak period					2 ₁ ×(1+1 ₁)		2		3(1+2)		2	2	2	(1+1) + 1	
Structure	Complex paragraph						Antiperiod				Weak period			+ Ext.		Complex									Weak period	
Harmony ^c				vi	iig cad.					vi-cad.	V			cad.				V%/V	-vi	-vi		iig-cad.			2 cadences	
Tonality	I						I	—	—	IV				V7		I									I	

^a Significant independent motifs that differ from the voice, or are heard when the voice is silent.

^b The phrasing is more complex than can be shown here, especially with respect to elisions and double functions of half-bars in the ritornello and paras. II and III. See text.

^c Significant harmonic events (unusual or striking chords, structural cadences, etc.)

Note: regarding the motive designations a, b, etc., see p. 164.

Larghetto

cl.in Bb I,II
bn. I,II
hn. in Eb
I
vn. I
II
va. I,II
La Contessa
b.

The musical score for 'The Rose Tree' is arranged for a chamber ensemble. The instruments are Clarinet (cl.), Bassoon (bn.), Horn (hn.), Violin I (I vn.), Violin II (II vn.), Viola (va.), and Cello/Bass (b.). The score is in 3/4 time and features a variety of musical textures and dynamics. The Clarinet, Bassoon, and Horn parts are primarily melodic, with the Clarinet and Bassoon often playing in unison. The Violin I and II parts provide harmonic support and melodic lines, while the Viola and Cello/Bass parts provide a rhythmic foundation. The score includes dynamic markings of *f* (forte) and *p* (piano), and articulation markings such as *tr* (trill), *3a*, *3b*, *3c*, and *3d* (triplets). The tempo is marked 'Allegretto'.

10

cl. *p* *f*

bn. *p* *f* à 2

hn. *f*

I vn. *p* *f* tr.

II vn. *p* *f*

va. *p* *f*

b. *p* *f*

4 5 5b 5c 5a

vi *f* ii₅⁶ V

15

cl. *p*

bn. *p*

hn. *p*

I vn. *p*

II vn. *p*

va. *p*

La C. *p*

b. *p*

6 6b 6d 6a 6c 2

Por - - gi a -

19

I vn.

II

va.

La C.

- mor_ qual - che ri - sto - ro al mio duo - lo, a' ..

b.

4'

24

cl.

hn.

I vn.

II

va.

La C.

miei so - spir_ O mi

b.

3'

3'/4'

I^v

29

cl. $\textcircled{3}$ *p*

bn. *p*

hn. *p*

I vn. *p*

II vn. *p*

va. *p*

La C. $\textcircled{3'/4'}$
ren-di il mio te - so - ro, o mi la - scia al - men mo -

b. *V*

34

cl. *cresc.*

bn. *cresc.*

hn. *cresc.*

I vn. *cresc.*

II vn. *cresc.*

va. *cresc.*

La C. $\textcircled{4^o}$ *f* $\textcircled{7}$ *p*
- rir, o mi la - scia al - men mo - rir. Por - gi a - mor qual - che ri -

b. *V* *V⁷* *p*

37

bn. *p*

I vn.

II

va.

La C. 8

sto-ro al mio duo-lo a' miei so - spir. O mi ren - di il mio te - so - ro, o mi

b. *vi*

41

cl. *p*

bn. *p*

hn. *p*

I vn.

II

va.

La C. A^{mo} 4 8(2)

la - - scia al-men mo - rir, al - men mo - rir. O mi ren - di il mio te -

b. *vi* ii_5^6 V_5^{8-7} I

4-3

cl. 47

bn.

hn.

I

II

va.

La C. 8

b.

o mi la - scia al-men mo - rir.

I I

The phrasing and harmonic contents vary as well, in such a way as to bind the succession of complexly related phrases into a single, coherent, end-oriented paragraph, comparable to a Mozart concerto ritornello.⁹³ The 'annunciatory' 1 is on the tonic, with no explicit harmonic progression. 2 and 3 are both 2 + 2 (maintaining two bars as the phrase-module), but whereas 2 is a small-scale antecedent-consequent period (I-V; V-I), 3 repeats its 'open' I-V⁷ progression. By contrast, 4 and 5 are undivided phrases that differ in length; while 6, though reverting to parallel subphrases, 'diminutes' these as 1 + 1. 1-3 and 6 employ only tonic and dominant, effectively only in root position, while 4 and 5 include numerous harmonies in various inversions; the most important chords for later events are C minor (vi) and ii⁶₅ in m. 13. In addition, phrases 2 and 3 are cadentially frustrated: the small-scale antecedent-consequent period 2 'ought' to be followed by a stronger period or a cadential sentence, 1 + 1 + 2, but 3 is merely another non-cadential

⁹³ Webster, 'Are Mozart's Concertos "Dramatic"?', sects. III-IV. Levarie, *Mozart's 'Le Nozze di Figaro'*, 75-7, offers an excellent analysis of the ritornello phrasing, and of the exposition as a recomposition of phrases 2 and 3. But I do not agree with his calling mm. 11-17 a 'coda' (the structural cadence does not arrive until m. 15).

2 + 2 which, though complex and resolute, leads only to the piano, syncopated 4. Thus 4 and 5 go beyond 2 and 3 not only in their rhythmic variety and harmonic range, but in their twofold drive to the cadence through the deceptive resolution in m. 13 to the tonic in m. 15. The latter arrival is even stronger than it would be on the basis of its harmonic progression alone; it is a true structural cadence, the goal of the entire introduction. Hence the piano 6 has the character of a codetta. This ritornello construction is unique in Mozart's late arias.⁹⁴

The aria as a whole both is, and is not, constructed analogously to a concerto movement. The vocal sections create a 'key-area' form in four paragraphs (see Table 6). Its first half is a regular exposition in two equal paragraphs (8 + 8): the first in the tonic, setting the first text-couplet, the second in the dominant, on the second couplet. The two final paragraphs in the tonic are largely new and hence constitute not a recapitulation, but a tonal return section. Paragraph III is longer than the others, includes the entire text, reaches the greatest level of musical complexity, and leads to a structural cadence. Paragraph IV has a double function: on the one hand, it is like a vocal codetta, in so far as it is much shorter than the others, follows a structural cadence, and merely repeats the final text-couplet; on the other, it brings a pair of strong cadences that grant tonal and thematic resolutions not achieved in para. III. Notwithstanding its intensification (reminiscent of the third member of a quatrain), para. III returns to the tonic immediately following the end of para. II and remains there throughout; hence the aria comprises an exposition and a tonal return section, analogous to a sonata without development (Table 1, I.C.2).

But this form is complicated by its relationships to the opening ritornello. (I deal here only with the large-scale thematic units labelled 2 3 4, etc., reserving discussion of motivic relations for later.) First, the formally articulated themes 2-3 from the ritornello recur as the principal themes of the two exposition paragraphs, presented with equal formality in two periods of eight measures each. Even details match: in the winds, the succession in theme 3 from sixteenths (m. 8) to thirty-seconds (9-10) recurs in their two separate statements of 3' in the exposition (26-7, 30-1). Secondly, the structural cadence of the otherwise freely composed para. III rhymes with that of the ritornello (mm. 42-5a ≈ 11-15a): first, the Countess reverts to theme 4, descending from *g*" in syncopated rhythm to *g*', complete with deceptive cadence on vi; then the winds enter on a *ii*₅⁶ chord (5b), introducing the same cadential progression as in mm. 13b-15.⁹⁵ Finally, the intro-

⁹⁴ The closest approach to a ritornello-like introduction on this scale in his other Viennese arias is Tito's 'Se all'impero' (No. 20); there are no others in the Da Ponte operas, and none in *Die Zauberflöte*. On Donna Elvira's 'Ah chi mi dice mai', see sect. V.

⁹⁵ It has been objected that m. 43b differs from 13b in that it is *piano* and omits the 'slow march' topic. But they appear in the same context (following the deceptive cadence at the end of theme 4, and introducing the structural cadence); both have the harmony *ii*₅⁶ (which is heard nowhere else); the exposed winds in mm. 43b-4 (the only place in the tonal return section where they all play) stand for the full-orchestra attack of m. 13b, but (as is common) alter it so as not to discompose the singer. The connection, though subtle, is powerful—not least due to its multivalence: it is a reprise with respect to tonality, instrumentation, and formal context, but varied in rhetoric.

duction's codetta 6 returns more or less literally as the orchestral postlude. This is the most ritornello-like event of all: just as in a concerto movement, the opening tutti turns out to be a microcosm of the whole:

Ritornello:	2-3 (formal)	4-5 (cadence)	6 (codetta)
Aria:	2-3 (exposition) ...	4-5 (cadences) ...	6 (postlude)

Ritornello and aria share the same overall form, culminating in the succession of two cadences, the structural 5 and the codetta 6.⁹⁶

In other respects, however, the Countess's music cannot be reduced to a working-out of the ritornello. The exposition alters the character of the themes, making them less martial and more sentimental. In para. I, although mm. 18-21 repeat theme 2 with only minor changes, the ensuing 'long-note' phrase (22-5), descending in measured steps from the high tonic all the way to *f'*, recalls the descending octave of the legato theme 4 (owing to the altered rhythm, I call it 4'). An additional link is provided by the rhyme between the appoggiatura-resolution figure *a^b'-g'* (m. 13) and the Countess's cadence on *g'f'* (m. 25), one step lower. In addition, the ascending-fifth sequence emphasizing the minor degrees vi and iii strikes a grave new harmonic note (related to the deceptive cadence in m. 13, the only minor triad in the ritornello). Similarly, para. II transforms theme 3 from an alternation of 'march' and 'amoroso' into a dialogue between winds and voice, which nevertheless maintains its original 2 + 2 phrasing and the 'formal' unity of topic and tone. The disappearance of the *forte* and the Countess's legato and stepwise version of 3 transform it, again, into something more like 4. The retransition confirms this orientation by inverting 4 (hence 4'') into an upward rise from *b^b'* all the way to *a^b''*; the interval of a seventh is the same as that covered by the initial vocal descent from *e^b''* to *f''* (mm. 22-5).

In contrast, the tonal return para. III is irregular in phrasing and, at first, thematically. There is, to be sure, a complex rhythmic symmetry, 5(3 + 2) + 5(3 + 2); but all four of these phrases are different. The paragraph begins with a pair of short phrases (7) in fast syllabic declamation, which race through the entire first couplet in two bars (compared to eight in the exposition), before halting on the dissonant and chromatic A₄. This leads to an important new phrase 8, in dotted rhythm, which cadences deceptively on vi (an anticipation of the 'structural' deceptive cadence in m. 43). Now follows the first climax: the Countess gathers her strength for a stepwise rise of a ninth, no less, from *f'* to *g''*; the wide span induces her to accelerate to sixteenths (hence 4'''; compare mm. 36-7). The high *g''* is elided to the syncopated descent on the original form of 4 (described above), and to the more or less themeless structural cadence over the harmonic progression of 5. In para. IV, by contrast, the Countess sings 8 twice in a row in a balanced 2 + 2 period,

⁹⁶ This ritornello function has gone more or less unnoticed. Abert (ii. 263-4) asserts that the orchestral prelude is merely introductory, with no relationship to the second half of the aria. Levarie, *Mozart's 'Le Nozze di Figaro'*, 75-8, calls it the first strophe (A) of a bar-form (AA'B). Allanbrook, *Rhythmic Gesture*, 101-2, focuses on its topical content rather than its construction (or that of the aria as a whole). Kunze, *Mozart's Opern*, 299, mentions the wind-postlude, but only to speculate on its role as a sign of 'the hereafter'.

ending both times with a full cadence—a combination of material, tonal, and rhythmic stability heard nowhere else.

There is also a progression in the relations between the two personae, Countess and orchestra (represented mainly by the winds). At first they appear as formally distinct entities, each in turn dominating one of the two opening units (ritornello and para. I). In para. II, they become more closely related as alternating phrases; nevertheless, they remain temporally separate and bound within a formal double period: $2 \times (2 + 2)$. Towards the end, however, the bassoon entry on g^b over V^9/V (m. 38) is not merely a madrigalism on 'sospir', but the first approach of the wind-persona to that of the Countess: the bassoon actually counterpoints her melody (the first such event in the aria). Finally, the wonderful chord in m. 43 b introduces the structural cadence itself—and the winds accompany her in realizing it (this is the only moment in the tonal return section when the entire orchestra plays). The fact that this recall of **5b** is non-thematic only increases its poignancy: it is as if the winds finally acknowledge an empathy with her grief, but have no 'words' with which to express it. The vocal and instrumental personae merge into a 'complete' persona, as a dramatic event at the end of the aria.

A comparable progression takes place with respect to the Countess's rhythmic profile. In the vocal exposition, with only a single exception in each case, every phrase and subphrase begins on a down-beat and concludes with an after-beat ending, and many are subdivided. In the tonal return section, by contrast, every phrase begins with an up-beat and remains undivided, and strong down-beat endings become increasingly prominent. (Her *ottonario* lines are long and complex, and the first two have internal caesuras; this permits Mozart to repeat the entire text in the second half of the aria to fundamentally different musical rhythms.)

In the vocal exposition, the first two lines in the tonic (mm. 18–25) are divided into subphrases, all but the last of which begin on a down-beat: *Por-gi* amor; *Qual-che* ristoro; *Al mio* duolo. The tendency of Italian verses to be set as two-bar phrases is thus observed, but on the level of the subphrase. By contrast, the dominant paragraph (mm. 26–34), while maintaining down-beat attacks, changes to undivided phrases of three bars, which overlap to produce a large-scale rhythm in twos. The 'pure' *ottonario* profile of a two-note up-beat to a two-bar phrase, corresponding to accents on the third and seventh syllables, is heard only in her retransitional soaring up to high a^b (mm. 34 b –6 a).

In the tonal return section, however, in conformity with the greater rhythmic flexibility of para. III in general, this profile changes radically. In the hasty theme 7, the first syllable 'Por-gi', though still accented locally, is subordinate both to 'a-mor' (on the quarter) and to 'ri-sto-ro' (on the next down-beat). The entire phrase expresses an 'up-beat' quality not heard before: it begins without down-beat following a fermata, as it were without rhythmic foundation (just as it lacks bass), and rushes breathlessly through the entire bar towards the fall onto 'ristoro'. And in the answering phrase the ending on 'sospir' is immeasurably stronger: no after-beat sixteenth as in m. 37, but that unexpected,

long, dissonant A-natural. This rhythmic profile is then regularized in the following phrase 8 (mm. 39–40), which restores the two-bar *ottonario*—definitively: from here on, its characteristic two-sixteenth-note up-beat initiates every vocal phrase.

With respect to line-endings, the profile is equally clear, and has if anything greater structural import. In the vocal exposition, every phrase and subphrase except the last ends with a melodic after-beat (usually articulated as an appoggiatura-resolution pair), including not only the tonic cadence at the end of line 1 (*ri-sto-ro*, m. 21), but even the *tronco* ending of line 2 (*'so-spir'*, m. 25). Only with the concluding *'mo-rir'* (m. 34) does the Countess end on the beat (confirmed in her retransitional flight up to *a^b*). In the tonal return section, however, there are three down-beat endings. We have already noted the affective dissonance on *'so-spir'* (m. 38). The other two both set the final *'mo-rir'*—precisely at the two structural cadences (mm. 45, 49). Overall, the rhythmic profile perfectly articulates the form. Down-beat beginnings in the exposition, up-beat in the return; after-beat endings everywhere except at the structural cadences (at the end of the exposition and of the two tonal return paragraphs) and for the sake of a particularly sensitive word-painting. The firm beginnings and regular phrasing of the exposition express the contemplative, formal aspect of the Countess's grief, while the ever-changing, goal-oriented phrases of the tonal return express her yearning for something absent—or for release from care.

If the paragraph structure and rhythmic profile of *'Porgi amor'* are relatively clear, the motivic development is complex, indeed at times scarcely analysable. (This statement is not as radical as it may appear. Motivic relations in Haydn's and Mozart's music are often more or less undecidable, and analytical results are valuable only in so far as they foster a comprehensive view of a composition as a whole.)⁹⁷ Indeed the motivic saturation in Mozart's operatic numbers often far exceeds that in his instrumental music. There seem to be three primary aspects. (1) On the level of the phrase, the rhythmic profile remains central: it provides both continuity in the large and flexibility of detail (as suggested by the text, the musical rhetoric, the role of the orchestra, the situation on stage, and so forth). (2) On the local level, the motifs are governed by Schoenberg's concept of 'developing variation'; that is, ongoing development of contiguous or neighbouring foreground motifs (as opposed to distant or 'hidden' ones).⁹⁸ (3) Mozart's music also depends on 'tonal motifs', of the sort uncovered by Schenkerian analysis; for the sake of clarity in the presentation, I consider the latter separately below.

In the following discussion, the motivic designations *a*, *b*, etc. are applied *independently* with respect to each thematic unit 1, 2, etc.; that is, in each theme they begin over again with *a* (*1a* = motif *a* in theme 1; *1b*, motif *b* in theme 1; *2a*, motif *a* in theme 2, etc.). There is no implication of relatedness between different motifs whose final terms (the

⁹⁷ Webster, *Haydn's 'Farewell' Symphony*, 194–204.

⁹⁸ On developing variation, see Walter Frisch, *Brahms and the Concept of Developing Variation* (Berkeley, Calif., 1984), ch. 1; Carl Dahlhaus, 'What is "Developing Variation"?', in *Schoenberg and the New Music*, tr. Derrick Puffett and Alfred Clayton (Cambridge, 1987), 128–33.

letter) happen to agree, nor of a lack of relatedness between those whose final terms happen not to agree. For example, in the codetta **6**, the descending horn arpeggio (m. 15) is **6a**, but this implies no 'derivation' from **1a**, **2a**, etc. (If it were to be shown as derived, then as **3b'**, an inversion of **3b**, the ascending arpeggio in the bass in the same metrical position.) By the same token, there is no implication of relatedness between the various motifs within a given theme: the melodic phrase **2a** is obviously distinct from the off-beat neighbour figure **2b**. (The reason for this procedure will become clear in the sequel.)

The instrumental ritornello itself is motivically complex. For example, the innocent-looking piano phrase **1b** following the opening fanfare, comprising three 'hovering' after-beats/up-beats (Kunze), obviously relates to the final codetta motif (**6e**)—though the latter is already a variation. But in the immediate context, consider the accompaniment figure **2b**: like **1b**, it is an after-beat motif of three notes lacking any attack on a strong pulse, and beginning with a half-step. (Of course, it is also different: twice as fast, legato, chromatic, a complete neighbour.) And several other after-beat motifs occur, always in different forms: repeated notes in m. 4; forte arpeggiation up through the tonic triad in m. 7, bass (and piano arpeggiation down through the tonic triad in m. 15, horns); the descending piano arpeggio in the violins **3d** underneath the warbling clarinets. Each of these motifs is both the same as **1b** and different from it (and in different ways): which shall we construe as 'derived', and which as 'new'? Or take the first important melodic interval, the upward fourth B \flat –E \flat (m. 3) at the beginning of **2a**, in its relation to the beginning of theme **3**. The latter begins with a two-note motif B \flat –G (m. 7); is this a 'variant' of m. 3? Both begin on a down-beat that is the beginning of a new theme; both start on a long B \flat and skip to the nearest triad-pitch on or within the second beat; both are slurred. On the other hand, m. 3 is piano and for first violins alone, m. 7 forte and played in rhythmic heterophony by most of the orchestra; the one skips up, the other down; one is amoroso, the other march-like; one introduces a unitary thematic *Gestalt*, the other a complex mixture of topics. Shall we call **3a** a variant of **2a**? Is the syncopated arpeggiation of a fifth B \flat –F in m. 5 a variant of the plain fourth-leap B \flat –E \flat in m. 3? or the *piano* third A \flat –F on the down-beat of m. 8 a variant of B \flat –G in m. 7? (A Schenkerian would certainly say so.) Although such questions are crucial, they are not decidable on systematic grounds, but only in a particular analytical and interpretative context. (This is the reason for choosing neutral motivic labels, as described in the preceding paragraph.)

As we saw above, the Countess's vocal exposition is straightforwardly related to the ritornello. But motivic sources for the first half of the main tonal return paragraph (mm. 36–40) are scarcely to be found. Her breathless beginning on **7** seems essentially new; motivic *Gestalt* dissolves into rhythmically undifferentiated sixteenth-notes. In instrumental music, the 'retrograde diminution' that one might spy in her two-note motifs D–E \flat (m. 36), compared to her original appoggiatura E \flat –D (m. 19)—notwithstanding their common position at the beginning of each half of the aria, on the same word ('amor')—would be too abstract and temporally distant to be significant. In an aria,

however, where the singer's timbre and vocal production often change noticeably on each pitch, the possibility of a subliminally grasped connection cannot be excluded. As implied above, the dotted-rhythmed theme 8 (mm. 39-40) is to be understood primarily as a variant of the *ottonario* profile, not as a motivic derivation. (The overall rhythmic differences are too strong to justify a derivation from the dotted 'slow-march' topic of the ritornello, or as a 'diminution' of the Countess's opening motif.) At m. 41, however, the rising sixteenth-note scale must surely be heard as a diminution of 4" in 34-6, especially since it leads directly to a return of the original 4. Similarly, although the ensuing cadential phrase (mm. 44-5) covertly recapitulates theme 5 from the ritornello, there is no motivic resemblance; the Countess's unadorned skips are 'pure' cadence. The entire passage up to the high *g*" in m. 42 is not only *Fortspinnung*-like in construction but uncategorizable in content. The impression is of freely developing song, such that even analytically derivable motifs are understood not primarily as based on, or as 'representatives' of, familiar ideas. The Countess is confused, grief-stricken, searching for an answer, in a song which streams forth incoherently as in despair.

By contrast, as we have seen, the end of the third paragraph subliminally recapitulates 4 and 5 from the ritornello, and her final paragraph comprises two balanced statements of theme 8, both with strong full cadences (mm. 46-7, 48-9). (The interpretation '8(2)' in Ex. 5 and Table 6 depends on tonal voice-leading considerations to be described below.) It is at once something we've heard before, and intelligible in construction. It also repeats the entire second text-couplet (8 enters both times on 'O mi rendi il mio tesoro'); this is the only time we hear this line neither interrupted by the orchestra (as in para. II) nor articulated by non-parallel, melismatic ideas (as in para. III). The ending may be understood as resolving her indecision or, at least, as articulating a commitment to try her best ('or die in the attempt'—a less fatalistic reading of the final text-line). By this interpretation, the aria *progresses*: from an initial stage in which the Countess knows that she is unhappy but has simple or fatalistic ideas about it (paras. I and II), through a stage of confused reflection and 'working through' (para. III), to a new state of being (para. IV). Though still on the horns of her dilemma, she now understands how she feels, in an appropriately complex way.

Admittedly, this technical account captures only a modest proportion of Mozart's 'developing variation' in this aria. His late operatic language is so free and fluid that any attempt to fix it motivically, especially in arias for high-born characters, soon leads to diminishing returns. It is not a question of lack of scholarly zeal, still less of a scepticism that would deny the very possibility of cogent analysis. On the contrary, this ongoing, unceasing, motivic development is a fundamental element of Mozart's chameleon-like dramatic genius. It enables him constantly to vary nuances, tone, rhetorical implications, all within intelligible forms and types. No more than Shakespeare's poetic imagery in his plays can the inexhaustible motivic flux in Mozart's operas be pinned down to particular analytical meanings.

By contrast, the prospects for analysis of large-scale tonal structure in Mozart's operatic numbers seem promising. Somewhat surprisingly, the most fruitful method seems to be a combination of Schenkerian tonal/structural voice-leading analysis and a focus on the 'high-note' construction of the vocal line. ('Surprisingly', because one might have supposed that the ostensible strictness and hierarchical orientation of the former would be incompatible with the contingency and foreground orientation of the latter.) The penetrating, aurally tangible quality of vocal lines in performance, as well as singers' variations in timbre from one pitch to another, almost seem to rescue Schenkerian analysis from the reductive abstraction into which it often falls, while conversely Schenker's rigour and theoretical sophistication offer the best possible antidote to the impressionistic arbitrariness of so much operatic discussion.⁹⁹ (In such analyses it is usually essential, at least in the foreground and middleground, to notate the vocal line and the orchestral music other than the bass on separate staves. Even though one might be able to dispense with this procedure in 'Porgi amor', I do so anyhow, for the sake of the methodological point.)

In 'Porgi amor', the crucial structural issue is the pitch g'' (see Ex. 6).¹⁰⁰ Given the Countess's tessitura—she frequently rises over e^b'' , but never as high as b^b'' —her background head-note in a Schenkerian sense can only be $\hat{3}$. But g'' proves to be equally important for her psychology. Her opening idea 2 (mm. 18–21) establishes g'' as a musical 'problem'. Her first phrase skips up a fourth from b^b' to e^b'' ; her second skips up a fifth to f'' (see the brackets in Ex. 6). Although each note turns into a dissonant appoggiatura over the barline and locally resolves downwards, the structural implication is that, since she must eventually attain the background head-note, her third phrase will continue the ascent and reach g'' over I. But it does not: mm. 22–5, perhaps in response to the text ('duolo ... sospir'), change both topic and direction and descend from e^b'' all the way down to $g'-f'$ ($\hat{3}/I-\hat{2}/V$) at the first structural half-cadence. The latter establishes the potential for a background only in the lower register; this is too easy to be meaningful. The remainder of the aria is 'about' the Countess's need for and eventual achievement of g'' . In a highly poetic touch, she actually sings g'' in m. 21 (see '!' in Ex. 6), but only as a fleeting *échappée* within the appoggiatura-resolution figure $f''-e^b''$. (Compare the more elaborate and more dissonant ornament at the corresponding place in the ritornello, m. 6.) It is as if an understanding of her situation were within her grasp, but she had not yet learned how to articulate it. Poetic as well are her passing recalls of e^b'' on the way down (mm. 23, 24), the latter actually 'reflecting' her initial structural interval, $b^b'-e^b''$ (also indicated by brackets).

The dominant paragraph II is based (as usual) on $\hat{2}/V$. But the repeated high f'' (linking with the cadential f' in m. 25), notwithstanding its prominence, is unclear in back-

⁹⁹ There are very few Schenkerian analyses of Mozart arias; the most sophisticated is Carl Schachter's of 'Voi che sapete', in 'Analysis by Key'. On the importance of high-note organization in Mozart's vocal parts, see Levarie, *Mozart's 'Le Nozze di Figaro'*, 78–80, 155–61; Webster, 'To Understand ... Mozart', 188–90.

¹⁰⁰ The importance of the Countess's g'' is well described by Levarie (*Mozart's 'Le Nozze di Figaro'* 78–80; cf. Carter, *Figaro*, 110–11), but without attention to the tonal structure.

EXAMPLE 6. *Le nozze di Figaro*, No. 10, 'Porgi amor', voice-leading analysis
(a) foreground (b) middleground

a)

Ritornello

① ② ③ ④ ⑤ ⑥

1 3 5 9 11 13 14 15 16 17 18 20 22 25

Exposition I

orch.

La C.

b.

I I vi ii₅ V I I ii⁶ V||

Tonal Return Section

II ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

III

IV

Rit.

V V⁸—7 V⁷ I V I V I V I

b)

Rit. Exp. T.R.S. Rit.

I II III IV

② ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

I V I I V ||⁸⁻⁷ I V I V I

ground function, owing to the absence of any preceding background $\hat{3}$ in the same register. In any case, the Countess uses it only as a platform from which to descend; this formal, expository mode is incompatible with further striving towards her goal. Only after the structural cadence in V does she gather her forces for a renewed attempt—and overshoots g'' , all the way to $a^{b''}$! She is (as it were) so taken aback that, in the sequel (mm. 36–41), she not only immediately abandons this register, but fails to resolve the long-held $a^{b''}$ at all; it is 'left hanging'. This is especially important because, in the deep middleground and background, this dissonant $\hat{4}$ is the crucial upper neighbour that transforms the dominant as key into the 'home' dominant seventh. Hence when in m. 42 she finally achieves a high g'' —on a down-beat and over a root-position tonic, and approached by a long rising scale similar to the one that previously led to $a^{b''}$ —it is no abstract tonal goal, but a powerful, long-range melodic resolution. (As suggested by the light scoring and the Countess's disorientation, the resolution to the tonic in m. 37 seems to affect only the foreground; the repetition of the same phrase lands on V^9/V (m. 38), from where the dominant is prolonged until m. 42. A full analysis of Mozart's remarkable voice-leading in this passage must be left as an 'exercise for the reader'.) This very strong $\hat{3}/I$ represents the Countess's first unambiguous attainment of the background head-note (nothing comparable happened in this register in para. I, and the tonics in mm. 34–5 are rhythmically weak and in the low register). Indeed, it comes just in time, immediately preceding the deceptive cadence on vi and the ensuing descent $\hat{3}-\hat{2}-\hat{1}$ at the structural cadence at the end of the paragraph.

But even this cadence is not sufficient. The Countess skips down from the high g'' in m. 41 to $e^{b''}$, leaving it hanging like $a^{b''}$ before it (note the difference from the stepwise descent in the ritornello, m. 11), and she again moves down to g' at the deceptive cadence; the authentic cadence (mm. 45–6) is relegated to the lower octave. A cadential descent in the high register is withheld until the final brief paragraph. The first of the Countess's two renditions of **8** re-ascends straight up the triad to g'' ; indeed, she recapitulates the pitch-content of her original **2a** (mm. 18–22), in such a way as to fulfil its hitherto unrealized potential: $b^{b'}-e^{b''}-g''$ (see again the brackets in Ex. 6). From there, for the first and only time, she descends directly by step to the tonic, over a very strong $I_4^6-V^7-I$ cadence. Her balancing final phrase connects the two registers one last time, but without the $\hat{3}-\hat{2}-\hat{1}$; the latter is, however, heard in the first violins, precisely at the cadence. But this phrase reveals another aspect of her quest. Her striving for high g'' entails increasingly large leaps up from $b^{b'}$: a fourth to $e^{b''}$, a fifth to f'' —and, vocally the most difficult of all consonant leaps, a major sixth to g'' (see the brackets in Ex. 6a). As if reflecting this, her final phrase descends through the $e^{b''}-e^{b'}$ octave by means of two interlocking sixths, $e^{b''}-g'$ and $b^{b'}-d'$. (Her only other sixth is the join of themes **7** and **8** over the dissonant V^9/V in m. 38—should a' and f'' be sung detached, or with a portamento?—and its goal is f'' , not g'' , just as one would expect at this stage of her 'working through'.) The background descent and double cadence in para. IV bring a psychological resolution as well as a musical one: the Countess achieves the notes and masters the skips towards which she has been striving, and makes sense of them, integrating them

into the context of the whole aria. Indeed, as Abert implied (ii. 246 n.), her final phrase audibly projects this whole: while traversing her entire tessitura, it rises to *g*" on 'il mio tesoro', and falls back to *e*^b on 'morir'.

At the end of 'Porgi amor', everything functions in concert (something we grasp only on the basis of close analysis of each). The text reaches a semantic climax on 'morir' at the end of a poetically significant form. (To be sure, this climax has been heard twice before, in contexts which musically have not attained closure.) The end of the third vocal paragraph and the orchestral codetta gather the entire aria into a ritornello-form that composes out the premise of the opening tutti. The Countess's vocal form is strongly articulated in four paragraphs, of which the last two both end with structural cadences. The rhythmic profile moves from formal, down-beat-initiated, off-beat-ending phrases to free, up-beat-initiated, down-beat-ending ones. The phrasing moves from periodic two- and four-bar phrases through a passage of complexity back to two-bar units; in parallel, the motivic structure moves from intelligibility through free association to a different kind of intelligibility. The tonality strives for cogent functioning of the structural high-notes, and achieves it—but only in the final phrases. The orchestral and vocal personae, at first formally separate, move through alternating dialogue and simultaneous counter-melody to a unified articulation of the structural cadence. This multilayered resolution at the end makes it seem as if the Countess has articulated her yearning for release, not merely felt it as before: an apotheosis. Although nothing 'happens' in 'Porgi amor', it is intensely dramatic.

V. COMPARATIVE ANALYSES

Even if this account of 'Porgi amor' should be judged adequate on its own terms, it cannot stand alone: as noted in Sect. I, any analysis that ignores an aria's relations to the larger context risks misunderstanding. But this relationship is dialectical: to an equal degree, our experience of 'Porgi amor' reflects back on the generalizing methodologies of types, domains, parameters, and the rest; the Countess's sorrow humanizes them, renders them for the first time tangible and concrete. The embedding of 'Porgi amor' in its context entails a series of briefer comparative analyses, drawn from the network of Mozart's arias related to it, as described in Sect. II. (In other contexts, of course, the sample would include arias by other composers, preferably belonging to a well-defined repertory or type; for example, entrance arias for a sentimental heroine,¹⁰¹ or heartfelt love/absence arias in *opere buffe* premiered in Vienna in the 1780s.¹⁰²) In this way I hope

¹⁰¹ Mary Hunter informs me that she has located about seventeen arias in late eighteenth-century *opere buffe* that are dramaturgically similar to 'Porgi amor': each 'marks the first moments on stage of a woman who (typically) is the sentimental focus of the plot'. Most are in flat-side keys, and are either laments or pastoral in tone.

¹⁰² In 'The buffa aria', Platoff does this for bass comic operas from this repertory, including comparisons to Figaro's 'Aprite un po' quegl'occhi'.

to survey a diverse but notionally coherent repertory (rather than arbitrarily chosen examples), to shed further light on 'Porgi amor' itself, and to indicate something of the nature and limits of similarity among Mozart's arias—and hence something of their inherent character as well.

'Dove sono' resembles 'Porgi amor' in being a soliloquy; the Countess is plagued by the same mixed emotions. The text is again in *ottonario*, but in three stanzas rather than just one, without large-scale formal divisions; each stanza has an *abab* rhyme-scheme and its own *tronco* ending.

1	Dove sono i bei momenti	a	Where are the beautiful moments
2	Di dolcezza e di piacer,	b	Of sweetness and pleasure?
3	Dove andaro i giuramenti	a	Where flee the vows
4	Di quel labbro menzogner?	b	Of those mendacious lips?
5	Perché mai, se in pianti e in pene	c	Why, since in tears and pain
6	Per me tutto si cangiò,	d	Everything has changed for me,
7	La memoria di quel bene	c	Has the memory of that happiness
8	Dal mio sen non trapassò?	d	Never disappeared from my breast?
9	Ah! se almen la mia costanza	e	Ah! if only my constancy
10	Nel languire amando ognor	f	In anguish still loving
11	Mi portasse una speranza	e	Could bring me hope
12	Di cangiar l'ingrato cor.	f	Of changing his ungrateful heart.

Nevertheless, it implies a rhetorical progression, which corresponds to Mozart's two-tempo form. Whereas the first two stanzas are lost in self-pity, the third, though remaining doubtful (conditional mood), evokes a measure of 'hope' that her fidelity will 'change' the Count's feelings. Unlike the internal progression on 'Porgi amor', this one is tangible, unmediatedly audible. This difference relates to the larger context: instead of grieving in isolation, the Countess is now a party to the plot against her husband, and increasingly intimate with and dependent on Susanna—her servant. But not without mixed feelings, expressed forcefully at the end of her preceding *accompagnato* ('A quale / Umil stato fatale io son ridotta / Da un consorte crudel, che . . . / Fammi or cercar da una mia serva aita!'); its last clause Mozart sets vigorously yet pathetically in A minor, ending on a half-cadence which unexpectedly yields without transition to the bittersweetly yearning aria in C (see Ex. 7).¹⁰³

The conventional view according to which 'Dove sono' is more dramatic than 'Porgi amor' reflects the Wagnerian bias in favour of through-composed music, represented in this case by its 'progressive' two-tempo form. In other respects, however, these two arias have a great deal in common. 'Dove sono' also has *g*" as structural high-note, and the tessituras are virtually identical (*d'-a"* vs. *d'-a"*). In itself, this would not be unusual; what is remarkable is that the Countess undergoes the same process of 'working

¹⁰³ Abert (ii. 284 n. 2) points out the link between this ambivalence and the Count's frustration in his own aria, heard not much earlier: 'Vedrò mentre io sospiro / Felice un servo mio?'

EXAMPLE 7. *Le nozze di Figaro*, No. 19, 'Dove sono': end of accompanied recitative

vn. I
vn. II

La C.

va.
b.

f *fp* *p*

e al-fin tra-di-ta, fam-mi or-cer-car da u-na mia ser-va ai-ta! Dove sono

through': at first unable to attain *g*", she comes increasingly close, and in the Allegro finally makes it her own.¹⁰⁴ The vocal climax, soaring to *a*" and chromatically descending to *g*" (mm. 85 ff.), and the ensuing high-points in 97 and 101-2, go beyond mere contrast of tempo and *Affekt*; the Countess progresses towards and eventually achieves a goal. Even her initial 'overshooting' to the upper neighbour *a*", m. 85, though very different in expression, structurally resembles her *a*" in m. 36 of 'Porgi amor'. The relations between the two arias are themselves multivalent: their similarities in tessitura and musical procedure cut across the differences of key, instrumentation, and form: we hear the same character, troubled by the same problems. In their common end-orientation, they are equally dramatic—subliminally in the one case, overtly in the other.

Like many of Mozart's *rondòs*, 'Dove sono' exhibits the formal type

A	B	A	C
I	V	I	I

In these arias the *secondo tempo* avoids any hint of key-area form; it usually remains in the tonic, with at most passing modulations to the subdominant or the tonic minor. (Even Vitellia's 'Non più di fiori', whose *secondo tempo* is no mere 'c d c', but amazingly turns into a modulating rondo form, avoids the dominant key in favour of i, IV, and bIII.) But in 'Dove sono', the link between the two sections is closer than usual. This is not primarily a matter of thematic relations, or the fact of the Andante's breaking off on a V_5^6 chord, but of through-composition: closure is denied at the end of the Andante, and eventually fulfilled in the Allegro. In the A section of the Andante, the Countess's gradual rise towards (but not to) *g*" entails a sensitive emphasis on *e*" and *f*", which involves the entire texture (see Ex. 8). Her second phrase (mm. 3-4) makes *e*" a dissonant suspension

¹⁰⁴ Compare the similar interpretation of this process in Levarie, *Mozart's 'Le Nozze di Figaro'*, 78-80, 155-61; seconded by Carter, *Figaro*, 110-12. (A *Schönheitsfehler* for us all is that the Countess twice sings *g*" in the B section of the Andante, the second time (m. 28) with root-position support.)

EXAMPLE 8. *Le nozze di Figaro*, No. 19, 'Dove sono'

(a) mm. 1-18

(b) mm. 49-63

a)

1 3 ! 4 3 2

A1 A2

La C. Do - ve so - no i bei mo - men - ti di dol - cez - za, e di pia - cer - ,

b. *p* I ii⁶ V I I ii⁶ V I I (6) V⁴₃ 6₅ I ii⁶ V⁶⁻⁵₄₋₃

(not IV) (not 7-6)

13 1 2 3 4 3 2 1

A2a A2b

La C. di quel lab - bro men - zo - gner, di quel lab - bro men - zo - gner?

b. I (6) ii⁶ iii⁶ IV⁶ V⁶₅ I ii⁶ V⁶⁻⁵₄₋₃ I

b)

49 1 2 3 4 (b3)

A2a

La C. di quel lab - bro men - zo - gner? Ah! se al - men la miaco - stan - za nel lan - gui - re a - man - do o -

b. I (6) ii⁶ iii⁶ vi V⁶₅ V⁷_p

56 2) 3 2 1 3 2 1 3 4 3 2 1

A2b'

La C. - gnor, mi por - tas - se u - na spe - ran - za di can - giar l'in - gra - to cor, di can - giar l'in - gra - to cor.

b. ii⁶ V⁷ I V^{7/IV} ii⁶ V⁷ I V⁶₅ I ii⁶ V⁶⁻⁵₄₋₃ I *f*

over f in the bass; this e'' resolves *up* to f'' , violating its natural tendency to descend to d'' . The significance of this progression emerges from a comparison with the virtually identical phrase in mm. 1–2, where c'' remains consonant over f on the second beat of m. 1, and the step up to d'' establishes the same ii^6 as the subdominant function. Mozart 'marks' this ii^6 as significant: it is slightly unexpected in m. 1, associated with the irregular resolution in m. 3, and appears three times in the first eight-bar period—a highly unusual concentration on a single chord of subdominant function to the exclusion of others. The relation between e'' and f'' is recomposed in the consequent, where the dissonant f''/V_5^6 in m. 6 resolves down to e''/I . But this e'' remains consonant; the e''/ii^6 configuration is not regularized until the final phrase of the A section (mm. 15–16a \approx 6–7a). Again, f''/V_5^6 resolves to e''/I , and e'' is suspended over ii^6 ; now, however, it resolves *down* to d'' , and on to the cadence. (The fleeting chordal decoration f'' in m. 16 is a poetic reminder of the Countess's uncertainty in m. 3.)

However, in the reprise of A she breaks off precisely on that f''/V_5^6 sonority (m. 51 \approx 15). Not only is the cadence subverted, but the melodic line cannot complete its background $\hat{3}-\hat{2}-\hat{1}$. Nor is this a stable half-cadence (as at the tempo-change in Donna Anna's 'Non mi dir'): both the Countess and the orchestra halt on the two tendency-tones f'' and $b - sf$, fermata, pregnant pause, and all. Indeed, she begins the Allegro on the same f'' , and prolongs the dominant (now in root position) all the way to m. 56; the unstable progression is still unresolved. Her first return to e'' is the upbeat to m. 57 (coinciding with the first appearance of the climactic text-couplet), and it introduces a conflated recapitulation of both unresolved passages from the Andante. Over the barline, e'' again becomes a 'reattached' dissonant suspension over ii^6 (compare mm. 3b, 16b); it again descends to d'' with a fleeting *échappée* to f'' and, as in mm. 16–18, proceeds to a strong authentic cadence. (Mozart's part-writing is even more sophisticated in the repetition (upbeat to m. 59), where the second violins, b^b turns the firsts' e' into an explicit dissonance—which nevertheless moves down, 'against' its tendency, to the crucial d' .) To round off the paragraph, mm. 61–3 recapture the likewise unrecapitulated progression f''/V_5^6-I and ground it in an even stronger cadence. The ii^6 chord maintains its primacy.

Thus the initial Allegro section freely recapitulates both unresolved progressions from the Andante: the ' e''/ii^6 problem' and the interrupted cadence at the end. The form is multifunctional (see Table 7): the Andante is no mere ABA', for A' does not conclude until the first Allegro paragraph. The *secondo tempo* functions of culmination and apotheosis do not begin until the new material in mm. 63–4 and 66, leading eventually to the vocal climaxes described above. Two primary musical parameters, tempo-contrast and structural/tonal progression, have conflicting division-points; they are mediated by the third parameter, the material. The avoidance of closure enables the Countess to fulfill her progression towards her goal across the entire aria.

In 'Non so più', the adolescent Cherubino is polymorphously 'in love with love': with all women, and hence with no particular woman. (In his last recitative expostulation, he tells

TABLE 7. *Formal diagram of 'Dove sono' (Le nozze di Figaro, No. 19)*

	1	5	9	13	15 <i>b</i>	16	17	18	19	37	49	51	53	57/59	60	61	62	63		
Tempi	Andante																		Allegro	
Sections	A ₁	A ₂	A ₁	A ₂ <i>a</i>	A ₂ <i>b</i>	B			A ₁	A ₂	A ₁	A ₂ <i>a</i>	A ₂ <i>b</i> '	C						
Harmony	I	— V	I	—	V ₅	I	i ¹⁶	V	I	V	I	—	V ₅	V ₇	i ¹⁶ -V ₇	I	—	V ₅ -I	i ¹⁶ -V ₇ -I	

Susanna that she may read 'Voi che sapete'—his own song—'ad ogni donna del palazzo'. To be sure, this week (at least) he suffers from a crush on the Countess. But in so far as such puppy-love is not 'real', it is analogous to the state of absence which motivates 'Porgi amor'. It is surely for this reason (among others) that 'Non so più' is in E flat and has a wind complement of clarinets, horns, and bassoons. Like 'Porgi amor', it is Cherubino's 'entrance' aria, and is equally revealing of his personality; like her, he sings in a *de facto* soliloquy, addressing not the bemused Susanna but himself (as he says in the last couplet, quoted below).

Cherubino's closeness to the Countess also lies 'in' his music. His tessitura is almost identical to hers: $e^b'-g''$, compared to $d'-a^b''$, which is to say that he remains within the consonant tonal space of a tenth over the tonic, while she extends it a semitone on either side. (It would probably be irresponsible to interpret her implicitly dissonant tessitura as representing psychological complexity—suffering adulthood—compared to his unformed adolescent personality. But this difference is not merely a question of their overall ranges: 'Voi che sapete' goes down as far as c' .) And like the Countess, Cherubino begins in the middle of his tessitura and gradually works his way up towards g'' (see Ex. 3, in Sect. II). But what a difference! Moving up from b^b' through c'' and d'' , he twice attains e^b'' (mm. 6, 8), from where he immediately and effortlessly moves straight up the scale to g'' (m. 10), on the strong initial down-beat of the concluding line of the stanza, and he repeats the gesture following the deceptive cadence. His last phrase in this paragraph, descending through the triad all the way to e^b' , encapsulates his entire tonal space. (Compare the beautiful word-painting at the two climaxes of the second part (mm. 67–9, 85–8, shown in Ex. 9 below), when he speaks of his foolish sentiments wafting away on the zephyrs—'Che il suon de' vani accenti / Portano via con se': the descending chromatic swirl 'catches' his falling words in the breeze, and the unbroken diatonic rise of a ninth carries them off into the sky, all the way to g'' .)

Cherubino thus differs from his troubled godmother in that, with respect to the same basic tessitura, he repeatedly attains his structural high-point. Where they resemble each other is in postponing any structural melodic descent in the 'obligatory' (high) vocal register until the end. To appreciate Mozart's technique here, we must first briefly describe the form of 'Non so più'. It is in two parts, as suggested by the text:

- | | |
|--------------------------------------|---|
| 1 Non so più cosa son, cosa faccio, | a I don't know any longer what I am, what I do, |
| 2 Or di fuoco, ora sono di ghiaccio | a Now I'm on fire, now I'm of ice; |
| 3 Ogni donna cangiar di colore, | b Every lady makes me blush, |
| 4 Ogni donna mi fa palpitar. | c Every lady makes me tremble. |
| 5 Solo ai nomi d'amor, di diletto, | d At the mere words 'love', 'delight' |
| 6 Mi si turba, mi s'altera il petto, | d I get agitated, my heart pounds; |
| 7 E a parlare mi sforza d'amore | b And a desire which I cannot explain |
| 8 Un desio ch'io non posso spiegar. | c Compels me to talk of love. |

- | | | | |
|----|---------------------------------|---|---|
| 9 | Parlo d'amor vegliando, | e | I talk of love when awake, |
| 10 | Parlo d'amor sognando, | e | I talk of love when dreaming, |
| 11 | All'acque, all'ombre, ai monti, | f | To the waters, the shades, the mountains, |
| 12 | Ai fiori, all'erbe, ai fonti, | f | To the flowers, the grass, the fountains, |
| 13 | All'eco, all'aria, ai venti, | g | To the echo, the air, the winds— |
| 14 | Che il suon de' vani accenti | g | Which carry away the sound |
| 15 | Portano via con se. | h | Of my empty words with them. |
| 16 | E se non v'è chi m'oda, | j | And if there is nobody to listen to me, |
| 17 | Parlo d'amor con me. | h | I talk of love to myself. |

"Mozart writes: 'E se non ho chi m'oda'.

It comprises eight lines of *decasillabo*, 4 + 4, with *tronco* rhyme *-ar*, in which Cherubino describes his amorous confusion, and nine lines of *settenario*, with *tronco* rhyme *-è*. The latter section comprises two stanzas of unequal length (7 + 2 lines): the first (as Allbrook notes) is pastoral in tone, while the concluding couplet makes explicit the narcissism which animates the entire text. Each stanza of this section is syntactically a single sentence governed by the phrase 'Parlo d'amor', which frames the entire passage by beginning both the first two lines and the final one.

This text-form is subtly reflected in the music (see Table 8). Notwithstanding the turn to A flat at the beginning of C₁—nor even the rather more solid establishment of this key at the comparable place in an early draft of this aria¹⁰⁵—this aria is not in rondo form (as has often been asserted). For this to be so, C₁ and/or C₂ would have to be a coherent episode with independent material and (initially) stable construction, and A would have to return later in the tonic. But A never returns, and even C₁ includes only sequential passing modulations through A flat (mm. 52–5) and F minor (56–9) on the way to the dominant (60) and back to the tonic (as cadence, not as reprise), while C₂ never leaves the tonic at all. Admittedly the beginning of C₁, with Cherubino's first long rest and a slowing-down of the harmonic rhythm, initially sounds like an episode, but this impression is not confirmed. Rather, it is a two-part form of the type ABA|C, with the second half articulated as C₁ C₂ D. This not only conforms to the text-structure, but produces two parts of almost identical length (51 bars vs. 50, counting the elided m. 51 twice). What is more, it resembles the other arias in Mozart's network composed 'against' the *aria d'affetto* (see p. 109): Figaro's 'Aprite un po' quegl'occhi' is a two-part *buffa* aria, AB|A'B'; Elvira's 'Ah chi mi dice mai' and Dorabella's 'Smanie implacabili' are both sonatas without development (again, two parts of equal length).

Nor is the second part a 'coda' (as it has often been called, for no better reason than that it follows the reprise of A and essentially remains in the tonic). To construe the entire last half of a movement in this way is not only inherently implausible, but ignores the normality of long concluding tonic sections in operatic numbers. They are found not only in single-tempo arias ('Aprite un po' quegl'occhi'; Zerlina's 'Vedrai carino'), but also in *rondòs* (as noted above). These sections are essential components of the arias they

¹⁰⁵ NMA, *Figaro*, ii. 630, at mm. 51 ff.

TABLE 8. Formal diagram of 'Non so più' (Le nozze di Figaro, No. 6)

Text	I	16	38	51 (54)	73	92	96	99
	<i>Decasillabo</i> : confusion			<i>Settenario</i> : pastoral		narcissism		
Text lines	1-4	5-8	1-4	9-15	9-15	16	17	17
Material	A	B	A	C ₁	C ₂	D ₁	D ₂	D ₂
Tonality	I	V	I	(IV-ii-V ⁷)-I	I	I ⁶	ii ⁶ -V-I	

conclude, whether as a climax of manic activity in *buffa* arias, or as an apotheosis ('Vedrai carino'). To call them codas ignores this length and centrality; like many uses of 'sonata form', it is an uncritical borrowing from the lexicon of instrumental analysis.

Moreover, the second half of 'Non so più' not only establishes the important new topic of the pastoral but brings Cherubino's background descent to the tonic (see Ex. 9). In the first part, his confident repeated ascents to g''/I (mm. 10, 13; Ex. 3) are followed neither by direct stepwise descents to the tonic nor indeed any cadential tonic in the 'obligatory' high register; g'' is left hanging. At most, one could connect the high g'' (m. 10) to low f' (11), and across the deceptive cadence to e^b' (15). To be sure, the winds proceed $\hat{3}-\hat{2}-\hat{1}$ on both occasions. But we expect that in an aria the essential melodic events, structural as well as aesthetic, will take place in the vocal part. And even if we were to interpret the difference in terms of contrasting personae—the winds projecting that 'normal' behaviour of which Cherubino is incapable—his failure to descend by step to the tonic would still undermine the sense of closure. The B section in the dominant (as is normal) is based on $\hat{2}$ (f'' ; mm. 18, 21-2, 28, 33); the return of A is a literal repetition. Thus the first part never brings a vocal descent from g'' to e^b'' in register.

But the second part does not regain $\hat{3}$ at all until the first climax on 'Portano via con se' (m. 69; shown in Ex. 9a). The fermata and implied slur on 'se', emphasizing the skip $g''-e^b''$, audibly link it to the structural g'' in the A section, from which Cherubino skipped down to e^b'' no fewer than four times. To be sure, Cherubino now resolves this into a $\hat{3}-\hat{2}-\hat{1}$ descent over a very strong cadence (mm. 71-2)—but only in the lower register, and without the winds; true closure is not achieved. The second C section, even dreamier than the beginning of the first, repeats the rise to g'' (m. 88); but the ensuing cadence is subverted to a I^6 chord (m. 91), where a pause leads to the Adagio setting of the penultimate line. But there is no root-position dominant; I^6 is prolonged *through* the Adagio into the *primo tempo* (mm. 94, 96, 98). The only root-position V-I progression anywhere after m. 72 comes in the final two, almost formulaic measures, which, unlike 71-2, are forte and include the entire orchestra. And this progression, preceded by ii^6 , supports Cherubino's only succession $f''-e^b''$ in the tonic key in the entire aria. Hence it also resolves the g''/E^b from m. 88 into a structural $\hat{3}/I-\hat{2}/V-\hat{1}/I$ progression—again, the only one in the aria in the obligatory register. The link to m. 88 is unmistakable, not merely because of the evaded cadence in m. 91, but because by now Cherubino has left g'' hanging in register six times; our need to hear it resolve is correspondingly strong.

(b) mm. 87-100

(a)

[m.49] [cf. Ex. 3, mm. 9-10]

3 — 2 — 1

64

all' e - co, all' a - ria, ai ven - ti, che il suon de' va - ni ac - cen - ti — por - ta - no via con se. Par - lo d'a - mor ve - glian - do,

fp *f* *p* *I* *IV* *V* *I*

b. Ch.

V7

(b)

[mm. 73-86]

3

Adagio

Primo tempo

Ch.

b.

f

p

cresc.

f

p

f

I

V (2)

I⁶

I⁶

I⁶

I⁶

V⁷

I

par-ta-no via con se... por-ta - no via con se... E se non ho chi m'o-da, e se non ho chi m'o-da, par-to d'a-mor con me... con me... par-lo d'a-mor con me...

Thus notwithstanding Cherubino's different mood, style, and degree of tonal confidence, 'Non so più' exhibits similarities with 'Porgi amor' that go beyond their common key, instrumentation, and motivation of unfulfilled love. Both problematize $g'' = \hat{3}$ in E flat (albeit in very different ways), and are on one level 'about' solving that problem. Both include two structural cadences in the tonic in the last two vocal sections, of which the first is relegated to the lower register, such that closure in the high register is reserved for the last vocal phrase or pair of phrases. And both climaxes bring the dramatic crux: only there does the Countess articulate her feelings; only there does Cherubino, in his most rhythmically vigorous, least self-conscious phrase, say what he is really doing: talking of love to himself. Both arias are end-oriented.

Donna Elvira's 'Ah chi mi dice mai' is similar to 'Porgi amor' in that it is an 'entrance' aria that begins with a very long orchestral introduction (this occurs nowhere else in Mozart's Da Ponte operas). But this introduction functions differently: after being repeated underneath Elvira's opening stanza and its later reprise (mm. 12-20 = 1-9 = 58-66), it disappears; that is, it plays no ritornello-like role in the overall vocal form. The latter (apart from the introduction and Elvira's bravura wind-up) is a straightforward sonata without development (see Table 9).

The exposition comprises the usual two paragraphs, one in the tonic and one in the dominant, setting the first and second stanzas of text. And the recapitulation is regular, except for a cut in the middle of the second paragraph (and the wind-up, not shown in Table 9). Notwithstanding the cut and the suppression of the first cadence (IIB2, mm. 35-7), Elvira repeats all her material from the exposition, in the same order. Although Giovanni's 'Udisti: qualche bella', etc. ('D.G.1') is thereby lost—which is only logical: he can hardly 'notice' Elvira twice—both his 'Poverina!' ('D.G.2') and his and Leporello's final couplet are retained, in the same functional positions.¹⁰⁶ Mozart's treatment of the men's comments is multivalent. In the libretto they are all given as *versi sciolti* (recitative), *following* the set-piece, whereas he integrates them into the concerted music. (Admittedly, their first one-and-one-half lines have seven syllables like Elvira's *settenario*, and the couplet is rhymed. Compare, on both points, the beginning of Despina's 'In uomini', described on p. 140.) All this supports what is clear on dramaturgical grounds alone, that this number is an aria, not a trio.¹⁰⁷

Elvira commits solecisms which the Countess would never countenance. As noted earlier, her entrance in travelling-clothes immediately marks her as comic. Her language

¹⁰⁶ I construe the cut as coming *after* Elvira's first statement of the 'wide-leap' motive IIB1: the recapitulation of the rising tremolos in m. 76 (= 30, not 42) binds mm. 77-80 to 68-76, as in the exposition mm. 31-4 were bound to 22-30 (IIB1 follows IIA). Hence the deleted passage begins at the cadential IIB2: at m. 81 Giovanni interjects not 'Udiste' etc. (= 35) but 'Poverina' (80-1 = 45-6). Elvira's succession IIB1-[D.G.(2)]-IIB2 is thus maintained intact. But even if the alternative location for the cut (mm. 31-41) were preferred, the integrity of the recapitulation would be preserved.

¹⁰⁷ Gallarati, 'Music and Masks', 242, and Hertz, *Mozart's Operas*, 165-7, note the status of these lines as recitative. Kunze, *Mozart's Opern*, 405, states that numbers consisting of an aria plus occasional asides (of which the aria-singer was often unaware) were common in 18th-c. *opere buffe*, and had their own name: 'Aria con pertichini' (understudies)!

TABLE 9. *Formal diagram of 'Ah chi mi dice mai' (Don Giovanni, No. 3)*

	I ₂ (I ₃)	22 (24)	3 I	35	37 (38)	42	46	48	53	
Exposition	I	IIA	IIB I	IIB ₂	[D.G.I]	IIB I	[D.G.2]	IIB ₂		
Paragraph	I-4	5-6	7-8	8	V	7-8	Cadence	8	[D.G. + Lep.]	
Text lines	I — IV	V		Cadence	V					
Tonality										
<i>Recapitulation</i>										
	58 (59)	68 (70)	77				8 I	83	88	92
Paragraph	I	IIA	IIB I					IIB ₂		III
Text lines	I-4	5-6	7-8				[D.G.2]	7-8	[D.G. + Lep.]	8
Tonality	I — IV	I						Cadence	I	I

is raving: 'barbaro ... l'empio ... Vo' farne orrendo scempio, / Gli vo' cavar il cor'. Her music is at once obsessive (constant dotted rhythms and melodic skips) and excessive: her 'wide-leap' dotted-rhythmed style (mm. 31-4, etc.) and concluding coloratura (mm. 92-4, etc.) would be more appropriate in a true *seria* character than one whose background and class are uncertain at best—even if she knew how to employ such devices.¹⁰⁸ To listeners who know *Figaro*—as did a great many of those who witnessed the original Prague production—her status as a neurotic analogue to the Countess emerges from her very opening phrase, which has the identical contour and rhythmic structure as that of 'Porgi amor'. A comparable disjunction is heard on the largest scale as well: Elvira's ravings proceed in the context of a stiffly symmetrical sonata-without-development form. 'Ah chi mi dice mai' captures in music the neurotic's fixations: unable to control her behaviour and feelings, at the same time she is rigidly conventional, because only thus can she keep the insecure personality-structure underneath from breaking down. (Compare the Queen of the Night's 'Der Hölle Rache', mentioned in Sect. III.) In this notional context the Countess's sanity shines through almost as strongly as in *Figaro* itself. Mozart's remarkable characterization of Elvira thus depends on the generic subtext that the genuine emotion corresponding to her outbursts—an emotion she cannot articulate—is the *aria d'affetto* about an absent lover; is 'Porgi amor' itself.

Susanna is a *mezzo carattere* of another sort: a servant whose intelligence and good sense reveal her as possessing an inner nobility that is the equal of the Countess's. This trait permits development of the dramatic theme (emphasized by Allanbrook) of the humanity that underlies class distinctions, which becomes increasingly important towards the end of the opera; it culminates in a visible representation of this equality, when mistress and servant are disguised as each other, in a pastoral world that celebrates the possibility of human affection in society. (The fact that disguises were a stock-in-trade of eighteenth-century comic opera does not vitiate their deeper significance in this case.) Thus while Susanna's 'Venite, inginocchiatevi' in Act II, however inventive and fetching, is by type a pure *buffa* aria, 'Deh vieni' in Act IV is another matter.

Despite Susanna's disguise and her complex motivation of wanting to teach Figaro a lesson about trust—she knows that he is eavesdropping, and that he will fear that she is sincere in addressing the Count—'Deh vieni' seems to reveal her true self. To put this in pointed form: we believe that it is no different from what she would sing if she and Figaro were not ensnared in a misunderstanding—if she were entirely alone, awaiting him in the night for love. In fact, however, this belief is everything other than self-evident; it depends both on the aria's articulation of character and on its process of change. Outwardly, it is true to Susanna's *buffa* character: a pastoral serenade, F major, 6/8 metre, uniform rhythm, simple diatonic harmonies. Strong corroboration is provided by Mozart's decision to abandon an earlier draft (to a different text), of a very different type: a 'Rondò', no less (as he designated it), introduced by a longer and more dramatic version

¹⁰⁸ Abert (ii. 404 n. 1) cites earlier examples of the (parodistic?) transfer of 'wide-leap' style from its original heroic context to *buffa* operas. Every commentator emphasizes, with varying interpretative nuances, Elvira's 'false' usages of *seria* style.

of the *accompagnato*, in the key of E flat and alla breve, with less ambiguous lyrics in 'high' *ottonario* tone, and musical style and topics to match. These characteristics are proper to the Countess, not Susanna (not even when disguised as her mistress); they could never have created the effect of Susanna singing in her own voice.¹⁰⁹ To be sure, 'Deh vieni' exhibits two high-class traits: it begins with a ritornello,¹¹⁰ and the winds are treated as a persona, much in the manner of 'Dove sono'. We can only speculate that Mozart intended this formal and textural complexity to reflect not merely Susanna's disguise as a higher-class person, but her inner nobility as well.

The text is a pastoral love-poem, whose prosody is highly unusual in Mozart: five rhyming couplets of *endecasillabo*, a metre characteristic of Venetian serenades, here without *tronco* line-endings.¹¹¹

- | | |
|--|--|
| 1 Deh vieni, non tardar, o gioja bella, | a Come, do not delay, oh beautiful joy, |
| 2 Vieni ove amore per goder t'appella; | a Come where love calls you to pleasure |
| 3 Finchè non splende in ciel notturna face, | b While night's torch does not shine in the sky, |
| 4 Finchè l'aria è ancor bruna, e il mondo
tace. | b While the air is still dark, and the world is
silent. |
| 5 Quì mormora il ruscel, quì scherza
l'aura, | c Here the stream murmurs, here plays the
breeze |
| 6 Che col dolce susurro il cor ristaura; | c Which with sweet whispers restores the
heart; |
| 7 Quì ridono i fioretti, e l'erba è fresca | d Here the little flowers laugh, and the grass is
cool; |
| 8 Ai piaceri d'amor quì tutto adescà. | d Here everything lures to the pleasures of
love. |
| 9 Vieni, ben mio, tra queste piante ascose | e Come, my darling; among these secluded
plants |
| 10 Ti vo' la fronte incoronar di rose. | e I want to crown your brow with roses. |

¹⁰⁹ On Mozart's draft, see Abert, ii. 295-6; *NMA*, II/5/16, i, pp. xx-xxi (as 'No. 28'), and ii, Anhang, III.10-11; Alan Tyson, 'Le nozze di Figaro: Lessons from the Autograph Score', in *Mozart: Studies of the Autograph Scores* (Cambridge, Mass., and London, 1987), 122-4. Tyson interprets the key of this fragment (E flat) in terms of 'tonal planning': he hypothesizes that Mozart at one point projected Susanna's aria to precede Figaro's, and that (No. 26) was the proper position for this key. It seems to me more likely that his decision to change the aria so drastically in style and form (as well as key) would have been taken primarily on 'characterological' grounds, with any changes in tonal succession a consequence of this, rather than the other way round. Heartz, *Mozart's Operas*, 151-2, offers a more nuanced version of Tyson's hypothesis (he knows that the key of E flat in this context necessarily would represent the Countess's persona). He speculates that Mozart's motive was not so much 'characterological' (as I would have it) as to 'avoid excessive bathos' towards the end of the opera. (A further complication is that the tone and style of Mozart's 1789 replacement for 'Deh vieni', the elaborate *rondò* 'Al desio di chi t'adora', can only represent Susanna as adopting the Countess's voice. And yet it is in F! By this time, however, 'Aprite un po' quegli'occhi' in E flat had long since become a fixture, and therefore Susanna's aria could no longer stand in that key. Perhaps the very disjunction between the Countess's 'voice' and Susanna's key contributes to that falseness of tone which all modern commentators find in 'Al desio'.)

¹¹⁰ Webster, 'Are Mozart's Concertos "Dramatic"?', end of Sect. 3 (including a formal analysis).

¹¹¹ Kunze, *Mozart Opern*, 300, drawing on Wolfgang Osthoff, 'Gli endecasillabi villottistici in *Don Giovanni e Nozze di Figaro*', in Maria Teresa Muraro (ed.), *Venezia e il melodramma nel settecento*, 2 vols. (Studi di musica veneta, 7; Florence, 1981), ii. 293-311.

Mozart sets it as three paragraphs (mm. 7-20, 21-32, and 33-48), of which the first two constitute a uniform antecedent-consequent period: the first sets text-lines 1-4 and moves from tonic to dominant (clinched by the wind-ritornello in mm. 18-20); the second sets lines 5-8 and moves back to the tonic. All the vocal phrases are three bars long (as are the two ritornello phrases at the beginning) and have no text-repetitions; the basic instrumental disposition (pizzicato strings and punctuating wind after-phrases) does not change. It is almost a conventional serenade.

Not, however, the final paragraph. It sets only the climactic final couplet, and includes numerous word-repetitions (the key words 'Vieni' and 'incoronar' three times each; the entire last line twice). The phrasing changes from uniform 3s to flexibly organized 2s and 4s; Susanna abandons the repetitive long-short motives of the serenade in favour of a varied rhythmic palette ranging from sixteenth to one-and-a-half measures, and enriched by fermatas. The harmony becomes richer too, introducing one new sonority after another: I⁶ (m. 34), IV (m. 39—the subdominant seems critical),¹¹² V² (m. 39) and, in one of Mozart's most poetic deceptive cadences, vi (m. 42). Even more important, perhaps, is the fusion of personae: Susanna appropriates the rising sixteenth-note motive of the winds (mm. 39, 43)—and yet they still sound *over* her (36-8, 44-5), rather than merely punctuating as before. Most striking of all are the *arco* violins that enter unexpectedly (m. 32) at end of the second paragraph and link it to the final one. They add a new rhythmic dimension, their off-beats complementing Susanna's on-beat phrases no less surely, if more subtly, than the wind-scales complement her longest notes.

But they do more: they transform Susanna's yearning into outright desire. As she calls to her lover more urgently ('Vieni, ben mio'), the dry pizzicatos dissolve into liquid, undulating violin motifs rising into the night sky, surrounding the pleasing pain of her long B natural appoggiatura on 'mio': the first moist tinglings of sexual arousal. (Compare the use of the same motif in the passionate C-major portion of Don Giovanni's seduction of Elvira in the trio 'Ah toli, inguis to lore'.) It is this change, I believe, that accounts for our feeling that Susanna here reveals her true self. Not the mere fact of change, but its meaning: she drops the ironic mask of a serenade that, even given her upright character, could have been meant for the Count's ears, and speaks the naked truth: 'Come to me, my love'. Given eighteenth-century conventions, it is not surprising that, again in consonance with the text (and notwithstanding the climax of her wide-open arpeggio and the sustained wind-chord in mm. 40-1), the final passage reverts to the propriety of a poetic metaphor. Nevertheless, it remains free; Susanna sings in her own voice until the end.

Not that 'Venite, inginocchiatevi' is any less remarkable. Its construction as an 'action aria', contrasting the orchestra's ever-changing illustrations and suggestions of the action

¹¹² Mozart often holds the subdominant (or another structural chord) in reserve until late in an aria, as if to provide thereby a greater degree of solidity or depth (compare the crucial ii⁶ in the winds in 'Porgi amor'). This happens as well in Zerlina's related aria 'Vedrai carino' (m. 62; I owe the latter observation to Berthold Höckner).

with Susanna's more or less declamatory *parlando*, is well understood. (To invoke an orchestral 'persona' here would be too clever by half; this concept seems better suited to instrumental reflections of a character's psychology than tangible representation of stage-action.) But the overall form has never been properly described. Although it includes considerable suggestion of stage-action, it is not 'realistic': for example, it includes both text-repetitions and formal reprises.

Ironically, 'Venite, inginocchiatevi' is the clearest example of sonata form in any aria from Mozart's Da Ponte operas—'ironically' because, although the literature has over-emphasized the importance of sonata form in Mozart's operas generally, this aria has never been interpreted in this way.¹¹³ Admittedly, the recurring theme 3 adds an additional formal layer; it always enters at the end of a section, usually in conjunction with a structural cadence (see Table 10). This is not rondo-like, however; the main theme of a rondo begins the movement and is later associated with reprises; nor are mm. 1–10 'introductory'. Rather, it subtly suggests the ritornello principle, one of whose two distinguishing features is that the opening paragraph closes with a strong cadence in the tonic, which returns to round off the other main sections, especially the final one in the tonic. Here, all three formally decisive paragraphs—I (first group; mm. 1–14), II (second group; 23–52), and IV (recapitulation; 82–102)—end with 3. By contrast, the development (III) cannot end with closure, and the final paragraph in the tonic (V) need not (it is a large-scale rounding-off in its own right). The last appearance of 3 (mm. 95–102) is the most important: only here does Susanna sing the entire four-bar phrase without omission, only here does it become a full eight-bar period; its 'end-rhyme' relationship to the end of the first group and the exposition pulls the entire form together.

Although the recapitulation of the putative sonata form is problematical in some respects, the exposition + development construction of mm. 1–81 is crystal clear. Among other things, it conforms to the text (whose form also clarifies certain ambiguities in the 'purely musical' functions of mm. 14–22, 32–7, and 52–61).

1 Venite, inginocchiatevi:	<i>a</i> Come, kneel down,
2 Restate fermo lì,	<i>b</i> Stay still there.
3 Pian piano or via giratevi:	<i>a</i> Quiet; now turn around;
4 Bravo, va ben così.	<i>b</i> Bravo! that's good.
5 La faccia ora volgetemi,	<i>c</i> Now turn your face to me,
6 Olà quegli occhi a me.	<i>d</i> Hey! eyes towards me!
7 Drittissimo: guardatemi,	<i>a'</i> Straight ahead, look at me,
8 Madama qui non è. ^b	<i>d</i> Madame is not here.

¹¹³ Abert and Levarie, focusing on the repeated statements of theme 3 (see below), interpret the aria as a rondo form. Kunze correctly rejects this, but on the basis of a confusion between rondo form and the *rondò*; he merely parses the aria into three sections (mm. 1–36, 37–80, 80–118), whose functions in the overall form are not specified. Allanbrook's fetching interpretation of the aria's meaning ('to demonstrate the proper way to deal with the powers of Eros') is based primarily on a topical analysis, not a formal one. On the bias towards sonata form in the Mozart literature, see Webster, 'Mozart's Operas and the Myth of Unity', 200–1, 204, 205–6, 212–13; Platoff, 'The buffa aria', 105, 107–11, 117–20.

- | | | | |
|-----------------------|----------------------------------|---|------------------------------------|
| 9 | Più alto quel colletto ... | e | Your collar higher ... |
| 10 | Quel ciglio un po' più basso ... | f | Your eyebrows a little lower ... |
| 11 | Le mani sotto il petto ... | e | Hands beneath your chest ... |
| 12 | Vedremo poscia il passo | f | Let's see how you walk |
| 13 | Quando sarete in piè. | d | When you're on your feet. |
| [piano alla Contessa] | | | |
| 14 | Mirate il bricconcello, | g | Look at the little rascal, |
| 15 | Mirate quanto è bello! | g | Look how pretty he is! |
| 16 | Che furba guardatura, | h | What a sly glance, |
| 17 | Che vezzo, che figura! | h | What charm, what a figure! |
| 18 | Se l'amano le femmine | j | If women love him, |
| 19 | Han certo il lor perchè. | d | They certainly have their reasons. |

^a Technically not an 'a' rhyme (-*atemi* vs. -*atevi*), but in the context it seems preferable to construe it so.

^b i.e.: 'Don't pay any attention to Madame' or 'Pretend Madame isn't here'.

As so often, the first two stanzas (four lines each, 2 + 2, with many *sdrucchioli*, indicated here by italics) are set as the two paragraphs of the exposition. In the first (*tronco* rhyme -*i*), Susanna bids Cherubino come to her, kneel down, and turn around while she combs his hair; it corresponds to para. I in the tonic (through m. 22). In the second (*tronco* rhyme -*e*), she struggles to keep him from gazing at the Countess as she completes his toilet and dresses him with the bonnet; this is para. II in the dominant, subdivided as II*a* (mm. 23-40) and II*b* (40-52), each subsection giving the stanza in full. Then the prosody changes to a stanza of five lines without *sdrucchioli* and only one *tronco*: Susanna instructs Cherubino on his dress and deportment, and ends by telling him to try walking around; appropriately, this more nearly through-composed poetry is set as the modulating para. III, ending on the dominant. The fourth stanza, six lines (again only one *tronco*), is the most distinct of all. Susanna, her task completed, speaks directly to the Countess, while both women marvel at Cherubino's seductiveness. Tonally this is the recapitulation, which culminates in her pointed final couplet, 'Se l'amano le femmine / Han certo il lor perchè', set to the last return of the form-organizing theme 3.

The opening period is not merely introductory, but establishes two fundamental aspects of the aria: the pattern of beginning a phrase in the orchestra, Susanna answering in the second or third bar (see the diagonal lines in Table 10); and her own two-bar 'rhythmic profile'. (Its two ideas are subliminally related, in that Susanna's phrase 2 composes-out a falling third, and in this sense is a free augmentation of the motifs of the orchestral 1; see the brackets in Ex. 10, mm. 1-4.) Hence the first group (through m. 14) does not merely cadence with theme 3, but establishes a basic model of musical procedure: an alternation of orchestral activity and vocal parlando eventually leads to the shared melody 3, as a culmination. This pattern recurs in both subparagraphs of the second group, and the recapitulatory para. IV as well. (A different kind of reason for abandoning the thematic material of the opening is suggested below.)

No less cogent than the function of the first two paragraphs as an exposition—given the differences between arias and instrumental movements—is that of mm. 61-80 as the

development (by some criteria, it would be 52–80). The modulatory sequence through the closely related keys ii, I, IV, the lingering on the 'gazing' theme 5 through three statements, the gorgeous piling-up of the winds into triple octaves—all this is different from the exposition, and thus counts as 'developmental'. The sequel is even clearer in formal function (see Ex. 11): the progression IV–ii⁶–vii⁷/V–V (mm. 72–6; note the increase in activity), and even more the equally long prolongation of this 'home' dominant (76–80), unmistakably constitute a retransition: it would not be out of place in a Mozart instrumental movement. Indeed the text (and let us hope the stage-action) signal that an 'event' is imminent: 'Get up; let's see how you walk!'

But now follows a Beethovenian stroke (in technique if not expression): the dominant is extended for two more bars (a long time in this context), without thematic content, utterly still (*pp*) except for the pulsation in the inner strings, moving from a unison D (m. 80) to D/C (m. 81) ... and *nothing happens!* The phrasing implies a resolution in m. 80; the two-bar extension, surely, one in m. 82. But the music ticks on; D/C moves only to D/B; there is no root, no attack on the down-beat. Only afterwards do the basses enter; only when the violins answer in pseudo-imitation do we grasp that theirs is a significant motif (from mm. 14–15 and the up-beat to theme 5, ultimately from 8–9; compare 76–9); only then does Susanna ('piano alla Contessa') breathe out in wonderment, 'Just look at the little rascal', etc., in a free diminution of her basic rhythmic module 2, in this sense a recapitulation of the second-group passage mm. 41–4. Cherubino is transformed, comically but also erotically; Susanna's and the Countess's mutual marveling at the result is the first step in their path towards understanding and trust. It would be difficult to imagine a more effective musical rendition of a change of being. Mozart accomplishes it by the sheer negativity of a reprise without content, all the more effective for following one of the strongest reprise-preparations anywhere in his late arias.

This section is a recapitulation only in a gestural and tonal sense, not a thematic one (especially given the ritornello-like aspects of 3); that is, it is a tonal return section, and 'Venite, inginocchiatevi' exhibits sonata form only to this extent. Nevertheless, the sectional, tonal, and gestural aspects of this formal type remain relevant: Cherubino's achievement of comic/feminine grace, Susanna's and the Countess's epiphany of wonder, would scarcely be meaningful except against the background of a notional formal resolution. (Relevant here is the subtle concluding section, which is no mere 'coda'; its sixteen bars go together with the tonal return section to make up an overall tonal return section of thirty-six bars, an appropriate length following an exposition of fifty-two and a development of thirty.) This epiphany against an expectation of recapitulation is the other reason (hinted at above) why the opening period never returns: during these two short minutes, Susanna has moved beyond formalism.

To conclude, let us turn to Tamino's 'Dies Bildnis'. Notwithstanding its position in a German opera, it is an Italianate love/absence aria by type; notwithstanding Tamino's being a man falling in love with a woman whom he knows only through her portrait, whereas the Countess is consumed by an all too familiar grief, no other Mozart aria

EXAMPLE 10. *Le nozze di Figaro*, No. 12, 'Venite, inginocchiatevi'

- (a) mm. 1-4
(b) mm. 8-18
(c) mm. 23-7

a) **Allegretto**

fl. I,II
ob. I,II
bn. I,II
hn. in G I,II

I
vn.
II
va. I,II
Susanna
b.

Ve - ni - te in - gi - noc - chia - te - vi:

b)

fl.
ob.
bn.
hn.

I
vn.
II
va.

S.
b.

re - sta - te, re - sta - te, re - sta - te fer - mo li, re - sta - te - fer - mo

mf *mf* *1mo* *p* *mf* *mf* *sf* *sf* *sf*

2/3 2/3 3 a b c 2/3 3 a 2/3 2/3

8 *1mo* *1mo p*

14

fl.

ob.

bn.

hn.

I

vn.

II

va.

S.

- li. Pian pia - no or via gi - ra - te - vi:

b.

c) 23 *Imo*

ob.

bn.

I

vn.

II

va.

[CHERUBINO mentre SUSANNA lo sta acconciando guarda la CONTESSA teneramente.]

S.

La fac - cia o - ra vol - ge - te - mi:

b.

[illegible]

80

fl. *pp*

ob. *pp*

bn. *pp*

hn. *pp*

I *pp*

vn. *pp*

II *pp*

va. *pp* Tutti Bassi

S. *pp* (piano alla CONTESSA)

b. *pp*

piè. Mi-ra-te ilbric-con-cel-lo! mi-ra-te quan-to è bello!

-(8) 7 (!) I V₅⁶ etc.

resembles 'Porgi amor' as closely.¹¹⁴ They share the key of E flat, the rare tempo/metre combination of Larghetto 2/4,¹¹⁵ the instrumentation of clarinets/horns/bassoons, and the dramatic motif of the absent loved one (admittedly in different senses). They also share the dramaturgical function that each is the first extended solo for its character, the chief musical 'portrait', couched as a soliloquy. (The facts that Tamino has already sung

¹¹⁴ This typological significance of 'Dies Bildnis' seems not to have been remarked on. Abert (ii. 644) notes that the device of a protagonist's falling in love with a portrait was common not only in fairy-tales, but in 18th-c. French and German comic operas, and (646) relates 'Dies Bildnis' typologically to the Italian-German 'Ariette' that was popular in Vienna at the time. Both the initial motif of a rising sixth followed by a descending scale, stated twice within a I-V, V-I framework, and the three-note off-beat chromatic motif of 'Ich fühl' es', were commonly associated with love's yearning; see Abert, i. 364, 762; ii. 479, 645. It also appears elsewhere in *Die Zauberflöte*; see Webster, 'Cone's "Personae"', 51-4.

¹¹⁵ Used by Mozart in only five extant movements, all late and great arias, of which three are in E flat (the third is the bass concert aria 'Mentre ti lascio o figlia', K. 513), and the other two, interestingly, in the registrally neighbouring keys of E ('In diesen heil'gen Hallen') and F ('Non mi dir'); see Marty, *Tempo Indications*, 60-1 and cat. 17. (Although the heading 'Larghetto' in the autograph of 'Porgi amor' is not in Mozart's hand, it is entirely appropriate: Marty, 206, 232.)

in terror in the introduction, and that during 'Dies Bildnis' Papageno remains on stage, do not alter these points.) Finally, they share an outwardly straightforward one-tempo form in four paragraphs, with relatively few notes, as the basis for the richest imaginable musical and psychological content. (Abert's reference to the characterological similarity between Tamino and Cherubino, both of whom are young men 'falling in love', seems superficial by comparison.)

Schikaneder's text comprises fourteen lines, divided 4 + 4 + 3 + 3:

Dies Bildnis is bezaubernd schön,	a	This portrait is bewitchingly beautiful
Wie noch kein Auge je gesehn.	a	As no eye has ever seen before.
Ich fühl' es, wie dies Götterbild	b	I feel it: how this godly image
Mein Herz mit neuer Regung füllt.	b	Fills my heart with new emotion.
Dies Etwas kann ich zwar nicht nennen,	c	This something to be sure I cannot name,
Doch fühl' ich's hier wie Feuer brennen;	c	But I feel it burning here like fire;
Soll die Empfindung Liebe sein?	d	Is the sensation love?
Ja, ja, die Liebe ist's allein.	d	Yes, yes, it is love alone.
O, wenn ich sie nur finden könnte!	e	Oh, if only I could find her!
O, wenn sie doch schon vor mir stünde!	e	Oh, if she already stood before me!
Ich würde,—würde,—warm und rein	d	I would,—would,—warm and pure
Was würde ich! —Sie voll Entzücken	f	What would I do? —Full of rapture,
An diesen heißen Busen drücken,	f	Press her to my ardent breast,
Und ewig wäre sie dann mein.	d	And forever would she then be mine.

It has been called a sonnet, notwithstanding the metre (tetrameter, not pentameter) and identical concluding rhyme in the last three stanzas.¹¹⁶ It is certainly well made; the four stanzas progress from Tamino's initial undifferentiated reaction to the portrait ('bezaubernd schön . . . ich fühl' es'), through the realization that he has fallen in love ('die Liebe ist's allein'), and the confusion engendered by awakened but unfulfilled passion, to conviction. Stanzas 3–4 are interestingly run on by Schikaneder: Tamino repeats 'würde', then breaks off inconsequentially for 'warm und rein', and resumes only in the next stanza ('Was würde ich!'); the decisive turn to 'sie [an mir] drücken' does not follow until the middle of the line.

All this Mozart wonderfully composes into the aria, so as to account for both these aspects of the poetic form. The third musical paragraph (mm. 34–43) concludes with the climactic utterance 'Was würde ich', and the fourth begins with 'sie voll Entzücken'; that is, the paragraph structure is—necessarily—multivalent with respect to the text (it conforms to the sense, but not to the stanza structure). On the other hand, the third paragraph, which is set entirely over a dominant pedal, abandons B \flat precisely at this climactic phrase, moving up by step and pausing on D, such that the final chord is V $\frac{6}{5}$, and Tamino's question is left hanging in the air—not only tonally, but literally: there follows

¹¹⁶ Kunze, *Mozarts Opern*, 598, appealing to Georgiades, but without citation; in Georgiades's discussion of this number to which Kunze (elsewhere) refers, *Schubert: Musik und Lyrik* (Göttingen, 1967), 122–5, there is no mention of the poetic form.

that magical bar of silence (44) during which his very soul seems to hang in the balance, until the decisive declarations of the final section. I write 'question' advisedly: Mozart changed Schikaneder's exclamation-point (which in the poetic context has a little the air of a rhetorical question) to a question-mark: for him, Tamino has not yet worked through his feelings, and the silence composes out the psychological gap between confusion and resolve.

The entire aria is equally sensitive to the text, synthesizing internal action and reflection by means of unusually supple phrasing and remarkably dense motivic development; on these levels it can almost be called through-composed.¹¹⁷ But this progressive form proceeds within a clear quatrain structure; see Table 11. Notwithstanding complexities arising from the paragraph-subdivisions (see below), the quatrain form is clear, above all because of its correspondence to the four stanzas of text and the tonal/structural functions. The exposition (as so often) comprises two paragraphs, on the first two text-stanzas (note the parallelism with respect to the subparagraphs: lines 1-3 + 4; 5-7 + 8).¹¹⁸ The third paragraph—this is the key to the quatrain interpretation—is an intensification on the dominant: no word-repetitions, new attack- and phrase-rhythms, off-beat wind chords, unstable dynamics (*cresc.*—*f p*), harmonic complexity and Tamino's 'broken' phrasing in mm. 40-3, the threefold surging up a seventh from *b^b* to *a^b*' (compare mm. 7-8). This gestural and rhythmic climax combines with the very long dominant pedal and the confused, self-questioning character of the text to create great tension, comparable (within Mozart's limits of style) to the retransition in a Beethoven symphony movement. Thus when the root-position tonic finally arrives at the beginning of the fourth paragraph, the resolution is far stronger than the mere concept 'entrance of the reprise' can convey, indeed sufficient to express Tamino's newly won determination. The four paragraphs—tonic; dominant; intensification; tonic resolution—perfectly incorporate the quatrain principle.

At the same time, the subdivisions within the first, second, and fourth paragraphs create a different form. Most important is the distinction between the first subparagraph A (mm. 3-9), which introduces Tamino's sixth-leap plus descent and 'die Liebe', and halts suddenly on the seventh *b^b-a^b*' (Götterbild'); and the second subparagraph B (mm. 10-15), a twofold concluding phrase, at once more melodic and strongly cadential. As a whole, the entire paragraph thus incorporates the succession exposition-full cadence; that is, like the first paragraph in 'Venite, inginocchiatevi' (and most of the other arias cited in n. 118), it grafts a hint of ritornello form onto a key-area first group. Furthermore, the return to the tonic (beginning of the fourth paragraph, mm. 45 ff.) does

¹¹⁷ Kunze, 598-606 (a detailed and penetrating analysis, which I need supplement here only on the tonal/formal level).

¹¹⁸ Abert (ii. 644 and n. 4), who describes the form as 'in three parts, as given by the tonal relations' states erroneously that it is very rare (presumably he means: in Mozart) for the first paragraph to close with a full cadence in the tonic. Even if one gives him the benefit of the doubt and takes him to refer only to key-area forms, and not ABA, rondo, and two-tempo forms, the counter-examples in *Figaro* and *Don Giovanni* alone include 'Voi che sapete', 'Venite, inginocchiatevi', 'Aprite un po' quegl'occhi', the 'Catalogue' aria (first part), 'Batti, batti', 'Metà di voi quà vadono', and 'Il mio tesoro'. Perhaps he meant 'exposition'.

TABLE II. *Formal diagram of 'Dies Bildnis' (Die Zauberflöte, No. 3)*

	I-2	3-9	10-15	16-25	26-34	34-43	44	45-51	52-61	61-3
Paragraph		Ia	Ib	IIa	IIb	III	I	IVa	IVb	
Text lines	-	I-3	4	5-7	8	9-12a	-	12b-14	14	-
Content		A123	B	C	D(A2)	E		E-A1 '3'	B(+)	
Phrasing ^a	I+I	2+2+3	3+3	5×2	2+2+3+2	(2+2)+(4×1)	I	5×1+2	3+3+2+2	I+2
Harmony	I	I-V ⁷	I ⁶ -V-I	V-V/V	V/V-V	V ⁷	!	I-V ⁷	I ⁶ -V-I	I-V-I
Tonality	(I)	I		V		V ⁷		I		

^a Without indication of overlapping orchestral phrases in paras. III-IV (see the text), or of elisions, etc.

not lead to A; rather, it maintains the unstable, intensifying rhetoric of paragraph III: see the continued restless alternation between the strings and Tamino, the continued striving up to a^b , the rhyme of the pulsing bass E^b with the earlier pulsing bass B^b (Kunze notes this), the continued thirty-second-note texture. This passage is thus multi-functional: though harmonically stable and a tonal resolution, it maintains the unstable motifs and gestures from before. A thematic return comes only in paragraph IV b , preceded with amazing subtlety by a sudden turn (mm. 50–1) to IV and ii b , on a motif which is at once an inversion of Tamino's first motif (A1) and a reference to the contour of 'Götterbild' (A3). Now follows a literal repetition of the cadential phrase B (plus an ecstatic extension): a thematic reprise that is not a recapitulation, but a rounding-off, as at the end of a ritornello form. This arrival at a point of culmination, this self-realization, on a ritornello-like return to stable material in the tonic from early in the aria, resembles nothing so much as mm. 42–51 of 'Porgi amor'.

What is more, both arias share a preoccupation with the high-note G. Tamino, a prince in the first flush of manhood, has even less trouble with it than Cherubino, let alone the Countess: following the orchestra's lead in mm. 1–2, he leaps up to it effortlessly (or so we hope) from the B b a major sixth below, and he will reach it no fewer than thirteen times during the aria (the Countess only manages it twice). Similarly, he outdoes his initial leap as early as 'Götterbild' in m. 9, and A b also becomes very prominent (eight occurrences, against one for the Countess). Indeed the sixth (seventh) up from b^b determines virtually his entire tessitura (he pays no attention whatever to low e^b); the b^b/g' skip even recurs twice in the dominant (mm. 24, 28). Of course, g' ($\hat{3}$) also serves as his background head-note: established immediately in m. 3, he recaptures it in m. 13 (the second cadential phrase), via the neighbour a^b in m. 9, from where he leads it down by step to the tonic, over a very strong authentic cadence. The larger tonal structure is directly audible: $\hat{2}/V$ in the second paragraph (m. 18, etc.), is transformed back into $\hat{4}/V^7$ in the intensifying third paragraph (mm. 35, 37, 39, and the last beat of 43). Here again, the true resolution seems to come not in paragraph IV a , but IV b : a^b is still far more prominent than g' in the melody of mm. 45–8 (not to mention the climax in 50, immediately preceding the reprise of B); notwithstanding the bass and the governing foreground tonic chord, one seems to hear V^7 still projected above it. The first untroubled $\hat{3}/I$ arrives, just as the thematic events would suggest, in m. 55, at precisely the analogous place to that in the opening paragraph. But in the first flush of his fairy-tale love, Tamino twice evades the melodic E^b at the cadences in mm. 57 and 59, so that he can twice return to his triumphant high g' and lead it down to that tonic, for the first and only time since m. 15, on the very last note of his song.

Tamino's tonal structure is as end-oriented as his text, his musical ideas, and his form. The entire final paragraph is an apotheosis: first tonally; then thematically, formally, and structurally; last of all gesturally, in his extravagant extra cadences. And this represents his most profound point of contact with the Countess. Notwithstanding the lack of audible action in either aria, or their differences in gender, language, and mood, or even Tamino's final ecstasy in contrast to the Countess's sad reflection—notwithstanding all

this, both characters reach a strongly articulated apotheosis whose focus is high G. (As noted above, the Countess's orientation towards high G throughout her soloistic or 'leading' music in *Figaro* mirrors Tamino's throughout *Die Zauberflöte*, especially in his crucial colloquy with the Priest in the Act I finale.) 'Dies Bildnis' and 'Porgi amor' resemble each other not merely in belonging to the same type, but on deep levels of musical and psychological experience as well.

VI. ARIA AS DRAMA

The chief structural feature shared by the arias examined in the preceding two sections is that of developing towards a culmination or a changed state of being: the Countess's self-realization in 'Porgi amor' and resolve to take action in 'Dove sono'; Cherubino's move from distraction through dreaminess to the articulation of narcissism; Elvira's coloratura in 'Ah chi mi dice mai'; Susanna's turn from ironic serenade to genuine desire in 'Deh vieni'; her and the Countess's marvelling at the magic of Cherubino in disguise at the end of 'Venite, inginocchiatevi'; Tamino's ecstasy in 'Dies Bildnis'. Moreover, such end-orientation is not restricted to *Figaro* or to a few privileged arias; it is a fundamental principle of organization in late Mozart.

When (from *Figaro* on) he includes a substantial postlude, it almost always seems to have a primarily dramatic role, rather than a formal one. (Its immediate function, of course, is dramaturgical: to serve as exit-music.) His postludes almost always represent a new state of being or dramatic insight that has developed during the aria. Thus in 'Non più andrai' the postlude signifies Cherubino's implied growth from an adolescent 'butterfly' to a man, a soldier; in Pamina's 'Ach, ich fühl's' the orchestra cries out her grief at what she believes to be Tamino's rejection of her, more articulately than she can herself.¹¹⁹ Other arias incorporate the same principle, albeit less obviously. Ferrando's 'Un'aura amorosa' (see the end of Sect. II), as if in reaction to his expansive final cadence, concludes with a new martial topic, while further developing various motifs and tonal relations from the aria. Even the proper and old-fashioned Don Ottavio, in 'Il mio tesoro', exits to a complex postlude involving three contrasting ideas (mm. 93, 96, 98, plus a chromatic link in 95), which derive from different parts of the aria; as a whole it is considerably more vigorous than the introduction. Presumably he has persuaded himself of his claim that he must now attempt to bring Giovanni to justice. The only exceptions to this developmental principle are the simplest or most realistic arias: true serenades, such as Giovanni's 'Deh vieni alla finestra' (note the contrast to Susanna's 'Deh vieni'); hymns, such as 'O Isis und Osiris'; and Papageno's bird-catcher songs. Among other things, most of these are strophic. And even Papageno's 'Ein Mädchen oder Weibchen' entails two tempi in each stanza, a cumulative buildup of the glockenspiel figuration, and the addition of winds for the last stanza.

In general, however, in late Mozart the concept 'aria' was coterminous with the concepts 'goal', 'change', 'culmination'—in a word, with *drama*. This result should negate

¹¹⁹ Webster, 'To Understand . . . Mozart', 181; Cone's "Personae", 45–50.

once and for all the traditional Wagnerian notion that Mozart's most dramatic arias (some have said his only dramatic ones) are those in two tempos, because only they are through-composed.¹²⁰ On the contrary, in principle all Mozart's late arias are dramatic. The difference between 'Porgi amor' and 'Dove sono' is not that the former lacks drama; it is that in 'Porgi amor' the Countess's self-realization is largely intuitive, pre-verbal (and our awareness of it more or less subliminal), while the resolution in 'Dove sono' is conscious, verbally articulated (and has been better understood). In terms of personae, we might say that in 'Dove sono' the Countess herself undergoes a dramatic process, while in 'Porgi amor' it is only Mozart, only the composer's persona, which does so. (This suggests yet another operatic twist on Cone's theory: it would appear that in this sense the composer's persona is less articulate than his heroine's.) Similarly, it would seem odd to argue that 'Deh vieni', with its transformation of ironic serenade into sexual arousal, is less dramatic than 'Venite, inginocchiatevi', merely because the latter includes much action on stage, exhibits 'busy' independent orchestral motifs, or is in sonata form.

This pervasively dramatic character of Mozart's late arias has technical and formal correlates. Although many begin with an exposition, their later course of events cannot be predicted. Sonata form and its allies are conspicuously rare. Although regular recapitulations occur, they are neither more common nor more characteristic than free recapitulations and tonal return sections. (Again: the latter are as characteristic of one-tempo arias as of those in two tempos.) Similarly, Mozart's inexhaustibly flexible motivic development (which has received short shrift in this study) brings ever-new variants and combinations of the musical ideas, whenever and however the context warrants. All this too is inherently dramatic, even if nothing seems to happen on stage.

But this interpretation is not as incompatible with the traditional one as might at first appear. Like a good Wagnerian, I seem to accept the paradigm of change, if not explicitly as a criterion of value, at least implicitly as a fundamental mode of Mozart's operatic forms. I strive to organize an elaborate analysis (with its apparatus of multivalence, domains, and the rest) in terms of a higher-level 'coherence'. Furthermore, I argue that this coherence is congruent with a character's psychology, and that it is through that congruence that we apprehend the drama of a Mozart aria.¹²¹ Hence I must reiterate the importance of genre, types, text-forms, rhythmic profiles, and all the other factors that bind every Mozart aria to its context. Although it would be naïve to call for a 'synthesis' of Wagnerian aesthetics and a revisionist criticism based on eighteenth-century conventions and traditions, surely any satisfactory approach to Mozart's arias will, at the least, have to take account of both paradigms. It will also have to take account of the dichotomy between the necessity for 'close' analysis (without which few of the results obtained in this study, or Allanbrook's or Kunze's, would be possible) and that of abandoning a dependence on formal models and analytical paradigms drawn from instrumental music.

¹²⁰ For example, Joseph Kerman, *Opera as Drama* (2nd edn., Berkeley, Calif., 1988), 77-9.

¹²¹ This notion of a correspondence between the music, and the text and/or the drama, is a central tenet of Wagnerian aesthetics. See Abbate and Parker, 'Dismembering Mozart', 192-4.

An equally important point is that any viable method of approaching Mozart's operatic numbers will entail a combination of analysis and interpretation. Of course, all analysis implicitly entails interpretation. One's choice of works and numbers for study, one's goals and methods, one's way of presenting the results, all reflect critical judgments.¹²² But if all analysis is implicitly interpretative, so does every interpretation depend on analysis, our only source of understanding, even if it remains unconscious. Analysis and interpretation—historical interpretation as well as hermeneutic—are always joined in our understanding of past artworks. This is doubly true for opera. In operatic analysis, the interpretative act necessarily becomes explicit, an integral component of the critical discourse. From the infinite web of relations within an aria, and between an aria and other numbers (in the same opera and in others), one must inevitably select particular aspects for study; the choice makes sense only in terms of one's interpretation of that aria, and of the work of which it is a part. Moreover, as we have seen again and again, there is no such thing as the 'purely musical' significance of operatic events. Texts and dramatic situations are constituents of a musical number; keys, rhythms, and instrumentations have conventional associations, including topical and semantic ones; forms and motifs are multifunctional; characters' relations to 'high-note' tonal structure can be understood only in terms of their psychology; and so forth. Although these statements sound like truisms, their implications for analytical practice are by no means as widely observed as they should be.

The need for interpretation can embrace larger music-historical considerations as well, and I would like to suggest one here. The most important and underrated aspect (as I see it) of Mozart's later operatic forms is the freedom of his recapitulations (or whatever music follows the exposition or other closed initial part); this freedom includes rhythmic, gestural, and motivic developments as well as those on the scale of large sections. But this raises a double historical/stylistic puzzle. (1) Why does this unpredictability, this multifunctionality, apparently have no counterpart in his instrumental music, whose recapitulations are famous for their formal symmetry? There is one and only one sonata-form repertory whose recapitulations are as free as those in Mozart's later operas: the instrumental music of Haydn. Among his first works to exhibit this freedom in full flower are the string quartets Op. 33—of all Haydn's works, the ones that influenced Mozart most strongly (at least according to the predominant musicological tradition).¹²³ But (2) given that influence, why did Mozart's instrumental music maintain its symmetrical cast? The years in question, the first half of the 1780s, were precisely those during which his operatic forms moved from relatively conventional models to an inexhaustibly flexible freedom. Perhaps, consciously or unconsciously, he felt that the proper place to exploit Haydn's 'dramatic' forms was in his most literally dramatic music: in his operas.

¹²² Joseph Kerman, 'How We Got into Analysis, and How to Get Out,' *Critical Inquiry*, 7 (1980-1), 311-31; Webster, *Haydn's 'Farewell' Symphony*, 5-7, 112-13, 115-16, 179-82, 248-9; Lawrence Kramer, 'Hermeneutics and Musical Analysis: Can They Mix?' (forthcoming).

¹²³ On the chronological development of Haydn's free recapitulations, see Donald Francis Tovey, 'Haydn's Chamber Music' (1929), in *Essays and Lectures on Music* (London, 1949), 54-6; Webster, *The 'Farewell' Symphony*, 165-6.

Be this as it may, I must close with a reiteration of my central thesis. Notwithstanding the increased number and prominence of ensembles and finales in Mozart's late operas (and their privileged position in the critical tradition), his arias are of equal importance. This importance does not depend only on the aspects of convention, character-development, and social/moral world (however important these may be). His art of forming even an aria so outwardly uneventful as 'Porgi amor' into a psychological progression, of making the end articulate a different state of being from the beginning, is inherently dramatic. Indeed, his gift for articulating such developments *within* the context of type and genre goes a long way towards explaining his superiority to his contemporaries: a superiority which is grounded in compositional ability as much as psychological insight, and which, within the technical domain, depends as much on his motivic and formal flexibility as on the independence and complexity of his orchestral texture. In counterpoint to Wagner's famous title, appropriated in the previous 'Mozart year' (1956) by Kerman (who exhibited little more patience with arias than Wagner himself), we may indeed say that in Mozart, 'aria is drama'.¹²⁴

¹²⁴ Coincidentally, Linda L. Tyler has recently made the identical reappropriation, in the different but related context of Mozart's compositional revisions: 'Aria as Drama: A Sketch from Mozart's *Der Schauspieler-direktor*', *Cambridge Opera Journal*, 2 (1990), 251-67.