THE CONCERT ARIAS OF MOZART:
EIGHTEENTH-CENTURY OPERATIC CULTURE OUTSIDE THE THEATER

By

MICHAEL GOETJEN

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ABSTRACT OF THE DISSERTATION

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by MICHAEL GOETJEN

Dissertation Director:

Rebecca Cypess

Although the term “concert aria” is a later scholarly appellation applied after Mozart’s lifetime to a group of his works which were not considered a unified genre in the eighteenth century, there are still through-lines which bind them together. In considering the “true” concert arias for unstaged concert performance as well as substitution arias in works by other composers, I propose a way of understanding the commonalities among these pieces that further illuminates how operatic culture was received outside the theater in the late eighteenth century. By examining these pieces in light of their origin in the private-public space of salons and house concerts as well as the public concert, I show that the juxtaposition of private and public aesthetics obtains across the whole repertoire. In this way, I argue for an understanding of the concert aria as a genre that includes a more diverse range of Mozart’s miscellaneous operatic works than simply the “true” concert arias.

Building on this formulation, I analyze the ways in which Mozart achieves surprising stylistic idiosyncrasies in these works through three different lenses. First, I
examine the arias that set texts previously set by other composers in light of questions of influence and emulation to determine how Mozart’s motivations in creating these settings affected their particular compositional features. Second, I analyze the arias that set texts by Pietro Metastasio in terms of their adherence to Cartesian and Enlightenment philosophies. Finally, I compare the concert arias of the 1780s to Mozart’s full-length opera seria works, *Idomeneo* and *La clemenza di Tito*, in order to show that these arias do not act as experiments in stylistic innovation to be used later in an opera but rather present opportunities for playing with stylistic features such as forms, instrumental solos, and virtuosic vocal writing for their own sake.

In this dissertation, I provide a conceptual and methodological framework that could be applied on a larger scale to similar works by other eighteenth-century composers. In doing so, I attempt to advance our understanding of the role of operatic music outside the theater and to show that these miscellaneous pieces are as interesting and worthy of study as the full-length operas by Mozart or any other composer.
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INTRODUCTION

Wolfgang Amadeus Mozart was engaged in the composition of so-called “concert arias” throughout his career. From his earliest attempts at writing operatic arias during his travels to London and the Hague in 1765 to the final months of his life in 1791, the various pieces in this group offer a broad view of the development of Mozart’s compositional practice in a genre closely related to—but generally distinct from—opera. In many ways, the concert arias fill in the gaps between his larger operatic works. Some of the best-known concert arias were written for singers whom Mozart first encountered when they were cast in one of his operas. For example, in the years immediately following the 1782 premiere of Die Entführung aus dem Serail, Mozart composed concert arias for the tenor Valentin Adamberger and the bass Ludwig Fischer, who had premiered the roles of Belmonte and Osmin, respectively. Another instance is the two buffa ensembles composed as substitutions for the Viennese premiere of Francesco

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1 Unless otherwise indicated, all translations throughout the dissertation are mine.

2 This group can be found in Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke, Series II/7/1-4: Bühnenwerke: Arien, Szenen, Ensembles und Chöre mit Orchester, ed. Stefan Kunze (Kassel: Bärenreiter, 1967-1972). Throughout this dissertation, musical examples are drawn from this edition.

3 For example, Simon Keefe briefly discusses a few concert arias in Chapter 6 of his book Mozart in Vienna, as part of a larger explication of the development of Mozart’s operatic writing between Die Entführung and Le nozze di Figaro (1782-1786). Similarly, in Chapter 2, he uses the concert arias in the years prior to 1782 to contextualize the style and composition of Die Entführung. Simon P. Keefe, Mozart in Vienna: The Final Decade (Cambridge, UK; New York, NY: Cambridge University Press, 2017).

4 In 1783, Adamberger sang “Per pietà, non ricercate,” K. 420 and “Misero! O soggno—Aura, che intorno spiri,” K. 431 as well as “Misera, dove son!—Ah! non son io che parlo,” K. 369—originally written for the Countess Paumgarten in 1781. Fischer may have sung “Così dunque tradisci—Aspiri rimorsi atroci,” K. 432 (421a) in 1783 and definitely sang “Alcandro, lo confesso—Non sò d’onde viene,” K. 512 in 1787. See Stefan Kunze, Foreword to NMA II/7/2, p. XVIII, Foreword to NMA II/7/3, p. XIII-XIV, and Foreword to NMA II/7/4, p. VII.
Bianchi’s *La villanella rapita* at the Burgtheater in November 1785.⁵ These two pieces represent not only a chance for Mozart to practice writing buffa ensembles with similar dramatic situations to those of *Le nozze di Figaro* but also possibly suggest that Mozart’s collaboration with Da Ponte began before the major buffa works of *Figaro*, *Don Giovanni*, and *Così fan tutte*.⁶

Within Mozart’s compositional output, the concert arias have been frequently recorded but written about much less. They represent a part of eighteenth-century vocal and theatrical music that belies the emphasis often placed on full-length operas, having played an important role in the emergence of the public concert as a musical and cultural phenomenon. This repertoire shows one of the many ways in which the cultural reach of theatrical music went beyond the stage and filtered into the concert hall, the domestic salon, the church and even onto the street.⁷ On the other hand, the substitution pieces generally included in this hybrid generic category remind us of how much the composer’s work was dependent on outside considerations—not “purely artistic” ones. In short, the concert aria is demonstrative of the aspects of opera and concert life in the eighteenth century that distinguish it from other time periods.


⁶ Fiorenza, “I due pezzi di Mozart,” 95. The case for Da Ponte as author of these texts is primarily advocated by Kunze, while Köchel and (more recently) Daniela Goldin have suggested Giovanni Bertati, the original librettist of *La villanella rapita*. See Fiorenza, “I due pezzi,” 118.

The term “concert aria” itself has presented problems for scholars of Mozart, both in its anachronism and in the ambiguity of genre and usage that it creates when applied to the works of Mozart. Franz Xaver Niemetschek’s 1798 biography of Mozart presents an early attempt to classify the composer’s works; in his catalog of Mozart’s works, Niemetschek offers a category of “miscellaneous” arias, as follows:

In the *fifth class* [of works] we may group single scenes and arias which he wrote for musical “Accademias” or for special singers. The catalogue enumerates twenty-two of these for various voices.8

Note, however, that the term “concert aria” is nowhere to be found. Niemetschek only included twenty-two pieces in this category, referring specifically to those arias not included in larger theatrical performances but rather performed in either a public concert or private accademia.9 The NMA volumes that now comprise this diverse group include a total of 46 complete works, plus a number of fragments or alternate versions contained in the appendices; these go beyond just “single scenes and arias…for musical ‘Accademias’ or for special singers” to include ensembles and duets, insertion or substitution pieces, and even a patriotic war song.10

Mozart himself indicated that he considered at least some of the concert arias to belong to a particular genre. In a letter to his sister-in-law, Aloysia Weber in July 1778,

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9 The term “accademia” can refer to private, domestic performances, but the venues for these pieces are quite varied, both private and public. Niemetschek’s use of the term is likely an elision of these venues, as not all the pieces he refers to in the group of twenty-two were performed at private “accademias.”

regarding the scene and aria that he composed for her, “Popoli di Tessaglia—Io non chiedo eterni dei,” K. 316 (300b), he describes the composition as “the best I have made in my life” in “this genre [genere]”. However, what Mozart meant by “genre” is unclear—perhaps he meant all of his operatic arias, or perhaps he was referring, like Niemetschek, to arias for unstaged non-theatrical performance. Thus, while Niemetschek only considered those specific arias as a separate category, Mozart’s own words are even less helpful in understanding how these pieces were conceived in terms of genre during his lifetime and immediately after. Even concert programs and announcements as well as publisher catalogs are not able to illuminate the question. In the late eighteenth century, they usually used the generic descriptors “aria” (Italian) or “Arie” (German), without distinguishing these pieces by origin or first performance—i.e. whether they were from a preexisting opera or not. As Sergio Durante concisely puts it, “the term ‘Concert-aria’ did not exist in Mozart’s time, but pieces ‘of that sort’ were referred to in terms of ‘genre.’”

The first scholar to consider these questions of genre in Mozart’s concert arias was Stefan Kunze, editor of the volumes of the *Neue Mozart Ausgabe* that contain these pieces. Summarizing the issue succinctly, he writes:

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It is also questionable whether the ‘concert aria’ is a particular genre of composition compared to the aria in opera and oratorio, or whether it is merely a systematic, historically and musically empty collective term for arias which for some reason were transmitted or performed as disjecta membra.\(^\text{15}\)

Later, he points out that the term concert aria has been “tacitly accepted as the name of a genre” and that the term is not directly related or analogous to any terms actually used in the eighteenth century.\(^\text{16}\) This “tacit acceptance,” and its application to a wider repertoire than Nietmetschek’s twenty-two pieces, has led to the necessary qualifier “true or real [\textit{echte}],” added by Kunze and others to the term “concert aria” when referring to those pieces actually intended for non-theatrical performance. This, however, does not provide a clear nomenclature for the rest of the 46 in NMA II/7.

Ingrid Fuchs has attempted to clarify this confusion.\(^\text{17}\) She distinguishes between concert arias “in the narrower sense,” those written specifically for the concert stage, and those “in the broader sense,” which include the insertion/substitution pieces and other miscellaneous works in this category.\(^\text{18}\) By using these terms instead, Fuchs presents a conception of the genre of these pieces that acknowledges both the substantial differences between “true concert arias” and the rest, as well as the historical reality of their having been grouped together. Ultimately, in doing so, she recognizes the common eighteenth-

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\(^\text{18}\) Fuchs, “Konzertarien im musikalischen Repertoire,” 4.
century practice of performing in public concerts both “true concert arias” and arias extracted from operas, often side by side.

In the same volume as Fuchs’s article, Otto Biba presents an even broader view of arias performed outside of an opera production, what he calls in his title “Arien—nicht in der Oper gesungen” (Arias—not sung in opera). In addition to a discussion of the reception of opera arias in private house and salon performances (often facilitated by keyboard reductions available for purchase) as well as street music (in arrangements for Harmonie wind bands), Biba devotes a significant portion of his article to evidence of opera arias being repurposed into sacred arias for performance in the church by changing only the text. Biba’s overall argument is that, during this period, the stylistic approach to individual arias was not significantly different regardless of venue, including whether that venue was sacred or secular. While he does not discuss any specific concert arias by Mozart, Biba does provide an argument against separating different types of arias into distinct categories and for considering “the aria” more generally across different traditional genre categories.

In short, the question of whether the concert arias were considered apart from opera arias in Mozart’s time is complicated. Overall, the literature dealing with questions

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20 Biba, “Arien—nicht in der Oper gesungen,” 60-62. The repurposing of opera arias into church arias in Vienna during Mozart’s lifetime is evidenced by published complaints levied against the practice such as the anonymous 1781 pamphlet Ueber die Kirchenmusik in Wien. In this diatribe, the author laments being distracted from worshiping when hearing in church a familiar tune from the theater.
of genre in the concert arias has not provided definitive answers to these questions. However, it does support taking a broader view of this portion of Mozart’s compositional output. Rather than considering arias on an individual basis or in connection to a larger composition, each of these scholars’ work suggests that a broader consideration of this group of pieces as a whole is essential for understanding their place in the context of Mozart’s operatic compositional practice.

In this dissertation, I will consider this diverse repertoire from such a broader perspective—encompassing the whole repertoire—than previously used in the literature. In furtherance of this goal, I have compiled a spreadsheet of data on each piece, including historical facts of its composition (date, place, intended singer, and performance venue) as well as musical aspects (form, poetic setting, tonal relationships, etc.), resulting from my own analysis of each piece. These spreadsheets may be found in Appendix 1. By means of this broader perspective, I will elucidate aspects of and connections among these pieces by focusing on particular aspects of the repertoire that remain unexplored. These aspects include the issue of genre, the relationship of Mozart’s settings to those of the previous generation of composers, Mozart’s settings of texts by Pietro Metastasio, and the concert arias’ role as stylistic exploration and development between larger operatic works. I offer what is, to my knowledge, the first critical study of Mozart’s “concert arias” as a complete group.
Chapter Outline

Each chapter of this dissertation examines this repertoire in light of a particular issue or question and attempts to further scholarly understanding of these pieces and their relationship to each other. Chapter 1 deals with issues of genre and aesthetics that are conceptual in nature, while the other three chapters feature more detailed analyses of selected concert arias. Chapters 2 and 4 contain comparisons of the concert arias to other pieces. In Chapter 2, I compare Mozart’s settings to arias on the same texts set by other composers; in Chapter 4, I consider the concert arias in relation to Mozart’s operas *Idomeneo* and *La clemenza di Tito*.

Chapter 1. Concert Music or Theater Music: Genre and Aesthetics in Mozart's Concert Arias

The disparate nature of the pieces often collectively termed “concert arias” has generally defied neat categorization. In some respects, this category seems like a catch-all for works that do not fit neatly into other genres; at the same time, it attempts to assert its coherence as a collection of works that are driven by their independence from the constraints of a larger operatic work. Overall, the literature dealing with questions of genre in Mozart’s concert arias has not provided definitive answers to these questions. However, it does support taking a broader view of this portion of Mozart’s compositional output. In this chapter, I offer such a broad view, seeking connections among these seemingly disparate works and illuminating how Mozart’s audiences heard and experienced them.
This approach reveals several large-scale trends among Mozart’s concert arias, the most prominent of which is the juxtaposition of private and public aesthetics. The origin of the concert aria as a genre involves its transplantation from the opera theater to the liminal private-public space of the salon and then back to the public sphere in the concert hall. Furthermore, by comparing the concert aria to the instrumental concerto—these two genres were frequently programmed together in public concerts—I show that the concert aria effected a “social drama,” a term that Simon McVeigh ascribes to the concerto and that relates to the public vs. private aesthetic dichotomy.\(^2^1\)

Finally, drawing on Karol Berger’s work on expressive modes in music as well as Carolyn Abbate’s autonomization of the voice-object, I show that the characteristic trait of the concert aria—emphasis on vocal expression over dramatic mimesis—is a defining trait that connects the diverse pieces in this repertoire as it relates to private and public aesthetics.\(^2^2\) These patterns help to illuminate the reception of Mozart’s concert arias and their importance for understanding the cultural influence of opera outside of the theater in the late eighteenth century.

**Chapter 2. Elders and Peers: Questions of Emulation and Homage**

The influence on Mozart by an earlier generation of composers of opera seria has long been established. It has also been established that a young Mozart saw productions


of operas by many of the greatest opera seria composers of the time. This influence is seen not only in his choice of libretti for his own early operas but the choice of texts for concert or substitution arias. Rather than an attempt to demonstrate stylistic influence in these arias, this chapter will examine these arias from another perspective: emulation and homage. Were these arias attempts by Mozart to demonstrate that he could equal or exceed the compositional abilities of his elders in the seria genre, or a means to acknowledge their influence and compose an homage to them? Or were they, perhaps, a mix of both? This chapter sheds light on these questions by considering this subgroup of the concert arias as a whole, rather than on an individual basis.

By analyzing these arias in this light, this chapter shows that while Mozart may have been inspired by another composer’s setting to create his own, there are more considerations at stake in each piece that complicate his motivations. Besides attempting to emulate an older composer, Mozart also balanced the impulse to tailor his arias to the needs of an individual singer with his tendency to engage with a larger network of operatic settings of these texts that influence each other over time.

Finally, this chapter compares Mozart’s arias that set texts previously used by older composers (J. C. Bach, Hasse, Paisiello, Jommelli, and Anfossi) to substitution arias that Mozart wrote to replace arias by his peers (Cimarosa and Martín y Soler). Through these comparisons, I demonstrate that Mozart’s relationship to these other composers changed over time as he became more established as a composer. From his early career working in the shadow of his elders to his later years, when he was on equal footing with
his peers, Mozart’s concert arias show a change in approach to texts that had been set before by other composers.

Chapter 3. The Reason for Sympathy: Moral Philosophy in Mozart’s Metastasian Concert Arias

Like many opera composers in the late eighteenth century, Mozart began his career setting texts by the eminent opera seria librettist, Pietro Metastasio. From early staged works such as *Il sogno di Scipione* (1772) and *Il re pastore* (1775) to many of the concert arias of the 1760s-70s, the young composer cut his teeth on these texts that had proven fruitful for opera composers for decades. He would, of course, return to a Metastasian libretto with *La clemenza di Tito* in 1791, but the concert arias show a continual engagement with Metastasio’s texts throughout Mozart’s career.

As other scholars have established, by Mozart’s time, Metastasian opera was deeply grounded in Cartesian philosophy. The poetry was filled with metaphors that expressed emotional states via physiological sensations. In addition, Metastasian characters, depending on their role, either controlled their emotions through reason or allowed their emotions to control them. Composers had long suffused their musical settings with these ideas, expressing through form and motive this process of coming to terms with emotion. Yet, when Mozart began to engage with these texts, Enlightenment ideals of individual reason and sympathy were taking hold. Both Cartesian rationalism

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and Enlightenment sympathy involved purposes of moral instruction. The Metastasian concert arias, then, provide a meeting ground where the composer was required to reconcile these two different philosophical and moral traditions.

In this chapter I analyze selected concert arias on Metastasian texts in light of both philosophical traditions, categorizing them based on character archetypes such as the sovereign, hero, or villain. In doing so, I demonstrate that Mozart maintained a connection to the Cartesian tradition in Metastasian opera but simultaneously infused these pieces with a morality based on Enlightenment ideals of sympathy and sociability. The resulting works portray characters who are more nuanced and human than iterations of Cartesian archetypes.

Chapter 4. Between Idomeneo and Tito: Seria Style in the Concert Arias of the 1780s

In the years following the 1781 premiere of Idomeneo in Munich, Mozart attempted to bring what he called his “grand opera” to the stage in Vienna. Though mostly unsuccessful, these efforts led to a shift in focus from the theater to the concert for Mozart’s seria arias, as selected arias from Idomeneo were performed in concert in the 1780s. During this time, Mozart also composed numerous concert arias on seria texts. Not until the premiere of La clemenza di Tito in 1791 would Mozart return to composing new opera seria for the stage rather than for public or private concerts.

The concert arias are often seen as exercises for the young composer or experiments for the mature composer, privileging the fully staged operatic works that are
seen as the full flowering of compositional technique in opera seria. On the surface, this chronology of composing concert arias on seria texts in between Idomeneo and Tito might suggest that these arias act as a bridge of stylistic development from one opera to the other. A close examination of these arias in comparison with arias from these two operas proves otherwise.

In this chapter, I analyze selected concert arias from this period of the 1780s and compare them to arias in Idomeneo and Tito that use the same basic formal types: binary sonatas, ternary sonatas, and two-tempo arias. My analysis shows that, whereas the arias in Idomeneo and Tito take a similar approach to one another, the concert arias are much more unusual or surprising in the ways in which they realize these forms; this suggests that Mozart was using the genre of the concert aria as a testing ground for formal experimentation. Yet, these stylistic explorations in the concert arias do not appear in the later opera but rather remain unique to the genre of the concert aria. In this chapter, I argue that the specific nature of the concert aria allows the composer to play with these stylistic idiosyncrasies for their own sake, rather than as tests for later use in a full opera.
Chapter 1

Concert Music or Theater Music:

Genre and Aesthetics in Mozart's Concert Arias

One of the most compelling scholarly questions about Mozart’s concert arias is that of genre categorization. The term “concert aria” is anachronistic, and the pieces often grouped together in this category vary widely, such that defining all of them as a single, unified genre is difficult. These works vary not only in terms of genre and style but also intended performance situations or the particulars of the voice of the singer for whom Mozart composed them. The group of pieces found in the *Neue Mozart-Ausgabe II/7* consist of both arias performed in unstaged concerts whether public or private as well as “insertion” or “substitution arias” written by Mozart for inclusion in a work of another composer.24 There are arias with texts drawn from opera-seria libretti while others are from buffa sources. In fact, the category of “concert arias” is largely a construct of twentieth- and twenty-first-century scholars. Yet, the grouping of these disparate pieces together presents an opportunity to detect larger trends in how opera culture spread beyond the theater.

According to James Webster, “no aria stands alone as an absolute-musical object of contemplation; each one represents one or more types, dramatizes the character’s

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feelings or motivation, and relates multifariously to other numbers in the same opera.”

For a full-length, staged opera, this is surely true; but does the same apply to a concert aria? A concert aria is by definition divorced from the context of any other numbers of a full-length opera, yet these pieces often appeared on concert programs in the context of instrumental orchestral pieces such as symphonies and concertos. Likewise, the concert aria certainly still retains a connection to the conventions of aria types and may still represent the feelings of a character. For the other types of pieces in this group, such as insertion/substitution arias, they are in fact presented in the context of a full-length opera performance. In these situations, the concert aria, like the opera aria, does not stand alone, but its context is different from the theatrical stage. This new context results in a different experience of genre for audiences both then and now.

This chapter begins with the broad approach to this repertoire and examines several large-scale trends among the pieces in this group of Mozart’s works that created the different experience of genre. These include private vs. public aesthetics, dramatic mimesis and vocal expression, and the relationship of the concert aria to the instrumental concerto. The juxtaposition of private and public aesthetics, as it relates to the concert aria’s origin in the private-public space of the salon, is the connecting thread that binds each of these aspects together. By considering these aspects in light of private and public aesthetics, I will show that there are patterns in this group that help to illuminate the


reception of these pieces and their importance for understanding the influence of opera outside of the theater in the late eighteenth century.

**Private vs. Public Aesthetics**

One of the central debates around opera in the late eighteenth century was the relative primacy of poetry and music. Metastasio, representing the more traditional conservative viewpoint, wrote in 1765 that modern music “has treated words like a servile background, obliged to lend itself, in spite of common sense, to any extravagant whim.” Yet, he acknowledged the important role that music played in conveying the emotion of the words in a way that went beyond mere accompaniment “by varying movement and modulation, depending not already on the words or feelings, [...] but depending on the situation of the soul of those who pronounce those feelings or words.”

On the other hand, representing a newer viewpoint, Mozart wrote in 1781 that:

Poetry must be in all respects be the obedient daughter of music….Thus, an opera will achieve even greater success if the subject has been well elaborated, and the words have been written only in function of the music, without the presence of terms or entire verses that completely destroy the composer's idea just to save a miserable rhyme.

While this disagreement applies more to opera generally than to the concert aria specifically, it illuminates an aspect of the concert aria that serves a particular function in creating a unified sense of genre.

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In composing these pieces, Mozart had some measure of freedom from dealing with the whims of a librettist. Certainly, many of these pieces set well-known texts by eminent librettists, but their function as either true concert aria or insertion aria gave Mozart as composer a greater degree of freedom to make poetry “the obedient daughter of music.” Mozart’s relationships with librettists for his operas varied in terms of the dynamic of the relationship, but in each case, there would have been a back-and-forth and the librettist could have advocated on behalf of the poetry or vice versa.\(^{30}\) In a concert aria or even a substitution piece, the music held pride of place. It seems that, later in the century, the debate about the relative primacy of poetry and music led to a distinction between music for the concert hall and for the theater. Aesthetician and opera historian Stefano Arteaga wrote in 1785 that:

> Concert music allows us to look for the most graceful forms of singing, to choose the most beautiful motifs, and to make use of all the delicacies of the melody, but one would not want theater music to think about something else other than only to the expression of the words.\(^{31}\)

Arteaga clearly alludes not only to instrumental music—which on its own could provide the “beautiful motifs” and “delicacies of melody”—but also to vocal concert music, which must have included concert arias, when he includes “the most graceful forms of singing.” The concert aria is sometimes characterized as a “transplantation” of the opera

\(^{30}\) For example, the difference between the somewhat lopsided relationship Mozart and his father had with Giambattista Varesco, the librettist for *Idomeneo*—in which the former made frequent demands of the latter—and the closer working relationship Mozart had with Da Ponte over the course of his big three opera buffa efforts.

aria from the theater to the concert hall. This is essentially the process by which the individual opera aria could shift from “theater music” to “concert music,” to use Arteaga’s formulation. In doing so, not only the venue but also the social function of the music changes. Yet, the formation of the concert aria as a genre does not involve a direct leap from theater to concert hall; rather, its transplantation is mediated by a stopover in domestic situations such as the salon.

Before the concert aria existed, salon performances of chamber cantatas filled a similar role and were often performed alongside extracts from larger operas. This practice eventually led to the creation of newly composed arias for such occasions rather than the simple recycling of favorite pieces from pre-existing operas. These newly composed pieces often set whole scenes from an opera and as such were called “concert scenes.” Yet, many of them resembled chamber cantatas with their alternation of recitative and aria, as in Mozart’s 1777 scene K. 272 which takes the form recitative—aria—recitative—cavatina. While Mozart never called this piece a cantata—only using the term “scene” instead—a similar piece by Haydn from 1795 that set a scene from Metastasio’s Antigono (“Scena di Berenice,” Hob XXIVa:10) was referred to at the time as a cantata, despite also carrying the label of scene. This inconsistent use of terminology notwithstanding, the chamber cantata and the concert scene were


33 Wysocki, Le arie da concerto, 7.

34 Wysocki, Le arie da concerto, 7.
distinguished at the time primarily on the origin of the text, even if the music was similar.\textsuperscript{35} Thus, the venue of the salon was actually the locus of the transformation of the opera aria into the concert aria before its eventual move to the concert hall, and this transformation involved at least some interaction with the genre of the chamber cantata.

By then moving from private salon performances to the public concert hall, this nascent genre executed a shift not only of social function but also of aesthetics from private to public.\textsuperscript{36} Where private performances often focused on aristocratic patronage and appeal to a smaller audience, the concert hall appealed to a broader cross section of society and focused on public patronage as well as star singers. This kind of shift can be seen even within this specific repertoire of Mozart’s concert arias. Some of the earlier pieces were intended for performance at a private \textit{soirée} in 1770 at the home of Count Firmian in Milan, as part of Mozart’s angling for an opera commission in that city.\textsuperscript{37} On the other hand, later works in this group from the Viennese years represent the shift to public concerts (academies) that were often organized by virtuoso musicians and singers. So too the insertion/substitution pieces in this group represent the shift from private back to public.\textsuperscript{38}

\begin{thebibliography}{9}
\bibitem{Wysocki} Wysocki, \textit{Le arie da concerto}, 7. See also on the distinction of these two genres: Hubert E. Beckwith, \textit{Giovanni Battista Pergolesi and the Chamber Cantata} (Ph.D. diss., University of Maryland, 1983), 13.

\bibitem{Wysocki2} Wysocki, \textit{Le arie da concerto}, 9-10.

\bibitem{Kunze} Kunze, Foreword to NMA II/7/1, p. XIII-XIV. See also Anthony Pryer, “Mozart’s Operatic Audition. The Milan Concert, 12 March 1770: A Reappraisal and Revision,” \textit{Eighteenth Century Music} 1, no. 2 (2004): 265-288. Which arias exactly were performed at this event for Count Firmian are in dispute, a topic that is the subject of Pryer’s article.

\bibitem{insertion} There are early insertion pieces for an unknown opera buffa performance at the archbishop’s court in Salzburg 1775 (K. 209, 209a and 210), while later pieces were inserted into public opera performances in Vienna (e.g. K. 418-420 as well as 479-480, 579-580, 581-582, and 612).
\end{thebibliography}
Yet, it is not so simple to characterize the salon as squarely in the private sphere. Yes, these performances were not open to the public in the same way as the larger concerts, but recent scholarship on the salon advocates for an understanding of that performance venue as a liminal space that exists between the public and the private spheres. In part, this dichotomy is illustrated by the important role women played in salons, where this space allowed women to participate in public, intellectual dialogue—or even musical composition and performance—while maintaining the cultural customs that often limited their social roles to the private sphere. What effect does this more nuanced formulation have on the understanding of the trajectory of the concert aria’s development?

To answer this question, we must return to the poetry vs. music question presented at the beginning of this section. Metastasio essentially stands in for those who argued in favor of expressing the meaning of the poetry, and his statements on this topic are illuminating. As reported by Charles Burney, Metastasio once complained to him that “theatrical music was become too instrumental” and that early eighteenth-century cantatas—using primarily continuo accompaniment—“required better singing than the present songs, in which noisy accompaniments can hide defects as well as beauties, and give relief to a singer.”

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been an unwelcome addition, much less preferable to the older chamber cantata. But of course, Metastasio does not necessarily represent the majority opinion of attendees at the academies where many of these arias were performed. The vogue for instrumental and vocal virtuosity that is connected to the rise of public concerts does not exclude private or semi-private spaces such as the accademia or the salon. While Mozart’s concert arias ended up in the public sphere, they began with performances in the domestic sphere—such as that of Count Firmian—where private and public aesthetics mixed.

The liminal nature of the salon helps to explain why the concert aria and the chamber cantata coexisted there for a time. In a period of changing musical tastes, these two genres embodied at the same time the older and newer musical styles as well as public and private aesthetics. Furthermore, they also highlight competing notions of the relative primacy of poetry and music as described above. The chamber cantata carried none of the aspects that Metastasio criticized in opera and instead allowed for clarity of the words, whereas the concert aria represented precisely those aspects that were popular in opera—specifically the instrumentalization of the voice, that is, treating the voice like an virtuosic instrumental soloist. In moving from the salon to the concert hall, the concert aria fully embraced these aspects and aligned with public aesthetics.

Yet, its origin in the salon retained influence on the genre; the conflict between poetry and music continues to be present. Even Mozart himself is at times contradictory on this front; his statement that “poetry must be in all respects be the obedient daughter of music” is mitigated by his exhortation to Lange to truly embody the character: that is, to pay attention to the poetry. And, as I mention above, concert audiences did not always
heed or care about the text as much as the music. To return to Arteaga’s formulation, the concert aria may be “concert music” but it did come from “theater music” and did not truly lose its origin.

Amid its move to the public sphere and embracing of the instrumentalization of the voice in opera, how is it that the concert aria’s main attraction remained the singer’s voice? Metastasio feared that the orchestra might hide the singer and distract from imperfections; yet, audiences returned to academies given by star singers again and again, praising their voices. How did they perceive the singer—as portraying a character or merely as a vocal performer? Ancillary to the question of poetry vs. music is one of drama and representation. This will form the basis of the following section.

Dramatic Mimesis and Vocal Expression

Extremely important to untangling the complicated history of this genre is investigating how eighteenth-century people understood the concert aria in terms of drama and representation. Karol Berger distinguishes between two different “modes” that may be used at different times in a literary or staged work: diegetic and mimetic.42 Drawing on Plato and Aristotle, he defines these terms essentially as representing the

The difference between narration (diegesis) and drama (mimesis). The former, in this case, does not only include actual narration of events but also—in Berger’s definition—lyric presentation. In terms of opera, diegesis would include lyrical numbers—arias, duets and ensembles—while mimesis would primarily include spoken dialogue or sung recitative. Yet, even mimesis in opera is not always purely mimetic, as the singers who sing on stage are representing characters who are speaking, not singing. Nathan Link identifies this as the most important “representational disjunction” in opera. In sung recitative, this disjunction, Link’s “discontinuity of voice” is less noticeable since the words of the singer—though sung instead of spoken—are meant to represent the literal words of the character. However, in lyric modes, the singer’s singing voice represents not a speaking voice but the “expressive voice” of the character. In opera seria, however, this disjunction may be even more pronounced. The prevalence of aria texts that are less connected to the dramatic plot—sentence and simile arias, as well as the practice of insertion and substitution—can divorce the singer from any clear representation of the character’s voice at all. For instance, a simile aria that illustrates the character’s emotion with allusions to the pastoral or the hunt or a storm on the ocean—to name a few

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43 These terms have often been used interchangeably and with different meanings in different cases. On the history of this distinction, see Stefano Castelvecchi, “On ‘Diegesis’ and ‘Diegetic’: Words and Concepts,” *Journal of the American Musicological Society* 73, No. 1 (2020): 149-171. In this chapter, I follow Berger’s use of the terms but it should be noted that these would not necessarily apply to earlier conceptions of them, such as in the eighteenth century.

44 Accompanied recitative would fall into the middle of these categories, which Berger defines as a third mode, mixing the two others. Berger, “Diegesis and Mimesis,” 410-412.

45 Nathan Link, “Story and Representation in Handel’s Operas” (Ph.D. diss., Yale University, 2006), 10, accessed August 1, 2019, ProQuest Dissertations & Theses.

common ones—could just as easily be voiced by a narrator as by the character herself. On the other side of this continuum would be extremely realistic arias such as those in opera buffa that are clearly lyrical but which feature a singer representing a singing character and thus are more precisely mimetic.\(^{47}\)

Mozart’s concert arias, however, complicate this continuum of representation in the lyrical mode. Stripped of the normal trappings of an opera performance—sets, costumes, a supporting cast, etc.—a concert aria places the entirety of the listener’s focus on the music and most importantly the singing voice. Carolyn Abbate describes this phenomenon in opera as the “voice-object” and the process by which it draws attention away from plot, character, and even the words themselves as “autonomization.”\(^{48}\) While she primarily applies these terms to nineteenth-century opera, studies of the castrato in the eighteenth century show that audiences then were also affected by the materiality of the operatic voice—and the body to which it belongs—especially that of the castrato.\(^{49}\) Furthermore, Abbate acknowledges multiple literary modes in opera that align somewhat with those of Berger. The first is dependent on text and comprises mostly recitative, relating the Berger’s mimetic mode, while the second is at the “level of the voice-object”

\(^{47}\) For example, the well-known “Voi che sapete” from Le nozze di Figaro and “Deh vieni alla finestra” from Don Giovanni are both identified by Webster as examples of what he terms the “realistic (diegetic) aria” in his classification of aria types. James Webster, “Aria as drama,” in The Cambridge Companion to Eighteenth-Century Opera, eds. Anthony R. Deldonna and Pierpaolo Polzonetti (New York: Cambridge University Press, 2009), 24-49.


and more or less corresponds to Berger’s diegetic mode. She points out a third however that is different from Berger’s third—a middle ground between the other two. Instead, Abbate’s third mode is what results when the autonomization of the voice-object pushes the listener’s attention away from all considerations other than the voice. In this mode, the listener’s consciousness of the singer as performer rather than as character disrupts the other two modes. In fact, at that point, Link’s discontinuity of voice would seem to break down completely as the voice of singer totally eclipses the voice of the character.

Contemporaneous attendees of concert performances frequently commented on the quality of the singing, yet less mention was made of expression of character or drama in these arias. For example, excerpts from the diaries of Count Karl Zinzendorf, transcribed and edited by Dorothea Link, provide a unique window into Viennese musical culture. In a report on an April 1783 performance of Salieri’s La scuola de’ gelosi, Zinzendorf comments on Nancy Storace by highlighting aspects of her body (“pretty, voluptuous figure [and] beautiful throat…”) rather than her depiction of the character. A similar comment from Zinzendorf may be found in the entry for 1 July 1783, in which he describes a private concert at the house of Sir Robert Murray Keith, the English

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50 Abbate, Unsung Voices, 11.


52 Link, The National Court Theatre, 204. “Mlle Storace, l’Inglesina, jolie figure voluptueuse, belle gorge…” Arguably, the throat may metaphorically stand in here for the singing voice, but it still highlights the embodied source rather than the voice itself.
ambassador to Vienna. Storace sang here as well alongside Francesco Benucci, and they alternated playing the keyboard. While his comments on Benucci are mostly in passing, he spends a good deal of time on Storace and her appearance. In fact, he neglects to comment on the quality of the singing at all, other than to say that it was “charming.” Zinzendorf’s comments often include little detail on these performances but do provide insight into his overall impression of them. Constantly, his descriptions focus on the singers themselves and their voices and bodies rather than on the drama or how faithfully mimetic they were, and these comments on singers also divide starkly based on gender of the performer. Furthermore, given that he often saw the same opera multiple times in different productions, it is less surprising that he would care more about the performers than the plot. The similarity of Zinzendorf’s descriptions of both an opera performance and a concert performance by the same singer suggest that this disruption is at least present in both.

So, if autonomization of the voice-object could draw the attention of opera audiences away from everything else and disrupt the sense of mimesis or diegesis, a concert aria performance must certainly have done so. In the realization of an aria in


54 His comments on female singers are often based on their bodies or appearance as much as the voice, while the comments on male singers might comment on their singing or acting but never their appearance. See for example, an entry for January 4, 1786 about a performance of Martin y Soler and Da Ponte’s *Il burbero di buon cuore*. He mentions that Storace “sang well” and that Francesco Benucci “acted perfectly,” while soprano Maria Mandini is mentioned only in connection with her “beautiful hair.” Link, *The National Court Theater*, 262.

55 In addition, according to Link, Zinzendorf preferred spoken theater and his diaries show that he attended those performances more than musical ones. It is worth noting that his preference for spoken theater likely colored how he responded to and reported on dramatic musical performances.
performance, Nathan Link distinguishes between “story” and “representation,” that is, between the narrative plot of an opera and the means by which that plot is acted out on stage (including music, sets, costumes, acting, etc.). Though, as Link points out, these two parameters may be different, they are both equally important in the performance of that aria. In the case of a concert aria in the narrow sense, however, the story is downplayed and the performer’s representation is emphasized. Concert performances rarely, if ever, included sets, costumes, or other trappings of an opera production; instead, the primary focus was on the singer—her body as well as her voice. Moreover, concert performances did not usually include distribution of a printed text corresponding to the printed libretto customarily sold to audiences of opera seria performances. In addition, the practice of listing concert arias in programs for public concerts and advertisements by the singer’s name rather than the title of the aria or the composer’s name primed the audience to focus on the singer rather than the character. Due to these choices by those who promoted and organized concerts, the representation (the music), not the story, is mostly all that remains. This representational disjunction changes the nature of the relationship between singer and character; Link identifies this as a potential disconnect for the audience who see and hear the singer while simultaneously imagining the character. Paul Hamburger argues that the concert aria presents the operatic singer not

56 Link, *Story and Representation*, 2-4.

immersed within the persona of the character.\(^5\) This would eliminate the disjunction that Link describes by, in fact, downplaying the portrayal of the character (story) in favor of the music (representation).

Is the same intention true, however, for the composer of these pieces? There are indications that Mozart himself did not conceive of the concert aria in this way—that is, as a sort-of vocal concerto whose words are secondary. In a letter to Aloysia Weber in July 1778, he explains that in order to properly perform the concert aria “Ah, io previdi…,” K. 272 (previously written for Josepha Duschek), she must inhabit the character:

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\text{at most I recommend for the expression—to reflect well on the meaning and strength of the words—to put yourself seriously in the mood and situation of Andromeda!—and to imagine yourself to be the same person…}^{59}
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Clearly, for Mozart, the singer of this concert aria must still act in a concert setting—and thereby portray the character—or at least must understand the meaning of the text that she is singing in order to properly execute the expression of the music. Indeed, close textual analysis of many of these pieces has shown how Mozart carefully adhered to the meaning of the text in composing the music for these pieces.\(^6\) Yet, this adherence is not necessarily apparent to a listener who lacks a referent text. In short, there appears to be a

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disjunction between the likely experience of concert audiences and the intention of the composer—or at least of Mozart in particular.

Nevertheless, all of this applies primarily to the so-called “true” concert aria—one performed in a concert setting, not staged. As outlined above, this group of pieces in Mozart’s repertoire as conceived by modern editors actually comprises a variety of types including insertion and substitution pieces that would in fact have been staged as part of the performance of a larger operatic work by another composer. While on the surface, this might seem to set them significantly apart from true concert arias and make a sense of unified genre impossible, in fact, the preceding discussion provides an avenue that connects both types. When Mozart’s insertion or substitution pieces were performed in an opera production, there is evidence that, at least in some cases, the inclusion of individual pieces by a different composer would have pulled the audience’s attention out of the mimesis of the drama and placed it instead on foremost the singer but also the composer’s voice. The distinct difference in style from one moment to another would have clued the audience into the presence of a different composer’s voice.

While not necessarily always the case, it was possible for the printed libretto to include a note mentioning that a different composer had written a particular aria. In fact, Mozart insisted on this for three such arias he composed for a performance of Anfossi’s *Il curioso indiscreto* in 1783 in Vienna.61 Two arias (K. 418 and 419) were composed for Aloysia Lange and one (K. 420) for Valentin Adamberger. In the letter that Mozart wrote to his father about this commission, he describes in detail a conspiracy against him by

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61 Kunze, Foreword to NMA II/7/3, p. XI.
Salieri to convince Adamberger not to sing Mozart’s aria. Salieri’s argument essentially was that Adamberger’s reputation in Vienna would be compromised by inserting an aria written for himself instead of performing Anfossi’s original. Regardless of the veracity of this supposed conspiracy, it does shed light on how insertion arias were received culturally in Vienna at the time. In fact, Mozart requested that a note be inserted in the libretto. Its language is quite telling:

Notice.
The two arias on page 3 and page 102 were set to music by Signore Maestro Mozart as a favor for Signora Lange, those written by Signore Anfossi not being in her opinion suited to her ability, but for another. It is desirable to make this known so that the corresponding honor goes to the person to whom it is due without prejudice remaining in any way to the reputation and fame of the already very well-known Neapolitan [Anfossi].

For Mozart, it was essential that the audience be aware of his authorship of those two arias for Lange that did make it into the performance—understandable given his desire to further his career in Vienna at that point. Adamberger, on the other hand—at least in Mozart’s telling—was concerned with his own reputation and how performing Mozart’s insertion aria would affect it. Yet, the real difference between Anfossi’s original and Mozart’s insertion was the voice not of the singer but of the composer: one aria written by an eminent Neapolitan opera composer but that was not tailored to this particular singer versus another aria written by a still relatively unknown composer in Vienna but crafted specifically to highlight the strengths of this singer’s voice. In the performance of

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63 In the same letter cited in note 46, Mozart notes with vindictive glee that Adamberger’s choice to sing the original aria did not please the audience and that if he asked Mozart for the insertion now, the composer would not give it to him.

64 Kunze, Foreword to NMA II/7/3, p. XI. English translation by William Buchanan.
an insertion aria, the audience’s attention may be diverted from the drama by any of these concerns: the highlighting of a specific singer’s voice (voice-object) or the change in composer’s voice. In any case, the insertion or substitution aria—despite their difference performance circumstances—shares with the concert aria a focus on the music at the expense of the drama.

In the case of *Il curioso indiscreto*, the note that Mozart requested was printed in the libretto for those performances exactly as he had indicated in his letter. Zinzendorf was present at the June 30th performance and mentions it in his diary. While he does not mention Mozart by name, he does highlight Lange’s insertion arias (K. 418 and 419) and praises her acting alongside Adamberger’s; on the music overall, he merely notes that Anfossi’s music is not as beautiful as Sarti’s. Mozart, however, in the letter to his father about this performance, reports that his two arias were the only successful parts of the performance and that the audiences demanded an encore of the second (K. 419). Certainly, if nothing else, an encore of a specific aria can disrupt the expressive, narrative mode and put the focus on the singer!

Thus, among the pieces in this group, one unifying element is this disruption of mode and redirection of the audience’s attention away from the drama and onto the voice-object. This applies as much to the insertion and substitution pieces as to the true concert arias. It also contributes to an understanding of the concert aria as analogous to an

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65 Kunze, Foreword to NMA II/7/3, p. XII.


instrumental concerto, in its placing focus on the virtuosity of the voice and the singer as performer over the drama in the text. This connection is the basis of the next section of this chapter.

**Concerto vs. Aria**

An important debate among scholars about not just the concert arias but all of Mozart’s arias is their connection to the genre of the instrumental concerto. The common ancestor of ritornello form from which the forms of the classical concerto and aria are ultimately both derived and the presence of a featured soloist (whether instrumental or vocal) has suggested a possible link between the two—one that, so far, has not been historically proven. The concert arias in particular provide fertile ground for consideration of these connections, given their removal from the dramaturgical trappings of operatic production. In addition, the frequent appearances of both concert arias and concertos side by side on concert programs in the late eighteenth century suggest a similar performative function for both. Indeed, the ideas of the aria as a vocal concerto or the concerto as a dramatic instrumental aria have persisted in scholarly imaginations. For instance, the two sides of this coin have been debated by James Webster and Martha...

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Feldman, who take ritornello form as the basis for a comparison of Mozart’s concertos to his arias.\textsuperscript{69}

While this question will remain unresolved pertaining to the opera aria writ large, the concert aria itself allows for a different consideration of the connections between these genres. Given the typical practice of programming concert arias alongside instrumental concertos in public concerts, it is more plausible to consider the two genres as related in some way. Yet, this connection hinges more on audience reception than compositional intent. As with many of the issues of genre raised in this chapter, the perception of the audience when it comes to the concert aria may not always align with what the composer intended. For instance, the letter by Mozart to Aloysia Lange quoted above demonstrates his intent as composer for the concert aria to be dramatic and driven by character, rather than virtuosic, quasi-instrumental expression. Yet, also discussed above, it is questionable whether the audience perceived the concert aria in the same way without access to a printed, translated text—except perhaps for those who understood Italian.

Another important consideration is the distinction between opera seria and opera buffa. Mozart’s concertos bear a greater similarity to his seria arias than to his buffa arias or ensembles.\textsuperscript{70} Fundamentally, the seria aria and the concerto share a similar overall


\textsuperscript{70} Webster, “Are Mozart’s Concertos ‘Dramatic’?” 109.
form based on alternating orchestral ritornellos and solo sections, where the soloist effects the modulations and expands on themes presented by the opening ritornello. Yet, beyond this, there is a more abstract quality that the two genres share: the self-contained nature of their drama. The seria aria, unlike its buffa counterpart, tends more to present a static emotional state that is pertinent to the dramatic plot but not totally dependent on it for expression. Likewise, it does not require audience knowledge of any events outside the aria itself. Just as this quality allowed for the practice of substitution and so-called “suitcase arias,” it also allowed the seria aria to easily slip into the concert venue. Martha Feldman notes that this self-contained quality is shared by the concerto and the seria aria and gave both viability in concert performance.\footnote{Feldman, “Staging the Virtuoso,” 150.} This helps to explain why the majority of the pieces in the group here under consideration fall into the seria genre, but it does not apply to all of them.

One of the defining characteristics of Mozart’s instrumental concertos is the first movement punctuation form as defined by Karol Berger.\footnote{Karol Berger, “The First-Movement Punctuation Form in Mozart’s Piano Concertos,” in \textit{Mozart’s Piano Concertos: Text, Context, Interpretation}, ed. Neal Zaslaw (Ann Arbor, University of Michigan Press, 1996), 239-259.} While Mozart’s concert arias do not replicate this concerto punctuation form precisely, the resemblance is enough to suggest that—in combination with instrumental concertos on a concert program—they might check enough of the same boxes to mark that resemblance to the listening audience and give an impression of a concerto with a vocal soloist instead of an instrumental soloist. Berger’s punctuation form identifies three main periods: the opening orchestral tutti, the first solo section, and the third tutti with third solo section. Each of these periods
is closed with a clear and full cadence that provides the eponymous punctuation of the form and that is noticeably stronger than any other internal cadences. Typically, each period is split in half by a weaker half cadence. The remaining parts of the concerto allegro form (second tutti and second solo section as well as closing tutti or coda) do not qualify as independent periods, according to Berger, and don’t punctuate in the same way. This form is based primarily on Heinrich Christoph Koch’s description of sonata form, adapting Koch’s terminology for this particular genre.

Mozart’s concert arias generally fall into two broad categories based on form, with some exceptions: da capo and two-tempo rondò. The former type can vary significantly given the late eighteenth century trend to shortening the da capo repeat, while the latter encompasses two-tempo arias that may or may not be an actual rondò. But the main difference between the two categories is whether the aria ends with a repeat of the A section or with the B section. In either case, however, the punctuation of section-ending cadences performs a similar function as in Mozart’s concertos. In the da capo-based arias, important formal sections are clearly delineated by cadences, such as the end of the A section (both initially and in repeat) as well as the end of the orchestral ritornello (if applicable). In two-tempo arias, the most important cadences are the last cadence in the slow tempo (usually elided with the beginning of the fast tempo) and the final cadence at the end of the aria. As examples of punctuation in the concert arias, I will analyze two arias from this group—one da capo and one two-tempo.


First, the da capo example that best illustrates this is “Alcandro, lo confesso… Non sò d’onde viene” K. 294. This aria receives a more detailed formal analysis in Chapter 3, but I will summarize the main points here. K. 294 traces a roughly ABA’ form based on da capo—although A’ is fully written out. The initial A section contains three important structural cadences marking the end of each of three statements of the text. The first structural cadence completes the modulation from tonic E♭ to dominant B♭ with an authentic cadence in the secondary key (m. 28). But it is not especially strong, as the modulation begins only few bars earlier (m. 26). The remainder of A solidifies the new key, but the second statement of the text ends with a deceptive cadence in the dominant key (m. 45), while the third statement reaches a more definitive authentic cadence complete with cadential trill in the voice (m. 61 and again in m. 72). The B section’s main structural cadence comes at the end in G minor (m. 111) but it is undermined by the modulatory passage that follows. This leads into A’ which contains the same three sections as A but in a different order. The second and third statements of the text appear first, transposed into tonic, while the original first statement appears last, this time remaining in tonic throughout. The same three cadences appear but all in tonic and in different order: deceptive cadence in m. 131, imperfect authentic cadence in m. 144 and final authentic cadence with trill in m. 166.

On the other hand, “Ch’io mi scordi di te…Non temer amato bene” K. 505 is representative of Mozart’s two-tempo arias. Like a typical two-tempo rondò, it alternates between a refrain and episodes; however, the two tempos complicate the form such that they divide the aria into two large sections (one slow, one fast) and each tempo has its
own set of refrain and episodes. Unlike the typical da capo aria, K. 505 has three stanzas of text rather than two. Within the slow tempo section, there are two refrains and two episodes (ABAC), each punctuated by a concluding cadence. A and B both end with authentic cadences (which may be strong or weak depending on the context) but C is markedly different in that it ends with a half cadence (m. 100). This is followed immediately by the fast-tempo section which contains three refrains, two episodes and an extensive coda (DEDFD, coda). As in the slow tempo, each subsection here is punctuated by a cadence. Like C in the slow tempo, the final episode in the fast tempo (F) concludes with a half cadence—here extended with a long dominant pedal—that leads into the final refrain (mm. 151-155). This final refrain concludes with an authentic cadence—as it did each time before—but not a particularly definitive one (m. 165). This is reserved for the end of the coda, the last cadence that the voice sings (m. 216). Thus, overall, the aria is split in two with a half cadence in the middle and an authentic cadence at the end. Within each half, there is a symmetrical arrangement of cadences (three authentic in a variety of keys, then a half cadence in the tonic). The fast tempo section resolves this by concluding with a final refrain and coda.

This pattern of cadences provides a different kind of punctuation from the da capo type aria, but it performs a similar function. While not all of Mozart’s two-tempo arias are rondòs and not all contain a half cadence at the juncture of the two tempos, they all do

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75 The text is derived from the revival production of *Idomeneo* given in March 1786 in Vienna at the private theater of Prince Auersperg. Mozart, working with an unknown author, substituted this text as a replacement for a different aria. This replacement became K. 490 which is a duet for Ilia and Idamante with obbligato violin. Mozart later reworked the text for K. 505 as a “duet” for soprano and obbligato piano in December 1786 for the farewell concert given by Nancy Storace. Kunze, Foreword to NMA II/7/3, XVI.
contain similar punctuating cadences.\textsuperscript{76} The midpoint where the slow tempo changes to fast tempo is always marked by a cadence of some kind. Within each tempo, there are sections that can be marked by cadences as well. Typically, also, where there are two stanzas of text, the fast tempo introduces the B stanza but also repeats the A stanza and may combine the two in the tonic key as a way of reconciling the two stanzas. This is of course in contrast to a da capo-based aria where the B stanza is usually heard in a separate B section between the two A sections. In both aria forms, structural cadences perform punctuating functions that signal a change in formal section to the listener.

Besides a formal similarity, do Mozart’s concert arias contain a similar effect as in the concerto punctuation form? Berger quotes Karl Barth on Mozart’s use of form in a “glorious upsetting of the balance” that “always achieved this consoling turn.”\textsuperscript{77} Essentially, according to Berger and Barth, Mozartean form expresses Enlightenment optimism that despite the existence of darkness and strife, order and balance will prevail in the end. The concerto punctuation form expresses this by using the punctuating cadence to provide the closure that signals a return to order and balance when, for instance, the tonic return resolves the tension of a meandering development. This

\textsuperscript{76} Among the arias of this group that have two tempos, some qualify as a formal two-tempo rondò, in which part of the text in the slow section returns in the fast tempo. In addition, the poetry typically follows the pattern of three four-line stanzas of ottonari. However, not all of these arias follow this formula. In some cases, the two tempos have completely separate texts but may still contain patterns of refrains and episodes in both tempos. For more on the two-tempo rondò, see John A. Rice, “Rondò Vocali di Salieri e Mozart per Adriana Ferrarese,” in \textit{I Vicini di Mozart}, eds. Maria Teresa Muraro and David Bryant (Florence: Olschki, 1989): 185-209; Daniel Heartz, “Mozart and His Italian Contemporaries: ‘La clemenza di Tito’” \textit{Mozart-Jahrbuch} (1978/79): 275-293; and Helga Lühning, “Die Rondo-Arie im späten 18. Jahrhundert: Dramatischer Gehalt und musikalischer Bau,” \textit{Hamburger Jahrbuch für Musikwissenschaft} 5 (1981): 219-246.

characteristic may also be what Webster seeks to find in the concertos that have been deemed “dramatic.”\textsuperscript{78} While not necessarily replicating the same formal structures as the concerto allegro—and not always aligning precisely with one another—Mozart’s concert arias still effect the same kind of “glorious upsetting” followed by a “consoling turn.” Whether a da capo return to the A section or a two-tempo form in which the fast tempo reconciles the A and B texts together in the same tempo and key, the main structural cadences signal these affects to the listener. In a way, each genre that would typically appear on a concert program together—symphony, concerto and concert aria—can contain this affective trajectory even if they each use different forms.

There is however something that connects these two genres that goes beyond internal, formalistic similarities. Simon McVeigh characterizes the concerto as “a social drama,” primarily based on the interaction of the distinct agencies of the soloist and orchestra, and describes it as a “collision of public and private spheres.”\textsuperscript{79} He gives as an example that the concerto typically combines symphonic-style writing for the orchestra (public) with expressive sonata-style writing for the soloist (private).\textsuperscript{80} While this argument reduces somewhat the diversity of concerto writing in this period, it does establish the concerto as a genre caught between public and private aesthetics. A further driver of this dichotomy, McVeigh argues, is the association of the keyboard sonata with both the salon venue and female performers. This results in a paradoxical situation in the case of a keyboard concerto, often performed by a male performer in a public context on

\textsuperscript{78} Webster, “Are Mozart’s Concertos Dramatic?,” 107-111.

\textsuperscript{79} McVeigh, “Concerto of the Individual,” 585.

\textsuperscript{80} McVeigh, “Concerto of the Individual,” 585.
an instrument yet with a playing style associated with a private venue and a different
gender. In all, this gives the concerto a liminal quality as it represents aspects of both the
public concert and the private/public salon.\(^{81}\)

McVeigh’s points align with my own in an earlier part of this chapter in which I
discussed the mixing of public and private aesthetics in the concert aria. Thus, the
concerto and the concert aria represented McVeigh's “collision of public and private
spheres,” both in terms of punctuation form and in performance. Or put another way, in
the concert hall, both genres—often performed on the same program—enacted a
permeation of private aesthetics, via the salon, into the otherwise very public space of the
concert hall. In addition, the private performances of some of Mozart’s concert arias—
without significant musical differences between those performed in private and those in
public—demonstrate the concert aria’s liminal status, perhaps given to it by its birth in
the private-public space of the salon.\(^{82}\) Like the concerto, the concert aria presented a
“social drama” featuring the agents of the vocal soloist and orchestra, but both genres
also represented a social drama in the sense of the juxtaposition or even competition of
the private and public spheres.

Furthermore, the concert aria could also represent a competition between the
agency of the composer’s voice and that of the singer and their perception by the listening

\(^{81}\) McVeigh, “Concerto of the Individual,” 586.

\(^{82}\) Examples of Mozartian concert arias given in private performance include the set of K. 71, 77
and 83, which were performed together in the home of Count Firmian in Milan 1770 (Pryer,
“Mozart’s Operatic Audition,” op. cit.; K. 294 which premiered at a musical evening hosted by
Cannabich in Mannheim 1778 (Kunze, Foreword to NMA II/7/2, XII); and the initial
performance of K. 505 for a farewell soirée for Nancy Storace (Kunze, Foreword to NMA II/7/3,
XVI). There may be others, but the intended performances of many in this group are unknown.
audience. Despite the intentions of a composer such as Mozart, the audiences who listened to these concert arias may very well have experienced them differently. The lack of a printed text and the celebrity of the singers resulted in greater audience focus on the vocal soloist and her musical choices over those of the composer, especially with regard to text setting. The prominence of the voice-object, as discussed above, in directing the audience’s attention toward the sound of the singer’s voice contributes to the preeminence of the vocal soloist in the perception of the audience. In a way, there is a third kind of social drama in this triangle of composer, singer, and audience, wherein the composer’s voice and the singer’s voice compete for the attention of the audience. Regardless, the concert aria, like the concerto, presented a multivalent musical drama that captured the interest of many musical audiences in the late eighteenth century.

**Conclusion**

Despite the diversity among Mozart’s concert arias and the distinction between true concert arias and other types of pieces, there is one through-line that connects all the aspects of this repertoire that I have discussed in this chapter: the juxtaposition of private and public aesthetics. The origin of the concert aria as a genre involves its transplantation from the opera theater to the private-public space of the salon and then back to the public sphere in the concert hall. This generic journey means that the concert aria retains a liminal quality even when it moves into a more fully public venue. Regardless of how composers such as Mozart conceptualized these pieces, the perception of the audience may not have always aligned. Even if Mozart intended the singer to act out the part of the
character and included sensitive text-setting in his musical choices, these other factors suggest an audience experience of the genre that is different, in which they do not pay attention as much to the text as to the voice.

The concert aria displays a preference for vocal expression over dramatic mimesis. It represents a flash point for the dispute between proponents of the relative primacies of poetry and music in opera. The emphasis on vocal expression and the autonomization of the voice object results in a tilting of the scales away from poetry toward music. The concert aria became an important contributor to the rise of the public concert in the eighteenth century and these aspects of public aesthetics reflect this, yet it retains aspects of its origin in the salon that carry over. It shares these with the concerto, alongside which it often appeared on concert programs. The use of similarly punctuating forms as well as the instrumentalization of the voice result in an experience of the concert aria as a sort of vocal concerto. In addition, both genres provide an experience of a social drama that enacts both the liminal space between public and private aesthetics as well as the competing voices of the soloist (whether vocal or instrumental) and the composer.

Finally, by considering all of the pieces in this repertoire together, patterns between true concert arias and other types of pieces such as insertion and substitution arias appear. The aspects discussed in this chapter, especially the public-private divide, present unifying characteristics within this disparate group that help to illuminate the reception of these works. The various pieces in this group may not have been considered together as a unified group or genre by Mozart or his contemporaries. Likely there will be no monumental discovery that proves that Mozart or anyone else in his circle considered
these pieces to be in any way related, instead of ephemera that happen to share some characteristics. While this grouping may be an anachronistic formulation by music scholars seeking order among chaos in Mozart’s catalog, the attempt to understand these pieces from perspectives other than the composer’s intention is important. They represent an integral part of opera’s influence in late eighteenth-century musical culture outside of the theater. The characteristics discussed in this chapter connect all the pieces in this group regardless of their diversity; whether true concert aria, insertion or substitution piece or something else, they do share some aspects. It may not ever be possible to define the concert aria as a traditional genre category, but it is true that grouping these pieces together can further our understanding of how opera permeated other areas of eighteenth-century musical life, especially the changing conceptions of the private and public spheres in the late eighteenth century.
Chapter 2

Elders and Peers:
Questions of Emulation and Homage

As shown in Chapter 1, the concert aria has provided fertile ground for understanding stylistic relationships and influences between Mozart and other composers, both his contemporaries and his predecessors. In many of the arias, Mozart set texts that were well known and had been set by many composers of the previous generation in operatic contexts. As shown in the examples that I will explore in this chapter, Mozart often knew the settings of his predecessors and likely had them in mind while composing his own. The composition of these concert arias spans Mozart’s career, including some from the period of his earliest efforts at operatic composition in the 1760s as well as others from the 1780s, by which point he was a seasoned opera composer. Some concert arias were composed by a young Mozart looking to impress potential patrons, such as the series of arias from 1770-71, while others represent an already established and successful composer writing arias for his friends and colleagues. This range raises questions about influence and emulation. Was the young Mozart attempting to prove himself an equal (or better) of the eminent opera composers of the previous generation? Or was he trying to emulate or pay homage to those composers whose music influenced his own? In considering the later compositions that feature stylistic connections to other composers, we might ask: did Mozart in his later career change his approach to setting texts with
well-known settings by other composers? Do stylistic similarities or differences in those cases signify something distinct from the earlier arias?

Mozart was mostly silent on the matter, but there is one tantalizing passage in his correspondence regarding the concert aria “Alcandro, lo confesso—Non sò, d’onde viene,” K. 294, composed in 1778 for Aloysia Lange:

I have also made an exercise, the aria, non sò d’onde viene, etc: which is so beautifully composed by [Johann Christian] Bach, because, since I know it so well from Bach, I like it so much and it is always in my ears; because I wanted to try, whether or not I am capable of everything despite these, to make an aria that is not like Bach’s?— — it does not even look like his at all, not at all.83

Indeed, in another letter, he describes Bach’s setting as “my favorite thing [meine favorit sache].”84 In any case, the former passage is not entirely clear in characterizing Mozart’s motivation. On the one hand, he expresses an appreciation for Bach’s setting, saying that it is always in his ears, and points to this as one reason for his desire to compose his own setting. On the other hand, he acknowledges that it is (at least partly) a test of his own compositional abilities. He specifically states his desire not to compose a setting like Bach’s—that is, not to emulate him—but rather to create one that is “not like his at all.”

Mozart’s words to his father, written when the composer was in his early twenties and attempting to establish his career more securely, do not sound like those of a student. Rather, he seems to be looking to establish himself as a master in his own right, and he takes a beloved setting by a major influence, J. C. Bach, as the point of reference. Yet, he

83 Mozart, Briefe, vol. II, p. 304. No. 431, lines 27-32. “ich habe auch zu einer übung, die aria, non sò d’onde viene etc: die so schön vom Bach componirt ist, gemacht, aus der ursach, weil ich die vom Bach so gut kenne, weil sie mir so gefällt, und immer in ohren ist; denn ich hab versuchen wollen, ob ich nicht ungerächt diesen allen im stande bin, eine Aria zu machen, die derselben vom Bach gar nicht gleich?— — sie sieht ihr auch gar nicht, gar nicht gleich.”

seeks to write something different from Bach's aria: not necessarily better, but different. The composer’s words here suggest the possibility of a more complex relationship between the concert arias and their predecessors: that Mozart’s arias do not merely imitate those of the earlier generation but rather incorporate their most salient stylistic aspects into something new—clearly showing his knowledge of them while also representing an original composition. In this case, Mozart would be placing himself in a lineage of opera seria composers but also attempting to distinguish himself and his music from those who came before.

When composing these concert arias, Mozart would have had more than just his predecessors in mind. Each aria is written for a particular singer—even if his or her name is now unknown—and Mozart generally considered the vocal profile and needs of the singer when composing. Writing from Milan to his wife on 24 November 1770, Leopold Mozart described how Wolfgang, in working on his first opera seria, *Mitridate*, now has his hands full…and he has only done one aria for the Primo uomo because he is not here yet, and he does not want to have duplicate work, so he would rather wait for his arrival in order to measure the dress correctly against the body.\(^85\)

Wolfgang himself echoes this tailoring metaphor in a February 1778 letter to his father, describing his interactions with the tenor Anton Raaff, the first Idomeneo, about a proposed concert aria composition:

\(^85\) Mozart, *Briefe*, vol. I, p. 405. No. 220, lines 6-7. “…hat itzt die Hände voll zu thun…und er für den Primo uomo erst eine einzige Aria gemacht hat, weil er noch nicht hier ist, und doppelte arbeit, will er nicht haben, folglich lieber seine Gegenwart erwarten, um das Kleid recht an den Leib zu messen.”
and on the other hand I assured him that I would arrange the aria for him so that he would certainly like to sing it; because I love that the aria is as accurate to a singer as a well-made dress [ein gutgemachts kleid].

Numerous scholars have explored this tailoring metaphor by considering Mozart’s relationship with his singers and how the concert arias provide evidence of this practice of closely fitting an aria to the voice of the intended singer. As these passages from the letters show, this “tailoring” of an aria to a particular singer is not unique to concert arias and was also a common practice for opera composition by Mozart and his contemporaries. Thus, any stylistic or compositional similarities and differences between Mozart’s aria and that of his predecessor must be considered against the singer—if known. His choices may be ascribed to that more practical consideration rather than to an attempt at either emulation or distancing.

Furthermore, the composition of these arias did not occur in isolation. While Mozart may have been influenced by a specific setting by another composer or driven by the needs of a particular singer, he was simultaneously suffused in the larger operatic culture of the time. Stylistic connections between his arias and earlier settings of the same texts may be a result of direct influence, but they may also be attributed to the influence of a larger network of settings by various composers that share similar characteristics. Mozart’s desire to establish himself among a pantheon of established, older composers may also be expressed in the connections to this larger network.

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86 Mozart: Briefe vol. II, p. 304. No. 431, lines 24-27. “…und ich versicherte ihn im gegentheil, daß ich ihm die aria so arangiren werde, daß er sie gewis gerne singen wird; denn ich liebe daß die aria einem sänger so accurat angemessen sey, wie ein gutgemachts kleid.”

In order to understand how these considerations interact in the concert arias, in this chapter I will examine a range of these arias in which the composer set texts that also existed in versions by other composers and that Mozart likely or certainly knew. Beginning with the aria mentioned in Mozart’s 1778 letter cited above, “Alcandro, lo confesso…Non sò d’onde viene” K. 294, I will consider arias from earlier in Mozart’s career, as he was attempting to establish himself and likely would be measuring his work against that of his predecessors. These arias include: “Alcandro, lo confesso…Non sò d’onde viene” K. 294, compared to the versions by J. C. Bach; “Se al labbro mio non credi” K. 295, in its relation to the earlier setting by J. A. Hasse; “Ah, lo previdi!…Ah, t’invola…Deh, non varcar” K. 272, which text was also set by Giovanni Paisiello; and “Vorrei, spiegarvi, oh Dio!” K. 418, an insertion piece that replaced a setting by Pasquale Anfossi. Then, I will discuss arias from later in Mozart’s career after he had established himself in Vienna and may be less concerned with comparisons to an earlier model. These include: “Bella mia fiamma, addio…Resta, oh cara” K. 528, whose text was previously set by Niccolò Jommelli; “Alma grande e nobil core” K. 578, an insertion piece replacing an earlier version by Domenico Cimarosa; and “Chi sà, chi sà, qual sia” K. 582, another insertion replacing a setting by Vicente Martín y Soler. Of these, K. 418, 578 and 582 are notable as examples of insertion/substitution arias, instead of standalone concert arias. As such, they were performed as actual replacements for the arias that preceded them and therefore provide an alternative means of understanding Mozart’s motivations. In particular, the latter two of these insertion arias replace work by contemporaries of Mozart rather than predecessors.
In my discussion of these arias, I will demonstrate that Mozart’s approach changes from those concert arias set to texts by an older, more established composer to those replacing work by a contemporary. By analyzing and comparing these arias to the settings by other composers, I will show that Mozart’s motivations are more complex than the desire to be compared favorably to a model or to distinguish himself. Each aria is a balance between influence of a model or predecessor, tailoring to a particular singer, and engaging with a larger network of operatic conventions in the eighteenth century. While it is impossible to speculate about Mozart’s conscious intentions, it seems clear from these arias that at least subconsciously his motivations were affected by multiple considerations. In this chapter, I will begin to tease these apart and seek insight into this process.

J.C. Bach: “Non sò d’onde viene”

To begin, I will turn to the example given in the introduction to this chapter, K. 294 “Non sò d’onde viene” and the letter cited in which Mozart explicitly mentions the setting of the same text by Johann Christian Bach. In fact, Bach created three different versions of his setting for different occasions. The three versions include: 1) Bach’s setting of Alessandro nell’Indie in Milan in 1762; 2) his contribution to a pasticcio version of Ezio in London in 1764; and 3) a reworking that may have been for Bach’s setting of Temistocle in Mannheim in 1772. For the second version, Bach changed only

the B section; the two A sections remain the same. For the third version, he significantly expanded both A sections and also changed the meter from 4/4 to 3/4. Since the second version includes only small changes to just the B section, I will discuss primarily versions 1 and 3 in comparison to Mozart’s setting. See Figs. 2.1 and 2.2 for form charts for both K. 294 and Bach’s 1762 version.

Figure 2.1: Mozart, “Alcandro, lo confesso…Non sò d’onde viene” K. 294 (1778), form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<tbody>
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<td>1-14, 15-28, 29-45, 46-71</td>
<td>Eb, Eb→Bb, Bb, Bb</td>
<td>Andante sostenuto 3/4</td>
<td>n/a, a1-6, a1-6, a1-6</td>
</tr>
<tr>
<td>A1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>A2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>72-91, 92-116</td>
<td>Eb→c→Eb, Eb→f→g</td>
<td>Allegro agitato 4/4</td>
<td>b1-4, b1-4</td>
</tr>
<tr>
<td>B2</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>A’</td>
<td>A2</td>
<td>117-131, 132-144, 144-146, 147-165, 166-172</td>
<td>Eb, Eb, Eb, Eb, Eb</td>
<td>Andante sostenuto 3/4</td>
<td>a1-6, a1-6, n/a, a1-6, n/a</td>
</tr>
<tr>
<td>A3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening Ritornello</td>
<td>A1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closing Ritornello</td>
<td>A1</td>
<td></td>
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</tr>
</tbody>
</table>

Non so d’onde viene
Quel tenero affetto,
Quel moto che ignoto
Mi nasce nel petto,
Quel gel, che le vene
Scorrendo mi va.

I don’t know where this
tender feeling comes from,
this motion which rises
unbidden in my chest,
this freezing which
flows through my veins.


90 The analysis of Bach's aria here is based on a scan of the manuscript copy held by the Bibliothèque nationale de France, Département de la Musique (F-Pn): D-360. Due to lack of access to the score for the third version, my discussion of that is limited to what is included in the secondary literature cited in this chapter.
Nel seno destarmi
Si fieri contrasti
Non parmi che basti
La sola pietà.

It arouses in my breast,
Such fierce discords.
It doesn't seem to me
that pity alone is enough.

**Figure 2.2: J.C. Bach, “Non sò d’onde viene” (1762), form chart**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
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<td>1-14</td>
<td>C</td>
<td>Andante 4/4</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td>15-37</td>
<td>C—&gt;G</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>38-41</td>
<td>G</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>42-71</td>
<td>G—&gt;C</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>72-75</td>
<td>C</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>Medial Ritornello</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>A2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>76-92</td>
<td>C—&gt;d—a—&gt;C</td>
<td>Allegro 3/4</td>
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</tr>
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<td></td>
<td></td>
<td>93-98</td>
<td></td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>A’</td>
<td>A1</td>
<td>15-37</td>
<td>C—&gt;G</td>
<td>Andante 4/4</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>38-41</td>
<td>G</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>42-71</td>
<td>G—&gt;C</td>
<td></td>
<td>a1-6</td>
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<td></td>
<td>A2</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td></td>
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</tbody>
</table>

It is unclear, however, which version Mozart knew, although his letter to Aloysia in 1778 indicates he knew at least one of them. Mozart and his father may have seen the performance of the aria in the Ezio pasticcio during their London trip in 1764. On the other hand, Mozart’s acquaintance with the tenor Anton Raaff, who sang both versions 1 and 3 of this aria, may have led to his awareness of Bach’s setting through Raaff.91 Or perhaps, he knew of all three through both circumstances. In any case, despite significant differences, there are enough notable similarities between Mozart’s and Bach’s settings to indicate Mozart’s knowledge of and inspiration from one or more of Bach’s versions.

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91 Schmidt, “Die Arien ‘Non sò d’onde viene’ von Mozart und Christian Bach,” 13. It has been well-documented that Mozart's setting was also intended for Raaff and was later switched to Aloysia Lange. Mozart composed K. 295 for Raaff instead. See Stefan Kunze, Foreword to NMA II/7/2, pp. XII-XIV.
Scholarship on this aria has examined the stylistic and text-setting similarities between these two settings in detail but not in the context of Mozart’s motivation in composing this aria.92

In terms of form, Mozart’s setting is closest to the third version of Bach’s. The first version (1762) is a typical dal segno that eliminates only the opening ritornello and repeats both vocal periods in A’. It features a contrasting B section while the A section is symmetrically divided into two distinct vocal periods, A1 and A2, each containing two internal sections. A1 modulates to the dominant while A2 returns to tonic.93 This particular iteration of a dal segno A section is a rounded binary where the opening theme returns in the tonic in the middle of A2 (m. 47). In this way, Bach’s setting is very symmetrical and balanced. The third version (1772) opens up the form such that both A1 and A2 have three internal sections with additional text repetition.94 Mozart's setting is much closer to Bach’s third version in its expanded form and use of tripartite divisions. However, Mozart’s form includes three sections overall in A, rather than two vocal periods with three subsections each, as in Bach’s aria.95 In the return of A, Mozart rearranges the three subsections of A so that A2 and A3 recapitulate first and only then does A1 return in the tonic (see Fig. 2.1). This creates a different kind of symmetry that is more chiastic than Bach’s, but the creation of an overall symmetrical and balanced form

95 A more in-depth analysis of the form of K. 294 can be found in Chapter 3 of this dissertation.
is shared by both. Furthermore, the change of meter from version 1 to 3 (4/4 to 3/4) places version 3 closer to the Mozart as well. These characteristics of Bach’s version 3—the 3/4 meter and expanded tripartite form—suggest that that is more likely the version Mozart knew, and against which he was judging his own.

In addition to the form, both composers shared a similar response to the meaning of the text. The “tenero affetto” is represented by a sweet and lyrical melody that traverses a similar contour in both settings. Each begins with a fourth leap from scale degree 5 to 1 followed by a stepwise move up to 4 (Ex. 2.1.1). Later, in the second statement of the A stanza, the “moto ignoto” is illustrated with rapid, pulsating rhythms in the orchestra using a similar motive that consists of oscillating sixteenths in the violins (Ex. 2.1.2). In addition, the vocal melody on this line of text is nearly identical in both settings. Yet Mozart distinguishes his setting by a more independent use of wind instruments to add specific tone color to certain parts of the text. For instance, the first bassoon plays colla voce an octave below—as do the first violins at pitch—during the “moto ignoto” phrase in mm. 38-43 (Ex. 2.1.2). This arrangement is repeated on later iterations of the same text. This contrasts with Bach’s use of wind instruments, which primarily double string parts. Of course, these characteristics may be a result of the relative quality of wind players at the respective performance locations or changing stylistic conventions of orchestral wind writing, but it is one method by which Mozart sets his aria apart from Bach’s: not necessarily better, but different.

Example 2.1.1: comparison of vocal melodies on "tenero affetto," K. 294, mm. 15-18 and Bach version 1, mm. 15-18 (p. 55)
Example 2.1.2: K. 294, setting of “moto ignoto” with pulsating string rhythms and colla voce bassoon, mm. 38-41
It is also worth pointing out that Mozart’s and Bach’s settings form part of a larger network of settings of this aria by other composers such as Giovanni Battista Pergolesi (1735), Niccolò Jommelli (1761), and Domenico Cimarosa (1784) among others. Pergolesi’s aria bears great resemblance to Bach’s version 1; both use 4/4 meter in C major with A minor in the B section. Jommelli and Cimarosa—the latter composing his aria after Mozart’s—both share Mozart’s use of E♭ major, while bearing some stylistic similarities to Bach’s setting as well. Without delving into an argument about which of these arias Mozart may have known—or in the case of Cimarosa, if he knew Mozart’s—this network of similarities among all of these settings suggests that, while Mozart’s main inspiration may have been Bach’s setting, he was entering into dialogue with a larger group of eighteenth century opera seria composers. His desire to avoid imitating a model—however beloved it may have been—must be seen in light of the conventions of operatic text-setting that this network shared.

For instance, the similarities of Bach’s version 1 with Pergolesi’s aria suggest a possible influence that could then be transitively passed on to Mozart via his engagement with Bach. Or more generally, the common use of E♭ major by Jommelli, Mozart and Cimarosa can be attributed to shared conventions of aria types (specifically the *aria d’affetto*). Thus, while Mozart, according to his own words, was engaging primarily with Bach’s setting, he was most certainly also engaging—consciously or otherwise—with this shared network of settings and operatic conventions in constructing this aria.

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In order to contextualize Mozart’s setting as a response to Bach’s earlier settings, it is also important to consider a setting that is actually contemporaneous with Mozart’s. For example, Josef Mysliveček composed a setting of L’Olimpiade in Naples in 1778 that is roughly contemporaneous to Mozart’s concert-aria version. See Figure 2.3 for a complete form chart of Mysliveček's setting. Although there is no direct evidence that Mozart knew this setting, a comparison is still useful to show how Mozart’s setting relates (or not) to an operatic setting of the same time. Mysliveček sets the beginning of the scene as simple recitative in contrast to Mozart’s accompanied recitative, so the arias are the primary point of comparison here. In contrast to Mozart’s choice of E♭—the typical aria d’affetto tonality—Mysliveček chooses a sharp key, A major, and duple instead of triple meter.\(^99\) However, the tempo marking is identical: Andante sostenuto. As might be expected for an operatic setting, the character of Clistene is cast as a tenor in Mysliveček’s setting as in Bach’s.\(^100\) In terms of instrumentation, Mysliveček’s aria is close to Mozart’s. His choice of winds mirrors Mozart’s pairs of horns and bassoons, while including oboes where Mozart opts for flutes and clarinets. In fact, just like Mozart, Mysliveček provides a short obbligato colla voce solo for bassoon that mirrors Mozart (Ex. 2.1.3), setting the same snippet of text: “quel moto che ignoto mi nasce nel petto.”


\(^100\) The role of Clistene is typically a tenor. In addition to Bach and Mysliveček, Vivaldi (1734), Pergolesi (1735) and Anfossi (1778) all wrote the role for a tenor.
Figure 2.3: Mysliveček, “Non sò d’onde viene” (1778), form chart

<table>
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<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
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<td></td>
<td>22-32</td>
<td>A→E</td>
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<td>a1-6</td>
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<td>33-52</td>
<td>E</td>
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<tr>
<td>A'</td>
<td>A1</td>
<td>67-77</td>
<td>A</td>
<td>Andante sostenuto 2/4</td>
<td>a1-6</td>
</tr>
<tr>
<td>A'</td>
<td>A2</td>
<td>78-100</td>
<td>A</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td>A'</td>
<td>Coda/Cadenza</td>
<td>101-105</td>
<td>A</td>
<td></td>
<td>a6</td>
</tr>
<tr>
<td>A'</td>
<td>Closing Ritornello</td>
<td>106-114</td>
<td>A</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>

Example 2.1.3: Mysliveček, “Non sò d’onde viene,” bassoon *colla voce*, mm. 83-90

Mysliveček’s form also shares some similarities with Mozart’s. The A section contains two vocal periods that set the text once each. A1 modulates to the dominant, ending on a half cadence in that key. A2 then picks up in the dominant and crucially ends
still in that key, just as in the Mozart. Yet, where Mozart’s B section is more seamlessly connected to the surrounding A sections, Mysliveček’s is more traditionally disjunct and contrasting in meter and key as it switches from the 2/4 Andante sostenuto of the A section, ending in dominant E major, to 3/8 Allegretto in C major. The very short B section moves swiftly from C to A minor, ending on a half cadence in A minor that allows for a smoother transition to A major for the da capo repeat (Ex. 2.1.4). Like a sonata recapitulation, Mysliveček’s A’ recomposes the modulation to remain in A major and adds an opportunity for a vocal cadenza at the end. So, like Mozart, Mysliveček uses some aspects of sonata procedure—although his B section is far more disconnected—including recomposing the A section on its return. However, unlike Mozart, his approach to melding sonata and da capo forms is slightly more conventional and weighted toward the da capo side.

It is in the vocal melody that Mysliveček and Mozart diverge significantly. Yet Mysliveček’s melodic writing shows similarities to Bach’s, which was of course the inspiration for Mozart. In the two settings for tenor considered here, the vocal melody sits in more or less the same narrow range of about a fifth from scale degree 1 to 5, in the respective keys, while overall remaining in about a range from about G3 to G4.\(^\text{101}\) Mozart’s aria, of course, is set for coloratura soprano and famously has extreme heights of range (up to E♭6, see Ex. 3.1.6 in Chapter 3) and elaborate coloratura, especially toward the end. In considering all of these aspects—vocal melody, form and

\(^{101}\) Unlike Bach who remains above G3, Mysliveček briefly goes down to E3, but otherwise, the vocal melodies remain confined to that octave with only occasional leaps to A4.
instrumentation—Mozart’s concert aria certainly shares significant elements with a contemporary setting by Mysliveček despite notable differences that can be explained by the difference in genre (opera aria vs. concert aria) and intended singer (tenor vs. coloratura soprano).

**Example 2.1.4: Mysliveček, “Non sò d’onde viene” B section**

Considering these representatives of a larger network—the Bach settings that inspired Mozart, the earlier settings by Pergolesi and Jommelli, the contemporary setting
by Mysliveček, and the later setting by Cimarosa—a more nuanced picture emerges than the simple statement in Mozart’s letter. While he may certainly have been trying to compose something distinct from Bach’s setting—not an imitation—he was most definitely not disregarding larger conventions of operatic setting. Questions of influence are always complicated and, barring a clear assertion by the composer, difficult to answer with certainty. But here, these disparate settings show clear trends across multiple stylistic aspects from form to key and meter choices to instrumentation. Thus, in K. 294 Mozart succeeds in building on and exceeding his model in both vocal virtuosity and complexity of form, while also demonstrating familiarity with and participation in a larger tradition of Metastasian aria composition in the mid to late eighteenth century.

**J.A. Hasse: “Se al labbro mio non credi”**

Around the same time that Mozart composed K. 294 in 1778, he also wrote K. 295, “Se al labbro mio non credi.” The story of these two arias has been reported extensively, but the essence is that Mozart originally intended K. 294 for his friend, the tenor Anton Raaff, but instead changed his mind and wrote it for Aloysia Lange. In place of the promised aria, he wrote K. 295 for Raaff, setting a text that Raaff already had in his repertoire in a setting by Hasse. Hasse composed his aria as an insertion for his own 1760 setting of *Artaserse* for Naples. However, the text is not by Metastasio; the author

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103 The analysis of Hasse’s aria here is based on a scan of the manuscript copy held by the Biblioteca del Conservatorio di Musica S. Pietro a Majella (I-Nc): Rari 7.4.6. <https://imslp.org/wiki/Artaserse_(Hasse%2C_Johann_Adolph)>
of this insertion text is not known but suspected to be Antonio Salvi.\textsuperscript{104} While Raaff did not sing in this production, he was engaged in another production in Naples at the same time and likely came to know this aria while there.\textsuperscript{105} Mozart’s choice of text, then, was designed to please the tenor by providing a new aria on a well-loved text. See Figures 2.4 and 2.5 for complete form charts of both settings.

In his article “Raaff’s Last Aria: A Mozartian Idyll in the Spirit of Hasse,” Daniel Heartz describes some similarities between Mozart’s and Hasse’s settings.\textsuperscript{106} For instance, in both arias the A section is in a slow cut time in major mode (A major for Hasse, B ̄ for Mozart), while the B section in each is in Allegretto 3/8 in minor (parallel minor for Hasse, relative minor for Mozart). Furthermore, the opening vocal melody in the A section of both arias traces the tonic triad in a rising arpeggio followed by stepwise descent. Similarly, both B sections open with triadic motion in the contrasting minor key, and then feature chromatically rising bass lines on the text “se pur non è delitto un innocente ardor” leading to a cadence.

In terms of form, each aria is fairly straightforward: both composers opt for a dal segno shortening of the return of A. The main difference, however, is in Mozart’s extensive expansion of other parts internal to the form—so much so that Raaff requested cuts, which Mozart obliged—as well as his use of a rounded binary for the internal form

\textsuperscript{104} Kunze, Foreword to NMA II/7/2, p. XV.
\textsuperscript{105} Heartz, “Raaff’s Last Aria,” 535, fn. 29.
\textsuperscript{106} Heartz, “Raaff’s Last Aria,” 535-539.
Figure 2.4: Mozart, “Se al labbro mio non credi” K. 295, form chart and aria text

<table>
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<tr>
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<th>Tempo/Meter</th>
<th>Text</th>
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<td>1-12</td>
<td>Bb</td>
<td>Adagio 2/2</td>
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<tr>
<td>A</td>
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<td>13-23</td>
<td>Bb—&gt;F</td>
<td>a1-4</td>
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<tr>
<td>A</td>
<td>A1</td>
<td>24-48</td>
<td>F</td>
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<td>49-52</td>
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</tr>
<tr>
<td>A</td>
<td>A2</td>
<td>53-66</td>
<td>F—&gt;Bb</td>
<td>a1-4</td>
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<tr>
<td>A</td>
<td>A2</td>
<td>67-113</td>
<td>Bb</td>
<td>a1-4</td>
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<tr>
<td></td>
<td>Closing Ritornello</td>
<td>114-117</td>
<td>Bb</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>118-153</td>
<td>g—&gt;c—&gt;d</td>
<td>Allegretto 3/8</td>
<td>b1-4</td>
</tr>
<tr>
<td>B</td>
<td>B2</td>
<td>154-180</td>
<td>d</td>
<td>b1-4</td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>A2</td>
<td>181-222</td>
<td>Bb</td>
<td>Adagio 2/2</td>
<td>a1-4</td>
</tr>
<tr>
<td>A’</td>
<td>Closing Ritornello</td>
<td>223-231</td>
<td>Bb</td>
<td>n/a</td>
<td></td>
</tr>
</tbody>
</table>

Se al labbro mio non credi, cara nemica mia, a primi il petto e vedi, qual sia l’amante cor.

If you don’t believe my lips, my dear enemy, look first to the chest and see, what the loving heart is.

Il cor dolente e afflitto, ma d’ogni colpa privo, se pur non è delitto, un innocente ardor.

The painful and afflicted heart, but devoid of all guilt, even if it is not a crime, an innocent ardor.

Figure 2.5: Hasse, “Se al labbro mio non credi” (1760), form chart

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>Un poco lento</td>
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</tr>
<tr>
<td>A</td>
<td>A1</td>
<td>12-30</td>
<td>A—&gt;E</td>
<td>a1-4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Medial Ritornello</td>
<td>31-32</td>
<td>E</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>A2</td>
<td>33-59</td>
<td>E—&gt;A</td>
<td>a1-4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Closing Ritornello</td>
<td>60-62</td>
<td>A</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>63-87</td>
<td>a—&gt;C—&gt;F</td>
<td>Allegretto 3/8</td>
<td>b1-4</td>
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<td>B</td>
<td>B2</td>
<td>88-96</td>
<td>F—&gt;e</td>
<td>b1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Retransition Ritornello</td>
<td>97-100</td>
<td>e—&gt;A</td>
<td>n/a</td>
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</tr>
</tbody>
</table>
of the A section.\textsuperscript{107} Both versions of Mozart’s setting survive—with and without cuts—which provide insight into the compositional process and the “tailoring” to the needs of a singer whose age precluded him from sustaining long phrases. Thus, while Mozart’s approach to K. 295 is a little more old-fashioned than the contemporaneous K. 294—likely appealing to the older singer, Raaff—he expands the form significantly compared to the model.

In Hasse’s setting, both vocal periods of A (A1 and A2) trace the text of the A stanza only once, to be sure with plenty of small-scale text repetitions, but only one full statement each. Following a conventional da capo, A1 modulates from tonic A major to dominant E major while A2 returns to tonic. The B section switches abruptly to A minor, but retains the upward triadic arpeggio that opened the A section’s vocal melody (Ex. 2.2.1). It cycles through multiple key areas related to A minor before ending in E minor. The final cadence of the B section is elided with a recomposed ritornello that returns to tonic A major in preparation for A’ which repeats the A section exactly, omitting only the original, longer ritornello. In this way, Hasse’s setting is characteristic of dal segno arias of the 1760s with a shortened, recomposed ritornello that links B and A’.

<table>
<thead>
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<th>Tempo/Meter</th>
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<tr>
<td>A’</td>
<td>A1 Medial Ritornello A2 Closing Ritornello</td>
<td>12-30 31-32 33-59 60-62</td>
<td>A→E E E→A A</td>
<td>Un poco lento 2/2</td>
<td>a1-4 n/a a1-4 n/a</td>
</tr>
</tbody>
</table>

\textsuperscript{107} Kunze, Foreword to NMA II/7/2, p. XIV. See also Mozart’s letter of February 28, 1778 to his father cited above: Mozart, \textit{Briefe}, vol. II, p. 304, No. 431, lines 9-26.
Example 2.2.1: Hasse, “Se al labbro mio non credi” comparison of triadic opening melody in A section (mm. 12-13, top) and B section (mm. 63-65, bottom)

In Mozart’s setting, on the other hand, both A1 and A2 contain two full statements of the text each as well as a brief sojourn to the relative minor in A2 before returning to the tonic—perhaps foreshadowing the relative minor B section. The two full statements also allow the rounded binary form to contain a full statement of the text in the double
return at the end of A2. A1 is divided in half by the two statements of the stanza; the first statement ends on a half cadence in the dominant F major and the second ends with an authentic cadence in the same key. A2, on the other hand, begins in the dominant and leads to a half cadence in the relative minor (G minor). Following a grand pause, A2 continues with the double return of the opening theme and tonic B♭ major for the second statement of the text. The A section overall ends in the tonic major with a vocal cadenza and short ritornello. This lengthy treatment of the form is still quite long (117 measures), even with the cuts that Mozart made at Raaff’s request. While the setting is fairly conventional in its treatment of da capo form, Mozart is clearly expanding the scope and increasing the complexity relative to Hasse’s setting with which Raaff was already familiar. However, one notable similarity in the text setting between these two arias is the reversal of the first two lines of text in the second statement in both arias, where line 2 appears before line 1 in Mozart and Hasse sets line 3, 2, 1, and 4 (see Ex. 2.2.2).

In the B section, Mozart also expands the form by stating the text twice, where Hasse only runs through it once. Beginning in G minor, Mozart’s B section soon moves through C minor to D minor, finishing the first statement of the B stanza with a half cadence in D minor. The second statement remains in D minor, ending with a vocal cadenza that leads directly into the return to A. Although Mozart wrote out his A’ rather than simply indicating the segno to which the music should return, the form is essentially equivalent to a dal segno, since A’ consists of only a portion of A. Only the last of four statements of the A stanza are recapitulated in A’. Since that section of A is the double return of the rounded binary, it includes the opening theme but requires no change to
Example 2.2.2: comparison of text setting in second statement of A stanza, voice and bass line, Mozart mm. 24-28 (top) and Hasse mm. 33-40 (bottom)

accommodate the lack of modulation. However, Mozart makes a few minor changes to expand the ending to incorporate a longer closing ritornello. The cuts are fairly minor, as the cut version of the A section is still quite long. Thus, Mozart’s form is essentially the same as Hasse’s except for the dal segno repeat only covering a quarter of the A section rather than the whole minus the opening ritornello. Yet Mozart’s setting differs from Hasse’s in its expansive nature, covering four statements of the A stanza comprising a rounded binary and two of the B stanza.
Heartz comments that the similarity between these arias and especially the B sections “gives the impression that Mozart is trying to be different, but not too different,” and “that he was paying the older composer the sincerest kind of flattery.” He concludes, however, that this is a result of Mozart’s attempt to appeal to Raaff and provide an aria that is similar to what the singer has excelled at before. This raises an important point of consideration for Mozart’s motivation in creating these settings. While acknowledging Mozart’s stated motivation in his letter to Aloysia—“I wanted to try…to make an aria that is not like Bach’s”—Heartz points out that Mozart had other more immediate and practical concerns: the approval of the singer.

In the case of K. 295, Mozart’s motivation for emulating Hasse while simultaneously distinguishing his aria as original may have actually been to appeal to Raaff. In composing an aria that echoed one that Raaff had previously sung, Mozart could ensure his aria would not only appeal to Raaff but also fit his voice in a flattering way. Famously, Mozart referred to this very aria when he compared it in a letter to his father to a “well-made dress” that is measured precisely to fit the singer. For this aria at least, Mozart’s striving to emulate but also distinguish himself from an established opera composer may have less to do with lofty considerations of his own place in the pantheon as an emerging composer and more with his friendship and working relationship with a particular singer. While Mozart may have been attempting to emulate Hasse’s setting in an effort to appeal to Raaff, he clearly crafted an aria that was—by 1778 standards—quite

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108 Heartz, “Raaff’s Last Aria,”, 539.

old fashioned and very different from Hasse’s in its breadth of form. Compared to K. 294, composed around the same time, K. 295 stands out as much longer and more traditional (50 measures longer, even with cuts).

**Giovanni Paisiello: “Ah, lo previdi!…Ah, t’involva…Deh, non varcar”**

For this composite scene, taken from the libretto *Andromeda* by Antonio Cigna-Santi, consisting of one accompanied recitative (“Ah, lo previdi!”) and two separate arias (“Ah, t’involva” and “Deh, non varcar”), the influences on Mozart are less clear. The most likely candidate has long been considered to be Paisiello’s setting for Milan in 1774, only three years earlier. Yet textual analysis has shown that Mozart’s version does not completely correspond to Paisiello’s, nor to the earlier settings of the same scene by Gioacchino Cocchi (1755) or Giuseppe Colla (1771). Instead, it corresponds precisely to the version of the text revised for publication in the 1760 edition of Cigna-Santi’s libretti; both Mozart’s text and the 1760 edition contain lines not found in any of the other settings of *Andromeda*. Given that Mozart and Cigna-Santi collaborated on *Mitridate* in 1770, it is possible that he received a copy of the 1760 edition directly from the poet at that time. None of this precludes the possibility that Mozart was aware of Paisiello’s

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setting, which was the best-known of the three; however, there are significant differences that set Mozart’s version apart from the other three and suggest that he was referring solely to the 1760 version of the text and responding primarily to that.

In comparison to the other settings, Mozart’s is significantly larger in scope. The opening recitative is accompanied, while his predecessors used only simple recitative. Furthermore, both of Mozart’s arias are significantly longer than the other settings, more than double the number of measures for the first, “Ah, t’invola” and nearly so for the second, “Deh, non varcar”. He also increases the contribution of the orchestra, adding oboes and horns to the strings, which Paisiello used in the first aria, and featuring an obbligato solo oboe in the second. As in K. 294, Mozart is setting himself apart from his predecessors both by increasing the scope of the music and by elevating instrumental soloists to be “partners” with the vocalist, at least for part of the arias. Additionally, there is the matter of the intended singer, in this case, Josepha Duschek. Mozart would go on to compose other concert arias for her, but this was the first. It was most likely performed at a concert in the Tanzmeistersaal, a room in the Mozart family residence in Salzburg in late 1777. As in K. 295, Mozart’s choices may very well have been intended to tailor

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114 Likely, this is a result of the difference between the requirements of a full opera setting and the concert scene, where accompanied recitative is expected.


116 Stefan Kunze, Foreword to NMA II/7/2, p. X.
the composition to the singer; for example, he may have chosen to include the obligato oboe line, believing it would complement the singer’s voice.\textsuperscript{117}

Yet, there are some similarities that carry across all four settings, suggesting again—as in K. 294—that Mozart is engaging with a larger network of operatic conventions in which all three of his predecessors were operating. First, there are some similarities in choice of key. For the first aria, “Ah, t’invola,” Mozart and Paisiello both choose a minor key (C and F minor respectively) and in the second aria, “Deh, non varcar,” Mozart chooses B♭ major which aligns with both Cocchi and Colla (Paisiello chooses the closely related F major). Furthermore, all four composers choose similar tempos and meters. For the first aria, with the exception of Cocchi, they all choose Allegro duple meter (either common or cut time) and for the second, Andantino (or similar tempo) in triple meter. Finally, all except for Paisiello prescribe playing \textit{con sordini} for the violins at some point in the second aria.\textsuperscript{118} See Figure 2.6 for form charts of Mozart and Paisiello’s settings.

In terms of form, Mozart tends also to expand the scope while simultaneously obscuring the nature of the form. In the first aria, where Colla and Paisiello omit the B stanza text entirely, Mozart repeats both stanzas multiple times. However, the precise form in which they appear is unclear. Milada Jonášová analyzes this aria as a rondo, broadly construed, in which the A stanza (quatrain) returns as a refrain in contrast to the

\textsuperscript{117} He would later give the same aria to Aloysia Lange to sing, as he also thought her voice would blend well with solo oboe. In fact, he would also go on to use the same instrumental effect for Lange’s voice in K. 416 and K. 418. See Simon Keefe, \textit{Mozart in Vienna: The Final Decade} (Cambridge: Cambridge University Press, 2017), 285.

\textsuperscript{118} Jonášová, “Arien von Mozart, Cocchi, Colla und Paisiello,” 80-81.
Figure 2.6: Mozart, K. 272, form charts and aria texts; “Ah, t’invola” (top), “Deh, non varcar” (bottom, continues p. 73)

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<td>C</td>
<td>164-169</td>
<td>c</td>
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<td>Orchestral Closing</td>
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<td>c</td>
<td></td>
<td>n/a</td>
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Ah, t’invola agli’occhi miei, alma vile, ingrato cor!
La cagione, oh Dio, tu sei del mio barbaro dolor.

Ah, flee from my sight, vile soul, ungrateful heart!
The reason, oh God, you are for my barbaric pain.

Va, crudele! Va, spietato!
Va, tra le fiere ad abitar.

Go, cruel one! Go, ruthless one!
Go and live among the wild animals.

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<td>B</td>
<td>235-252</td>
<td>Bb—&gt;F</td>
<td></td>
<td>3-5</td>
</tr>
<tr>
<td></td>
<td>Interlude</td>
<td>253-256</td>
<td>F—&gt;Bb</td>
<td></td>
<td>5</td>
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<td></td>
<td><strong>A’</strong></td>
<td>257-261</td>
<td>Bb</td>
<td></td>
<td>1-2</td>
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<td></td>
<td>C</td>
<td>262-271</td>
<td>Eb—&gt;Bb</td>
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<td>3-5</td>
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<td>Interlude</td>
<td>272-277</td>
<td>Bb</td>
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<td><strong>A’’</strong></td>
<td>278-282</td>
<td>Bb</td>
<td></td>
<td>1-2</td>
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<tr>
<td></td>
<td><strong>D</strong></td>
<td>283-294</td>
<td>Bb</td>
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<td>3-5</td>
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<td>Interlude</td>
<td>295-299</td>
<td>Bb—&gt;g—&gt;Bb</td>
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<td><strong>A’’’</strong></td>
<td>300-306</td>
<td>Bb</td>
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### Example 2.3.1: K. 272, comparison of primary theme (mm. 28-30, top) and secondary theme (mm. 58-61, bottom) in “Ah, t’involà”

<table>
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<tr>
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<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>Fast section</td>
<td>Coda Orchestral Closing</td>
<td>307-317 318-323</td>
<td>Bb Bb</td>
<td>Allegro 2/2</td>
<td>5 n/a</td>
</tr>
</tbody>
</table>

Deh, non varcar quell'onda, anima del cor mio. Di Lette all'altra sponda, ombra, compagna anch'io voglio venir con te.  

Oh, don't cross that wave, soul of my heart. From Lethe to the other shore, shade, companion, I too want to go with you.
B stanza (couplet) episodes. However, harmonically and thematically, this aria suggests a possible alternative interpretation via sonata form. After the first two lines of A in the tonic C minor (mm. 28-46, Ex. 2.3.1), there is a modulatory passage (mm. 48-57) on lines 3-4 that moves to the relative major, ending with a half cadence in that key in m. 57.

What follows is a new theme in E♭ major (though the starting pitch of A♭ 5 suggests a connection to the opening theme, (Ex. 2.3.1) which sets the two lines of the B stanza and leads to an authentic cadence in E♭ in m. 68. This passage is repeated nearly verbatim until m. 89; this repetition balances out the two stanzas, since B has only two lines.

Finally, a brief section confirming the E♭ major key, as in the closing theme of a sonata, leads to a final cadence (m. 100) and a brief orchestral interlude (mm. 100-106) in lieu of a development that acts as a retransition. The voice returns at the end of this passage, preempting the actual recapitulation by a few bars (Ex. 2.3.2). The opening theme returns in m. 109 transposed down a fifth to begin in F minor, but soon returns to C minor. The previously modulatory transition passage briefly feints back to F minor before ending in a half cadence in C minor in m. 132. The second theme that set the B stanza returns, but now in C minor stead of E♭ major. The closing theme appears as well, though varied, and leads to a final, definitive C-minor cadence. The ensuing orchestral passage is cut short by a return to accompanied recitative in m. 177.

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Example 2.3.2: K. 272, orchestral retransition with early entrance of voice into the beginning of the recapitulation, mm. 102-114

Thus, the aria, while supporting a possible rondo analysis, due to the alternation between A and B stanzas and the consistency of theme, also appears to align somewhat with a sonata without development. The second theme returns in the opening key while the opening theme (the ostensible rondo refrain) returns in the subdominant, which allows the transition theme to return to the tonic. Other rondos among the Mozart concert arias do not follow this pattern but feature a returning refrain in the A stanza that does not
change key. Furthermore, the second aria in this scene is more clearly a rondo, and it seems unlikely Mozart would set both in similar forms.

The second aria in this scene, though labeled a cavatina in the NMA score, follows the form of a rondo, yet Mozart’s compositional choices in setting the text also obscure the form slightly. While the aria features a change in tempo and meter (Andantino 3/4 to Allegro 2/2), this change comes so close to the end of the aria—occurring only on repetitions of the last line of text—that it does not appear to follow the typical conventions of a two-tempo rondo. Instead, it appears at first to be just a rondo, until the very end, where Mozart raises the stakes for the last line to end the whole scene in a more exciting fashion. Yet even this aspect of the two-tempo rondo bravura ending is mitigated by the indication for the orchestra to switch suddenly to piano from forte after the voice concludes its final cadence in m. 318. Still, this ending stands in stark contrast to the settings of the other three composers, all of which remain in a slower tempo (Andantino, Affettuoso, and Largo respectively) until the end.

The text includes only one stanza of five lines. Mozart sets the first two as the rondo’s refrain, presented, after a brief orchestral introduction featuring obbligato oboe, in a neatly balanced period whose antecedent (mm. 221-228) reaches an imperfect authentic cadence while the consequent (mm. 229-234) leads to the desired perfect authentic cadence (Ex. 2.3.3). Throughout, the oboe provides linking passages between phrases in mm. 228 and 234. The first episode sets the remaining three lines of the stanza and begins with another smaller period on line 3 (mm. 235-240), but then the last two lines set a modulatory passage that reaches the dominant F major in m. 252. A short
interlude follows (mm. 253-256) in which the dominant tonality begins to point back to tonic B flat in time for the return of the refrain in m. 257.

Example 2.3.3: K. 272, “Deh, non varcar” rondo refrain, mm. 221-228

Notably, the change in tempo/meter at the end further obscures the form by interrupting the final refrain that begins in m. 300. The refrain moves along as normal until m. 306 where Mozart indicates a silent fermata in all parts, further specifying that the strings must remove their mutes (Ex. 2.3.4). The fast section begins suddenly in m. 307 by skipping ahead in the text to the final line of the stanza, which is repeated multiple
Example 2.3.4: K. 272, “Deh, non varcar” end of the slow section into beginning of the fast section, mm. 300-311

times until it reaches the final cadence for the voice in m. 318 and the above-mentioned piano ending for the orchestra. This choice, however odd it may seem, is supported by the text. The five-line stanza features a rhyming scheme of ABABC, inviting the composer to separate musically the final line that shares no rhyme with any other. At the same time, Mozart’s choice to set the refrain to the first two lines splits the stanza neatly in the middle of the ABAB rhyming pattern. Thus, Mozart outlines a rondo form more clearly here than in the first aria with a balanced period for a refrain but still manages to
obscure the form partially through a response to the text. He hints at a two-tempo rondò but only at the very end, which might surprise listeners who might expect an aria resembling Paisiello’s setting, which remains in a slow tempo throughout with a more straightforward approach to the text. See Figure 2.7 for complete form chart of Paisiello’s setting.

**Figure 2.7: Paisiello, “Deh, non varcar,” form chart**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
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<tr>
<td>A</td>
<td>a</td>
<td>1-12</td>
<td>F</td>
<td>Largo 3/4</td>
<td>1-2</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>13-18</td>
<td>F</td>
<td></td>
<td>3-4</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>19-38</td>
<td>F→C</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>A’</td>
<td>a</td>
<td>39-48</td>
<td>C</td>
<td>Largo 3/4</td>
<td>1-2</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>49-54</td>
<td>C</td>
<td></td>
<td>3-4</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>55-84</td>
<td>C→F</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

Paisiello shares with Mozart a focus on winds as featured instruments in his setting of “Deh, non varcar.” Instead of solo oboe, however, he features the whole wind section in soli sections. Furthermore, rather than begin with the featured winds as Mozart does—stating the refrain theme in the oboe before the voice enters—he holds the winds in reserve and begins only with strings while the voice runs through the first two lines of text in a tripartite section. After a definitive authentic cadence in tonic F major, ending the opening theme, the strings drop out, and the winds play a short two-bar interlude, which leads into the next two lines of the text (Ex. 2.3.5). This section remains in F major and continues to alternate between voice and strings with wind soli. The end of line 4 reaches a tonic cadence that is elided into something new, returning to triplet figures in the strings as the winds drop out again. Now, Paisiello sets the final line—separating it as
Example 2.3.5: Paisiello, “Deh, non varcar” wind soli in response to voice, mm. 8-15

Mozart did at the end of his aria—into a more elaborate passage featuring some modest coloratura. This passage on line 5 also completes the modulation to the dominant. The winds gradually return, but in a subordinate role to the strings, playing mostly supporting harmony or doubling string parts.

Immediately, the voice returns to the beginning of the stanza, gradually revealing the form as a fairly simple binary. The first two lines are sung in the dominant C major with a different melody from the beginning, but the wind soli interludes return. The third and fourth lines return to tonic F major, and the final line is again sung in an extended section with coloratura as the whole orchestra reunites, leading to a final cadence in F major. Since Paisiello’s setting is part of a whole opera, this final cadence is elided into the next accompanied recitative, whereas Mozart’s bravura ending is meant to provide satisfactory closure to the whole concert scene. Here, Paisiello’s choice of a
straightforward binary form is fitting with the simplicity of a cavatina and the mood of the text, which is somber and subdued.

As with the previous examples, we see a young Mozart engaging not simply with a single predecessor’s example but with a whole network of settings by different composers. In K. 272, he sometimes models his setting on those of his predecessors and in other places deviates entirely as he expands the scope of his setting beyond what had been done before. This example in particular illustrates a more nuanced situation than simply a young Mozart attempting to outdo a predecessor or distinguish himself as an up-and-coming new composer. Instead, he shows careful attention to the conventions in operatic settings that preceded him and simultaneously tailors the individual concert aria to the parameters of its particular situation—both the concert setting and the specific singer’s voice.

Niccolò Jommelli: “Bella mia fiamma…Resta, oh cara”

One of the later Mozartian concert scenes from 1787, “Bella mia fiamma…Resta, oh cara” K. 528, is drawn from the libretto of Cerere placata by the poet D. M. Scarcone. The source, a festa teatrale, had previously been set by Niccolò Jommelli in 1772. It is not known for sure what Mozart’s precise source for the text was—whether he had a copy of the 1772 libretto or whether perhaps the intended singer for K. 528, Josepha Duschek,

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120 The analysis of Jommelli’s aria here is based on a scan of the manuscript copy held by the Württembergische Landesbibliothek, Stuttgart (D-SI): HB XVII 237a-b. <https://imslp.org/wiki/Cerere_placata_(Jommelli%2C_Niccol%C3%B2)>
had given him a copy of Jommelli’s aria. In any case, the similarities between the two settings indicate Mozart that must have had at least some familiarity with Jommelli’s version. Both composers chose to set this text as a two-tempo rondo; Mozart’s setting is an Andante 3/4 and Allegro cut time, while Jommelli’s is fully in 4/4 but switches from Adagio to Allegro. Furthermore, this change in tempo occurs at the same place in the text in both arias. The nature of the text, in which the character Titano addresses different characters in nearly each line, supports a setting where each line is treated differently and the music changes frequently.

Further similarities in text setting between the two arias, such as the identical placement of certain text repetitions, mean that Mozart must have seen Jommelli’s setting. While Jommelli’s larger work from which this aria is drawn did not circulate widely—having only one known performance after the initial production in Naples in 1772, certain arias extracted from it did travel widely. This aria in particular survives in manuscript copies in Berlin, Weimar, Brussels, London, Monte Cassino and Naples. Thus, there are multiple potential manuscript copies that Mozart may have seen and that may explain the correspondences between the two settings. Ironically, it was precisely in

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122 Lippmann, “Mozart, Jommelli, Cimarosa,” 33.

concert performances that Jommelli’s aria survived and traveled to such widespread
cities.\textsuperscript{124}

In some ways, Mozart takes cues from Jommelli’s choices but expands their scope, just as he did in the arias discussed above. See Figure 2.8 for a complete form charts of both settings. For instance, the beginning of the slow section—which sets the first two lines of the text—prompts both composers to use chromaticism to highlight the words “acerba morte.” However, Jommelli is more restrained than Mozart in doing so. Jommelli’s setting here is primarily diatonic and sits solidly in tonic E\textsubscript{$\flat$} major throughout this section. The notable and audible exception to this diatonicism is found in the violins and voice on those two words whose E\textsubscript{$\flat$} and D\textsubscript{$\flat$} pitches on each word—which resolve neatly to F and C respectively—briefly feint to the minor supertonic in creating brief secondary leading-tone chords (Ex. 2.4.1). Mozart instead uses modal mixture to a greater extent by shifting the tonality from tonic C major to C minor briefly on the words “acerba morte” (Ex. 2.4.2) As soon as the singer finishes singing those words, the E\textsubscript{$\flat$} from C minor shifts to E natural and moves the harmony back to the major mode. In both arias, actual modal mixture or at least brief chromaticism pointing toward a minor key helps to color those particular and important words in conveying the emotion and meaning of the text. Yet, Mozart is clearly expanding the scope by shifting the tonality entirely—if only briefly.

This same correspondence prevails in a later passage, where the text “quest’affanno, questo passo è terribile per me” is set by Mozart to a famously difficult

\textsuperscript{124} Tufano, “Bella mia fiamma,” 134.
Figure 2.8: form charts and aria text, Mozart, “Bella mia fiamma…Resta, oh cara” K. 528 (top) and Jommelli, “Resta, oh cara” (bottom)

<table>
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<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>A</td>
<td>3-15</td>
<td>C/c</td>
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<td></td>
<td>B</td>
<td>16-33</td>
<td>G</td>
<td></td>
<td>a3-4, b1-4</td>
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<tr>
<td></td>
<td>A’</td>
<td>34-47</td>
<td>G—&gt;C/c</td>
<td></td>
<td>a1-2</td>
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<tr>
<td></td>
<td>B’</td>
<td>48-79</td>
<td>f—&gt;g—&gt;a</td>
<td></td>
<td>a3-4, b1-4</td>
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<td>B</td>
<td>C</td>
<td>80-95</td>
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<td>96-111</td>
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<td>112-125</td>
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<td>138-149</td>
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<td>Eb</td>
<td></td>
<td>a1-2</td>
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<tr>
<td></td>
<td>B</td>
<td>16-48</td>
<td>Eb—&gt;Bb</td>
<td></td>
<td>a3-4, b1-4</td>
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<td>49-57</td>
<td>Eb</td>
<td></td>
<td>a1-2</td>
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<td>B’</td>
<td>58-70</td>
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<td>C</td>
<td>71-86</td>
<td>Bb—&gt;Eb</td>
<td>Allegro assai</td>
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<td>D</td>
<td>87-91</td>
<td>Eb</td>
<td>4/4</td>
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<td>92-101</td>
<td>Eb</td>
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<td>E</td>
<td>102-108</td>
<td>Eb</td>
<td></td>
<td>b3, c4</td>
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<tr>
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<td>C”</td>
<td>109-113</td>
<td>Eb</td>
<td></td>
<td>c1-2</td>
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<td>E’</td>
<td>114-123</td>
<td>Eb</td>
<td></td>
<td>b3, c4</td>
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<td>Orchestral closing</td>
<td>124-127</td>
<td>Eb</td>
<td></td>
<td>n/a</td>
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*(to Proserpina):*
Resta, o cara, acerba morte
mi separa, Oh Dio ... da te!

*(to Cerere):*
Prendi cura di sua sorte,
consolarla almen procura.

Stay, my dear, bitter death
separates me, oh God, from you!

Take care of her,
at least console her in my place.
(to Alfeo):
Vado ... ahi lasso!
Addio, addio per sempre.
Quest'affanno, questo passo è terribile per me.
Ah! Dov'è il tempio, dov'è l'ara?

(To Cerere):
Vieni, affretta la vendetta!
Questa vita così amara
più soffribile non è!

(To Proserpina):
Oh cara, addio per sempre!

I’m going, alas!
Farewell, farewell forever.
This torment, this path is terrible for me.
Ah! Where is the temple, where is the altar?
Come, quicken your revenge!
This life so bitter
cannot be suffered any longer.
Oh my dear, farewell forever!

Example 2.4.1: K. 528, chromaticism and modal mixture on “acerba morte,” mm. 39-41
chromatic passage that is supposedly the composer’s revenge against Duschek.\textsuperscript{125} But Jommelli is also inspired by the “passo…terribile” to provide the singer with difficult coloratura and chromaticism (Ex. 2.4.3). By this point in Jommelli’s setting, the key has moved from tonic $E\flat$ to dominant $B\flat$, but at the onset of this passage he switches quite suddenly to $B\flat$ minor through $C$ minor and finally returns to $B\flat$ major at the end (Ex. 2.4.4). During these quick tonal changes, the rhythm of the voice speeds up from eighth notes to sixteenths, making the already difficult passage even more arduous. Mozart accomplishes a similar feat but, instead of shifting keys and gradually speeding up the

rhythm, he opts for a much more intensely chromatic and unrelenting melody. His setting moves in a sequence of alternating tritone leaps and half steps, which also alternate ascending and descending. The result, however, is a passage in which it is exceedingly difficult for the singer to maintain accurate intonation. Again, Mozart takes inspiration from Jommelli but raises the stakes.

Example 2.4.3: K. 528, chromatic passage on “questo passo è terribile per me,” mm. 58-62

The orchestra, too, shows where Mozart deviates from and expands upon Jommelli’s original. Jommelli uses pairs of oboes and horns in addition to strings, while Mozart includes a flute, as well as pairs of oboes, bassoons, and horns. In Jommelli’s setting, the winds are mostly silent and, when playing, merely provide harmonic support and thicken the texture of the sound or else double string parts. Mozart, as he does in the other arias discussed in this chapter, tends to treat winds more individually.
Example 2.4.4: Jommelli, “Resta, oh cara,” coloratura passage on “questo passo è terribile per me,” mm. 38-46

Right from the start, the oboes and bassoons have a short interjection in mm. 4-5 that echoes the singer’s last phrase. Shortly thereafter, the winds have lines independent from the strings but tied closely to the singer’s voice, as in mm. 19-21, where the first bassoon plays the singer’s melody an octave below with harmony from the second bassoons and
Example 2.4.5: K. 528, treatment of winds tied closely to voice, mm. 1-8 (top) and 19-22 (bottom)
then after that the flute does the same an octave above with oboe providing harmony (Ex. 2.4.5). In the Allegro, the winds tend to double string parts, as in Jommelli, but Mozart makes far greater use of them even there.

There is one aspect of formal design in which Mozart deviates significantly from Jommelli and in fact seems driven by a different impulse rather than simply expanding the scope of something that exists as a kernel in Jommelli’s setting. In the slow section, both composers set the A stanza to music twice through, and in the first time through follow a similar distribution of measures per line grouping. For instance, in both composers’ settings the first two lines “Resta, oh cara—acerba morte / mi separa, ah Dio, da te” are sung in 15 measures by the voice. The next two lines “Prendi cura di sua sorte / consolarla almen procura” receive seven and six measures respectively, and finally the next line “Vado… ahi lasso! / addio, addio per sempre” gets four and five measures. Here, they begin to diverge significantly. The following line, “Quest'affanno, questo passo è terribile per me”—the most pertinent for Mozart’s supposed “revenge,” lingers in the Jommelli setting for 20 bars while Mozart states it only in seven initially. The reason for this is that Mozart brings these lines back in an extended repetition at the end of the slow section stretching for 21 measures, while in Jommelli’s aria, they do not return.126 In this return in Mozart's aria, the difficult chromatic passage is not only repeated but increases significantly in difficulty and range when it returns.

Lucio Tufano observes that these starkly different choices not only change the nature of the transition from slow section to fast section but also appear to reflect the

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126 Tufano, “Bella mia fiamma…” 144-145. See also Tufano’s Table 3 on p. 141.
different origins of the two settings. Jommelli’s aria, he argues, is tied to the dramatic context of the larger opera, and places the focus on the acting and gesture of the performer. In Mozart’s setting, on the other hand, the nature of the concert aria—omitting the external factors of an operatic performance—focuses instead on the musical expression of the character’s internal emotions. The new repetition of the last two lines, Tufano claims, is “a signal of de-theatricalization (or, if you will, of sublimated theatricalization).”127 Furthermore, Helmut Hell has written of K. 528 that “Mozart makes musical theater,” while “Jommelli uses the theater to make music.”128 Finally, Friedrich Lippmann points out that, in the fast section, Jommelli uses text repetition of individual words to greater extent, which “enhances the drama of the ‘scene.’”129

In this example, while Mozart’s knowledge of the potential model in Jommelli’s aria is not certain, there are enough similarities to suggest some connection. As with previous examples, Mozart expands upon characteristics of the older composer’s aria. As with K. 295, Mozart was writing for a particular singer who may have known or provided a copy of the model. So he may have been at the same time responding to the desire of a singer to have an aria similar to Jommelli’s but also one that was particularly suited to her voice. But as the scholars cited above have argued, this example also serves to illustrate well the difference in genre. Where Jommelli’s original is clearly tied to the theater, Mozart’s is “de-theatricalized.”

127 Tufano, “Bella mia fiamma…” 145.
128 Hell, “Mozart ‘nimmt Rache’,” 44.
129 Lippmann, “Mozart, Jommelli, Cimarosa,” 35.
Pasquale Anfossi: “Vorrei spiegarvi, oh Dio!”

The aria K. 418 provides an interesting case study for this chapter in that it differs from the previous examples in two important respects. First, it is an insertion aria rather than a true concert aria, and second, its text comes from a comic source rather than a serious one. The source, Il curioso indiscreto, with music by Pasquale Anfossi, was originally performed in Rome in 1777 and was revived in Vienna in 1783. In the revival performance, Mozart’s sister-in-law and the singer of K. 294, Aloysia Lange, took the role of Clorinda, and Mozart composed two insertion arias (K. 418 and 419) for her. In the case of an insertion aria, it is more than reasonable to assume that Mozart was familiar with the original aria, as it is precisely that which he was replacing, and the singer or others involved in the production would have had to see the original aria in order to request a replacement that was better suited to her voice.

As discussed in detail in Chapter 1 of this dissertation, in cases where Mozart was hired to compose an insertion aria for an operatic work by another composer, he was often concerned with how his aria(s) would be received when performed alongside the other composer’s original music. He went so far as to request a printed notice in the libretto for the Vienna revival of this opera, which acknowledged his authorship of those arias and explained the reason that Anfossi’s originals were not suited to Lange’s voice.

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130 The specific subgenre of this work is dramma giocoso which is a middle ground genre between opera buffa and opera seria. In the case of this aria, the character is a noble and therefore the vocal writing tends more to the seria than the buffa. Yet, the original 1777 performance in Rome was an all-male cast include three soprano castrati portraying the three main female characters.

131 The analysis of Anfossi’s aria here is based on a scan of the manuscript copy held by the Biblioteca del Conservatorio di Musica S. Pietro a Majella (I-Nc): Rari Cornice 1.4. <https://imslp.org/wiki/Il_curioso_indiscreto_(Anfossi%2C_Pasquale)>
He makes sure to include praise for Anfossi’s original music so as not to seem like an upstart.\textsuperscript{132} In light of this, similarities between Anfossi’s original and Mozart’s insertion might suggest an effort to pay homage to the original and not appear to be overstepping. On the other hand, significant differences—perhaps expanding the scope of certain aspects as in the arias discussed above—could represent a more established Mozart who feels free of the pressure to compare himself to an elder.

In her examination of the vocal profiles of two of Mozart’s sopranos, Patricia Gidwitz argues that Anfossi’s original aria was particularly unsuited to Lange’s voice and that the choice to have Mozart write a new one was apt.\textsuperscript{133} Lange was known for an extreme high range and skillful coloratura. Gidwitz points out that Anfossi’s aria mostly remains between A4 and F\#5 with only brief high notes on A5 and B5 that are not held for long. Furthermore, she indicates that the full ensemble accompaniment in the Allegro section might have overpowered Lange’s voice, which was not known for being able to carry well above a loud orchestra—despite the heights of her range.\textsuperscript{134} In contrast, Mozart’s aria stretches as high as E6 and in the Allegro has a giant leap from B3 to D6. The Adagio is especially delicate and the obbligato oboe—echoing the earlier aria K. 272, which Lange also sang—almost sings with the voice as a duet partner, at times echoing or answering the vocal line. Here, of course, any differences in vocal writing can

\textsuperscript{132} This notice, which Mozart included in a letter to his father, is quoted in Chapter 1 in full.
\textsuperscript{133} Patricia Gidwitz, “‘Ich bin die erste Sängerin’: Vocal Profiles of Two Mozart Sopranos,” \textit{Early Music} 19, No. 4 (Nov., 1991): 570.
be clearly attributed to the needs of the singer—perhaps more so than Mozart attempting
to distinguish himself from Anfossi.

In crafting the form, Mozart opts to follow Anfossi’s lead in using a two-tempo form, in fact, choosing the same key (A major). However, neither aria is an actual two-tempo rondò, as the text from the slow section does not make a reappearance in the fast section. See Figure 2.9 for a complete form chart of both settings. Whereas Anfossi’s two tempos contrast more in meter than in tempo (Allegro moderato 4/4 and Allegretto 6/8), Mozart’s aria more clearly has a slow and fast section (Adagio 2/2 and Allegro 4/4). Furthermore, in the respective slow sections, both composers follow roughly a ternary ABA’ internal form. Yet, the texts of the two arias are significantly different; Mozart makes significant changes to the text in his version. The slow section has substantial changes and the fast section omits the final two lines. It turns out that Mozart’s changes were done only after he had begun work on a version following the libretto’s original text.

This earlier version survives in keyboard score as “Ah! spiegarti, oh Dio” K. 178, composed sometime in early June 1783, while K. 418 is dated June 20, 1783. K. 178 bears significant resemblance to Anfossi’s aria, despite the fact that it sets only the first half (slow section). The tempo is marked Andante, somewhat closer to Anfossi’s Allegro moderato than the Adagio in K. 418, and the ABA’ form is also present.

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135 In fact, in Anfossi’s aria, the fast section does not contain a repeating refrain. On the form of the two-tempo rondò, see John A. Rice, “Rondò Vocali di Salieri e Mozart per Adriana Ferrarese,” in I Vicini di Mozart, eds. Maria Teresa Muraro and David Bryant (Florence: Olschki, 1989): 185-209.

136 NMA II/7/3, p. 210-13. See also Stefan Kunze, Foreword to NMA II/7/3, p. XII.
**Figure 2.9: form charts and aria texts, Mozart, “Vorrei spiegarvi, oh Dio!” K. 418 (p. 95) and Anfossi, “Ah spiegarti oh Dio!” (p. 96)**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<tbody>
<tr>
<td>A</td>
<td>Orchestral intro A</td>
<td>1-11</td>
<td>A</td>
<td>Adagio 2/2</td>
<td>n/a</td>
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<tr>
<td></td>
<td></td>
<td>12-36</td>
<td>A—&gt;E</td>
<td></td>
<td>a1-4</td>
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<td></td>
<td></td>
<td>37-53</td>
<td>E—&gt;D</td>
<td></td>
<td>b1-4</td>
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<tr>
<td></td>
<td></td>
<td>54-80</td>
<td>b—&gt;A—&gt;a</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>B</td>
<td>C</td>
<td>81-97</td>
<td>A</td>
<td>Allegro 4/4</td>
<td>c1-7</td>
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<td></td>
<td></td>
<td>98-112</td>
<td>A</td>
<td></td>
<td>d1-3</td>
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<tr>
<td></td>
<td></td>
<td>113-123</td>
<td>A</td>
<td>più allegro</td>
<td>c1-2, 4-7</td>
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<tr>
<td></td>
<td></td>
<td>124-146</td>
<td>A</td>
<td></td>
<td>e1-3</td>
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<td></td>
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<td>147-151</td>
<td>A</td>
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<td>Orchestral Ending</td>
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</tbody>
</table>

**Vorrei spiegarvi, oh Dio!**
I would explain to you, oh God!
What my torment is;
but fate condemns me
to cry and be silent.

**Qual è l'affanno mio;**
What my torment is;
ma mi condanna il fato
but fate condemns me
to cry and be silent.

**Arder non può il mio core**
My heart cannot burn
per chi vorrebbe amore
for the one I would like to love,
e fa che cruda io sembri,
and makes me seem
un barbaro dover.
cruel and barbaric.

**Ah conte, partite,**
Ah count, leave me
correte, fuggite
run, flee
lontano da me;
far away from me;
la vostra diletta
your beloved
Emilia v'aspetta,
Emilia awaits you,
languir non la fate,
don’t let her languish,
è degna d'amor.
she is worthy of your love.

**Ah stelle spietate!**
Ah ruthless stars!
nemiche mi siete.
you are my enemies.
Mi perdo s'ei resta.
I lose myself if he stays.

**Partite, correte,**
Leave, run,
D'amor non parlate,
don't speak of love,
è vostro il suo cor.
hers heart is yours.
Ah! spiegarti, oh Dio, vorrei
Quel desio, che il cor m'affana;
Ma la sorte mi condanna
A tacer e sospirar.

Ah! I would explain to you, oh God
That desire, which torments my heart;
But fate condemns me
To be silent and to sigh.

Nol consente il crudo amore,
Ch’io mi strugga ad altra face;
Del suo barbaro rigore,
Conte mio, non ti lagnar.

Cruel love won't allow it,
I am consumed by another face;
of its savage rigor
my count, don’t complain.

Notably, the vocal line is much closer in range and tessitura to that in Anfossi’s aria and only reaches to C♯6 (mm. 29 and 63), rather than the E6 of K. 418. In addition, the long held note on E5 (mm. 38-40) that elides with the reprise of the opening in m. 41, is also found within A’ in Anfossi’s aria on the same pitch (Ex. 2.5.1). However, K. 178 does begin to expand the difficulty of the vocal part from Anfossi’s by including more leaps to A5 and B5 as well as a longer held note on A5.

Thus, K. 178 sits at a midpoint between Anfossi’s aria and K. 418 in terms of its correspondence to Lange’s vocal profile. While it is difficult to speculate about Mozart’s intentions, the most logical assumption would be that K. 178 represents early work on this aria wherein Mozart was perhaps studying Anfossi’s original and attempted to write something similar as an exercise or working out of ideas in a similar style.
Example 2.5.1: comparison of held note on E5 in Anfossi, “Ah spiegarti oh Dio!” mm. 54-60 (top) and K. 178 mm. 36-48 (bottom)

Or maybe he began work on K. 178, exploring options to fit the aria to Lange’s voice, decided that it was too close to the original, and changed tack, resulting eventually in K. 418. This final version then represents something not necessarily better, but certainly different. The inclusion of the notice in the printed libretto points to Mozart’s desire to
avoid the appearance of elevating himself above Anfossi while also distinguishing himself as different. At this point in his career, he does not yet feel established enough to let his work speak for itself.

**Domenico Cimarosa: “Alma grande e nobil core”**

The late aria K. 578 provides an interesting case study for this chapter due to its creation later in Mozart’s career, when he was more established and known in Vienna, as well as its source in an opera buffa by Domenico Cimarosa. In addition, it represents another insertion aria, similar to K. 418, and an opportunity to see if the same preoccupation with acknowledgement of his own contribution without overshadowing the original composer prevails in this example as well. Given that Cimarosa was roughly contemporary with Mozart—in contrast to the other composers discussed above, who were clearly part of an earlier generation, this aria represents a chance to see a change in Mozart’s approach that may contextualize our understanding of his intentions in earlier work. Where previously, a youthful Mozart was setting texts set by composers of an older generation, now in 1789, a more established Mozart is setting a text set by a more or less contemporary composer. In this case, he may have a different motivation entirely.

The source is for K. 578 is a comic intermezzo, *I due baroni di Rocca Azzurra* with music by Cimarosa and libretto by Giuseppe Palomba, which premiered in Rome in 1783. This aria, sung by the character Donna Laura, was replaced by an insertion piece.

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137 The analysis of Cimarosa’s aria here is based on a scan of the manuscript copy held by the Biblioteca del Conservatorio di musica S. Pietro a Majella (I-Nc): Rari 1.1.3-4. <https://imslp.org/wiki/I_due_baroni_di_Rocca_Azzurra_(Cimarosa%2C_Domenico)>
composed by Mozart for the singer Louise Villeneuve for the 1789 Vienna production of this intermezzo. Notably, Anfossi’s *Il curioso indiscreto*, despite being the slightly different subgenre of *dramma giocoso*, shares similar circumstances to *I due baroni*, as both were premiered in Rome with an all-male cast while Mozart’s contributions were composed for later Viennese productions. In this scene, Laura, a seria character, proclaims her anger at her intended fiancé and asserts her place above her rival, thanks to her “Alma grande e nobil core.”

Notably, both composers interpret the seria status of the character within the overall buffa genre by giving her plenty of coloratura to sing. In addition, there are some indications that Mozart had seen Cimarosa’s aria and modeled an aspect of his aria after it. For example, in the opening of the B stanza, on the lines “ma non merita perdono, sì mi voglio vendicar,” both composers use a similar melody of descending eighth notes (Ex. 2.6.1). However, that is where the similarities between their musical characterizations end. The opening melodies of both arias, which set the beginning of the A stanza, serve to illustrate the difference. Cimarosa opts for a lyrical, cantabile melody, which is not especially fitting to the dramatic context, but which clearly depicts Laura as a noble and high-status woman, who is perhaps above petty arguments. Mozart, on the other hand, writes an opening theme that Friedrich Lippmann characterizes as “aggressive.” The vocal melody, sung in unison with the orchestra and punctuated by thirty-second-note flourishes in the upper strings, gives the impression of anger and

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138 Stefan Kunze, Foreword to NMA II/7/4, p. X-XI.
139 Lippmann, “Mozart, Jommelli, Cimarosa,” 37.
140 Lippmann, “Mozart, Jommelli, Cimarosa,” 37.
Example 2.6.1: comparison of setting of “ma non merita perdono,” K. 578 mm. 86-89 (top) and Cimarosa mm. 109-112 (bottom)
self-righteousness far more than in Cimarosa’s setting (Ex. 2.6.2). Where Cimarosa uses primarily smooth, stepwise motion, Mozart’s melody alternates between large and small intervals, often breaking off abruptly into silence.\textsuperscript{141} Both are led by the text and the dramatic situation, but they respond differently, highlighting different aspects of the character.

In terms of form, the two settings differ greatly as well. See Figure 2.10 for complete form charts. Cimarosa’s aria, though only slightly earlier, features a more old-fashioned form by 1780s standards—essentially a da capo with aspects of sonata form. Marked Allegro maestoso, the A section begins in G major with an extensive opening ritornello featuring the whole orchestra that includes horns and oboes as well as strings. The two vocal periods are likewise expansive with extensive coloratura that closes both halves of the A section. A1 modulates to the dominant while A2 remains in that key following the tonal trajectory of a sonata exposition. A short ritornello closes the A section and then the B section follows immediately without tempo/meter or even key change, but that moves through multiple keys before reaching a retransition and vocal cadenza that moves seamlessly into A’. The A section is then reprised with only slight variation (as in a sonata recapitulation) to remain in tonic. This form is reminiscent of some of Mozart’s concert arias from the 1770s, including K. 294 and K. 538 (begun in 1778, finished in 1788). The former includes similar sonata procedures, such as the A section ending in the dominant key and A’ functioning as a sort of recapitulation.

Example 2.6.2: comparison of opening of A, K. 578 mm. 16-19 (top) and Cimarosa mm. 28-33 (bottom)
Alma grande e nobil core
le tue pari ognor disprezza.
Sono dama al fasto avvezza
e so farmi rispettar.
Va, favella, a quell’ingrato,
Gli dirai che fida io sono,
Ma non merita perdono,
Si mi voglio vendicar.

The latter features a B section without change of meter/tempo that is more seamlessly connected to the surrounding A sections. K. 294 and 538, which share these formal
aspects, are both set for characters in Metastasian opera seria. Cimarosa’s choice of a modified da capo with these characteristics would certainly suit his emphasis on the seria aspect of this character drawing on recent if not fashionable aria forms.

On the other hand, Mozart opts for a two-tempo form, though not a rondò, which is also a frequent choice for him for characters who express extreme emotions, such as anger, in this case. For K. 578, he sets the A stanza and the first two lines of B in Allegro 4/4 and then the final two lines of B in extensive repetition in an Allegro assai 4/4. The opening ritornello is not as extensive as Cimarosa’s but it is substantial and introduces the character’s opening theme. As mentioned above, the singer enters with in somewhat unusual unison/octaves with the strings for the first line of text (Ex. 2.6.2), presenting the emotion of righteous anger right in the beginning. As in Cimarosa’s aria, the A section in Mozart’s aria features two vocal periods that each set the A stanza. A1 is divided symmetrically, with the first two lines of text reaching a tonic cadence followed by short ritornello interjection, and then the remaining two lines modulate to the dominant key and close with a half cadence in that key in m. 47. A2 begins in the dominant and follows a similar symmetrical pattern. The first two lines reach an authentic cadence in the dominant, but the second two lines contain a brief hint of returning to tonic in mm. 61-64, which is soon foiled by cadential patterns in the dominant. At this point, Mozart’s aria seems quite similar in form to Cimarosa’s by following this sonata tonal trajectory and a similarly symmetrical division of the text in two full statements. The main difference to this point is the affect: righteous anger instead of aristocratic elegance.
It is of course the B section in which his aria begins to differ significantly. The first two lines of that text seem to return to tonic fairly quickly. Es in the second violins and violas in m. 73 shortly after the closing ritornello of the A section seem to signal this shift back to tonic (Ex. 2.6.3). This short section leads into a vocal cadenza on a half cadence in tonic B♭. A grand pause follows and the tempo changes immediately after.

As mentioned above, this change is not as striking as Mozart’s other two-tempo arias and the choice of placing this shift in the middle of the B text rather than the beginning is also somewhat unusual. However, as is typical with Mozart, this unusual choice can be explained by his response to the text. The two couplets express opposite impulses for the character and are separated by “ma” (but). In the first two lines, Laura calls her fiancé “ingrato” but expresses a wish for him to know that she is “fida” (faithful). Then, in the second couplet, she seems to change her mind and say that he does not deserve forgiveness (“non merita perdono”) and that she wants revenge (“mi voglio vendicar”). The tempo change to Allegro assai and the half cadence that precedes it illustrate this shift in her thinking. Following her statement of these second two lines culminating in another half cadence in the tonic, she begins to fragment the text, repeating “ingrato” many times as well as other lines from the second couplet in an extensive section that remains in tonic until the end.
Example 2.6.3: K. 578, B section beginning mm. 72-77 (top) and vocal cadenza with tempo change mm. 82-85 (bottom)
Without meter change, and only a slight tempo change (Allegro to Allegro assai), this is not one of Mozart’s typical slow-fast two tempo arias. It is not even truly a rondò as it does not feature a return of A in the fast tempo, but it does close with the text of the B stanza (in contrast to Cimarosa’s da capo) while remaining in tonic after the tempo change and allows the singer a more exciting showcase ending. Mozart’s choice of form then leans towards both the anger the character is expressing as well as perhaps the desire of the singer, Villeneuve, for an ending to the aria that might prompt calls for an encore. As with K. 295, the desires and needs of the singer can certainly explain Mozart’s compositional choices regardless of relationship to an earlier model.

However, it is also worth considering how Cimarosa’s original might have affected Mozart’s decisions, since this is an instance of a substitution in a production rather than a standalone concert aria. As with K. 418, the audience at this Viennese production would be comparing Mozart’s aria at least to Cimarosa’s music for the rest of the opera, if not this specific aria. Of course, here, Mozart in 1789 was much more established and well-known in Vienna and his own contributions to the genre had been heard. The composer whose work he is replacing in this example was roughly contemporary and not an older, more established composer, as was Anfossi when Mozart composed K. 418, 419, and 420 in 1783. At the same time, both the set of insertion arias in 1783 for the production of Anfossi’s *Il curioso indiscreto* and this aria for Cimarosa’s *I due baroni* in 1789 were performed at the same theater, the Burgtheater in Vienna, only six years apart. Yet, does Mozart’s concern for not overshadowing the original composer remain from 1783 to 1789?
While there are certainly similarities between Cimarosa’s original and Mozart’s substitution—as discussed by Friedrich Lippmann in the articles cited above, their approach to the text and to characterization is strikingly different. Cimarosa looks to the opera seria tradition to portray Laura as an aristocratic woman who has been wronged. His choice of a more traditional da capo form and lyrical melody seems to belie the content of the text but do align with the position of the character. On the other hand, Mozart opts for a more fashionable—if unusual—two-tempo form and bravura character with angular melodies, likely in response to the requirements of the singer, but also notably to respond to the text in a very different way. It seems here that, aside from the considerations of the singer, Mozart’s efforts do not tend toward imitation or emulation at all, but rather bring to bear the experience in opera buffa he had gained from composing *Le nozze di Figaro* and *Don Giovanni*, the former of which premiered in the same theater only three years earlier. In K. 578, Mozart pays attention first and foremost to the needs of the character (and the singer) rather than the original composition that his aria is replacing.

While it does not seem that a printed notice appeared in the libretto in this case as it did in K. 418 at Mozart’s insistence, perhaps ironically, the main surviving manuscript copy is not the autograph—which is lost—but rather a score copy that was at first incorrectly attributed to Cimarosa.\(^\text{142}\) Mozart was sure to enter this piece into his personal work catalogue, but if this aria could be mistaken for Cimarosa’s, it might be because Mozart did not put in as much effort as in K. 418 to place a respectful distance between

\(^{142}\) Kunze, Foreword to NMA II/7/4, p. X.
his work and his predecessor’s. Without clear epistolary evidence, as with K. 418-420, it is difficult to speculate on Mozart’s intentions here, but it seems reasonable to suggest that at this point he is less concerned with the appearance of overstepping or overshadowing another composer’s work.

Vicente Martín y Soler: “Chi sa, chi sa, qual sia”

One final example will serve to encapsulate this discussion. Later in 1789, Mozart was called upon again to furnish substitution pieces (K. 582 and 583) for the same singer, Louise Villeneuve, for a performance—also in the Burgtheater in Vienna—of another comic opera, *Il burbero di buon cuore*, with original music by Vicente Martín y Soler and a libretto by Lorenzo Da Ponte. The original run had occurred also in the Burgtheater in Vienna in 1786, a few months before *Le nozze di Figaro*. This revival in 1789 coincided with a revival of *Le nozze* as well, for which Mozart wrote a few substitution pieces for his own work.\textsuperscript{143} The context for this scene is that Villeneuve’s character, Madama Lucilla, has just spoken with her husband, who forbade her from being involved in personal matters of his family. He gives no reason, and she is at a loss. This aria represents her internal conflict over her husband’s odd behavior. As with K. 578, this is

\textsuperscript{143} Kunze, Foreword to NMA II/7/4, p. XI. Originally, scholars such as Kunze believed these two pieces by Mozart were on new texts that had been written for the revival and that were added to scenes where no aria had been before. Da Ponte was given as the likely author of these texts. However, later scholars looking at the libretti for the various productions have shown that both texts appeared in the original and therefore were definitively written by Da Ponte. In addition, Mozart’s arias replaced existing arias on the same texts rather than being entirely new insertions. See Reinhard Wiesend, “Opernhandwerk und Originalität: Mozarts Arien KV 582 und 583 als Einlagen in Martín y Solers ‘Il burbero di buon cuore’” in *Mozart-Studien* 6, ed. Manfred Hermann Schmid (Tützing, Hans Schneider: 1996): 129-177.
another example of a substitution in a comic work by a contemporary rather than a predecessor. Will the same relationship that K. 578 had to the aria it replaced hold here?

Martín y Soler’s original aria is marked Allegro con brio spiritoso and is in cut time in the key of A major. His orchestra includes strings, oboes, trumpets, and bassoons. While Mozart’s aria is also in cut time, it is instead in C major and marked Andante. His aria is scored for strings, clarinets, bassoons, and horns. Aside from the similar meter, the difference in tempo and instrumentation (warmer clarinets and horns instead of bright oboes and trumpets) is enough to suggest a distinction in affect at least.

For the form, Martín y Soler, like Cimarosa, opts for a sonata-influenced da capo form for a seria character, while Mozart chooses a rondo, though not a two-tempo rondò. Based on these aspects at least, this case seems similar to K. 578, in that the original composer chose a more old fashioned, seria-based form while Mozart chose a more fashionable form and a different approach to characterization. See Figure 2.11 for complete form charts of both settings.

Martín y Soler begins his aria without opening ritornello and instead starts off with three forte chords in the full orchestra on tonic A major (Ex. 2.7.1); the orchestra then immediately recedes into an accompanimental role as the singer enters in m. 2, with only first violins colla voce. As with Cimarosa, the A section is divided into two vocal periods and traces a sonata-exposition tonal trajectory. A1 remains in tonic, ending on a half cadence while A2 modulates to the dominant and ends in that key.

144 This analysis is based on a scan of the manuscript copy held by the Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden: Mus. 3946-F-502. <https://imslp.org/wiki/Il_burbero_di_buon_cuore_(Mart%C3%ADn_y_Soler)%2C_Vicente>
Figure 2.11: form charts and aria texts, Mozart, “Chi sà, chi sà, qual sia” K. 582 (top) and Martín y Soler “Chi sà, chi sà, qual sia” (bottom)

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Orchestral intro</td>
<td>1-2, 3-14</td>
<td>C</td>
<td>Andante 2/2</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td></td>
<td>C</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>15-35</td>
<td>G</td>
<td>Andante 2/2</td>
<td>b1-4</td>
</tr>
<tr>
<td>A’</td>
<td>A2</td>
<td>36-47</td>
<td>C</td>
<td>Andante 2/2</td>
<td>a1-4</td>
</tr>
<tr>
<td>C</td>
<td>B2</td>
<td>48-81, 82-89</td>
<td>C</td>
<td>Andante 2/2</td>
<td>b1-4</td>
</tr>
</tbody>
</table>

Chi sà, chi sà, qual sia l’affano del mio bene, se sdegno, gelosia, timor, sospetto, amor.

Who knows, who knows, what is the torment of my love, whether indignation, jealousy, fear, suspicion, love.

Voi che sapete, oh dei, i puri affetti miei, voi questo dubbio amaro togelietemi dal cor.

You who know, oh gods, my pure affections, you take this bitter doubt, take it away from my heart.

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Orchestral intro</td>
<td>1, 2-9, 10-23, 24-26</td>
<td>A, A, A—&gt;E</td>
<td>Allegro con brio spiritoso 2/2</td>
<td>n/a a1-4</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td></td>
<td>A</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td></td>
<td>E</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>27-39</td>
<td>A</td>
<td>Allegro con brio spiritoso 2/2</td>
<td>b1-4</td>
</tr>
<tr>
<td>A’</td>
<td>A1</td>
<td>40-56, 57-61</td>
<td>A</td>
<td>Allegro con brio spiritoso 2/2</td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>Orchestral closing</td>
<td></td>
<td>A</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>
Chi sa, chi sa qual sia
l’affano del mio bene,
se sdegno o gelosia,
rabbia, dispetto, amor.

Voi che sapete, oh dei,
i puri affetti miei,
voi questo dubbio atroce
toglietemi dal cor.

Who knows, who knows what is
the torment of my love,
whether indignation or jealousy,
anger, spite, love.

You who know, oh goes,
my pure affections,
you take this terrible doubt,
take it away from my heart.

There is little coloratura and the vocal range is fairly confined without excesses of range (G4 to G5). Lucilla’s opening melody is triadic, descending on dotted eighth/sixteenth pairs on tonic chord for the first line and dominant seventh chord on the second line (Ex. 2.7.1). The instrumentation and the forte chords at the beginning followed by sudden quiet and the entrance of the singer suggest emotional turmoil. The dotted rhythms and triadic melody in a confined vocal range present the character as noble and refined. She is experiencing turbulent and uncertain emotions but is restrained in expressing them.

As in Cimarosa’s aria, the B section here is also connected seamlessly without change in meter or tempo. Perhaps most unusual is that following a short orchestral ritornello that confirms the dominant key, the B section begins by abruptly switching back to the tonic A major and sitting on a tonic pedal point for six measures to confirm this (Ex. 2.7.2). The remainder of the B section, which sets the text only once, reaches an authentic cadence in the tonic and only a short measure of orchestral interlude returns the aria to the A section. In this stanza, Lucilla switches from expressing the turmoil of various conflicting emotions she feels in the A section (“gelosia, rabbia, dispetto, amor”) to asking the gods (“o Dei”) to take away her doubt (“questo dubbio atroce toglietemi dal cor”). Martín y Soler ends the A section in the dominant: Lucilla’s emotion has taken
her far away from tonic. Yet, the B section sees her pull herself back abruptly to tonic in an effort to banish these emotions.

Example 2.7.1: comparison of orchestral introductions and voice entrances, K. 582 mm. 1-4 (top) and Martín y Soler mm. 1-5 (bottom)
Example 2.7.2: Martín y Soler, end of A section and beginning of B section with tonic pedal point, mm. 23-3
A’ turns out to be vastly different from A, eschewing the relatively strict repeat expected of a seria da capo form. It seems Martín y Soler’s seria character begins to shed her aristocratic air here. Perhaps her attempt to banish doubt in the B section has been unsuccessful as the return of A sees her repeat her exposition of conflicting emotions. A’ begins with a similar dotted-rhythm melody to the opening of A, but it is different as the accompaniment alternates between tonic and dominant chords in a much faster harmonic rhythm than A. Once she finishes the full stanza in this manner, she repeats the final line “rabbia, dispetto, amor” (anger, spite, love) over and over without coloratura but with the highest notes she has yet sung in this aria and extremely wide leaps (Ex. 2.7.3). A’ ends dramatically with full orchestra accompanying her highest notes, as A’ ends much shorter (only one statement of A stanza) and very differently than A. Thus, Martín y Soler begins by evoking a seria da capo form, but in a reversal of seria conventions, this form falls apart as Lucilla’s aristocratic composure breaks down. Her repetition of “anger, spite, love” at the end of A’ shows that she has not resolved the conflicting emotions but is instead still troubled by them.

For his version, Mozart opted for a rondo, without a change in tempo. His version is also slower, but it still shares some aspects with the original. For instance, he also chooses a short orchestral introduction rather than opening ritornello, though in his version the orchestra introduces the singer’s opening melody rather than Martín y Soler’s three forte chords (Ex. 2.7.1). This opening melody is similar to Martín y Soler’s with dotted rhythms and triadic motion as well as alternation between tonic and dominant harmony, but the correspondence ends after the first line of text. Mozart’s initial A section
Example 2.7.3: Martín y Soler, A’ section repetition of “rabbia, dispetto, amor” on high notes with wide leaps, mm. 48-57
is relatively short and contains the A stanza only once through. It begins and ends in tonic C major, but brief moments of chromaticism highlight the text where Lucilla voices the conflicting emotions. With the Andante tempo, Mozart takes a similar melodic starting point but moves in a different direction from the original it replaced. Notably, Mozart also makes a few textual changes (perhaps with Da Ponte’s approval or collaboration but this is not known). For example, “rabbia” becomes “timor” and “dispetto” becomes “sospetto”. Thus, “anger, spite, love” in the original becomes “fear, suspicion, love” in the Mozart. Reinhard Wiesend postulates that the reasons for this are mostly for ease of singing or perhaps for change in scansion. However, he also points out that this changes the tone of the text here by exchanging anger and spite for fear and suspicion. Mozart’s Lucilla is less self-righteous and more afraid.

The first B section is much longer and meanders further harmonically than the A section. It immediately begins to move toward the dominant following the tonic cadence that ends A. The whole B stanza is first stated in the dominant G major, achieving an imperfect authentic cadence in m. 22. The last line, “toglietemi dal cor,” is repeated over and over again, as well as fragmented, first in a passage with quick, repeated sixteenth-note patterns in the strings and then shifting tone suddenly to piano where the voice alternates with winds alone; even the bass drops out. Here the voice engages in extremely chromatic lines, though not particularly elaborate in terms of coloratura (Ex. 2.7.4). The harmony is obscured through chromaticism but seems to hint at A minor, before being

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145 Wiesend, “Opernhandwerk und Originalität,” 143. The word “rabbia” with accent on the first syllable is exchanged for “timor” with accent on the last syllable, whereas “dispetto” and “sospetto” have the same accent pattern. This makes the first word out the three not only match the final word “amor” in terms of scansion but also creates an internal rhyme between them.
wrenched back to G major by the re-entrance of the strings for a cadence in m. 34. In contrast to Martín y Soler, Mozart’s B section does not sit in the tonic; rather, it keeps to the dominant but with significant chromaticism that at times obscures the tonality. Here, Lucilla’s plea for her doubt to be taken away comes across differently. It is distinguished from the A section by completely different overall tonality (tonic in A, dominant in B), but Lucilla does not seem to have aristocratic composure here.

Following this, A returns nearly exactly as before, as would be expected in a rondo. Mozart seems to put less emphasis on the A stanza as on B compared to Martín y Soler, whose B section is quite short and whose A sections are more extensive or featured more extremes of range. Finally, the return of B brings back the text but the music is quite different. The first violins and bassoon introduce a new melody that is not taken up by the voice but rather acts as a countermelody in dialogue with the voice (Ex. 2.7.5). This final B section remains in the tonic throughout with only a little chromaticism to highlight certain words. For example, the word “dubbio” (doubt), the most crucial for this stanza, is sung by the voice over a borrowed minor subdominant in the strings (Ex. 2.7.6). As with the first B section, Mozart separates the final line of text and repeats it, but this time with plenty of coloratura. Lucilla’s plea that her doubt be taken away provides the basis for Villeneuve’s showcase ending to this aria. In contrast to Martín y Soler’s ending, which certainly had a bravura character with plenty of high notes but little coloratura, Mozart’s ending is more focused on the coloratura. Yet, it is the form and its effect on the text that set Mozart’s aria apart. By ending with the repetitions of the final line of the B stanza (“toglietemi dal cor”), Mozart portrays Lucilla less as an aristocrat whose
composure gradually gives way and more as a relatable character; it is her plea for clarity that is foregrounded in the end, rather than her conflicting emotions.

Example 2.7.4: K. 582, chromaticism on “toglietemi dal cor,” alternation of voice and winds, mm. 26-34
Example 2.7.5: K. 582, B’ section, new violin and bassoon melody, mm. 49-56
Example 2.7.6: K. 582, B’ section, modal mixture coloring “dubbio,” mm. 62-65

As with K. 578, in K. 582 Mozart chooses a more fashionable form to replace the other composer’s modified da capo form. Here too, Martín y Soler seems to take a different approach to characterization. His seria character in Madama Lucilla is more aristocratic and refined, suggesting the old-fashioned da capo form if not following it completely. His B section shows the character attempting to restrain her emotions to the tonic while the return of A sees them let loose again. Mozart’s Lucilla equivocates between A and B, turmoil and pleading, but rather than an attempt at maintaining aristocratic composure, she evokes more sympathy in the audience through the textual changes that emphasis fear over anger and ending the aria on the B section’s pleading with the elaborate coloratura.

There are few stylistic similarities between the two settings. Mozart chooses a different tempo and key, while including coloratura whereas Martín y Soler had little.
Beyond the opening orchestral introduction and triadic dotted melodies, the two arias quickly diverge. In fact, Wiesend points out that this similarity in melody may go beyond just these examples, as other arias such as “Colla flemma che tu vedi” from Martín y Soler’s *Una cosa rara* as well as “Non dubitar, o Figaro” from Paisiello's *Il barbiere di Siviglia* bear striking similarities in their use of dotted rhythms and triadic motion. As with K. 578 in relation to Cimarosa, Mozart seems not to be preoccupied with a comparison to the original that his aria replaces.

Again, there is no letter from Mozart or other verbal source that succinctly conveys his thinking about precedent with this aria as in the letter regarding K. 418-420 cited above. However, one notable remark that may shed some light comes from Da Ponte himself, who in his memoir names his “two dear friends Mozart and Martín” as “two composers of supreme genius, but almost diametrically opposed in the class of their composition.” So, certainly by this point, Mozart’s collaborations with Da Ponte and his reputation in Vienna were enough to solidify his status on the same level of Martín y Soler. Da Ponte, at least, saw these two composers as similar in quality but different in kind.

**Conclusion**

This brief survey of a selection of Mozart’s concert arias highlights a number of themes. First, the earlier arias from the 1770s show a younger Mozart who is grappling

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with the reputation and influence of an earlier generation of opera composers. His settings are notably different from their models, but in each case, they show a careful engagement with the setting(s) that came before. In K. 294, Mozart’s aria shares the triple meter and tripartite division of sections with J. C. Bach’s third version of “Non sò d’onde viene” as well as similar responses to the text. Yet, Mozart distinguishes his setting from its model through more independent use of winds and reversing the order of the A section on its return. In K. 295, Mozart adopts a similar form and melody to Hasse’s setting but greatly expands the breadth of the form, so much so that the intended singer Raaff had to ask for cuts. For K. 272 as well, Mozart expands the scope of the form in each constituent part of the scene, yet he shares similar key and tempo/meter choices with his predecessors. In each of these cases, Mozart’s aria shares significant characteristics with the older setting but also seek to distinguish the younger composer as not necessarily better, but different.

In the later insertion arias K. 418, 578 and 582, a different picture begins to emerge. During the 1780s, as Mozart began to establish himself in Vienna, he had multiple opportunities to write substitution pieces for the operas of other composers. These three arias demonstrate how Mozart’s relationship to these other composers changed over time. K. 418, as an insertion in Anfossi’s opera, shows Mozart still connecting his setting to its predecessor in terms of form and tempo/meter, but the necessity of tailoring it to the intended singer allowed him to move beyond the model and create something different. Yet, he still at that point felt it necessary to include a printed notice in the libretto to ensure his contribution did not overshadow Anfossi’s original, and
also that audiences knew it was he who composed the replacement arias. In the later examples from 1789, K. 578 and 582, Mozart again sets insertion arias but instead for operas by his contemporaries, Cimarosa and Martín y Soler. In these two arias, Mozart’s setting is strikingly different from the aria that it replaces. Despite a small number of correspondences, this Mozart seems confident enough—after success with his own opera buffa productions—that he can set the aria in a very different way, without worrying about comparison to the original. He is also, at this time, able to engage with his contemporaries on even ground, rather than compare himself to an older generation.

Yet, beyond this concern of comparison to the original, Mozart’s compositional choices may be ascribed to more practical reasons than an issue of influence. Each aria shows that some aspects may be related to tailoring the piece to the needs of the singer, but especially K. 295 for Anton Raaff and the three insertion arias for Aloysia Lange and Louise Villeneuve. In fact, very often, the purpose of insertion or substitution arias is precisely to replace an original that does not fit the voice of the singer with an aria that presents the voice in the best light. Whether it is writing something a little old-fashioned but long and having to make cuts for an older singer in K. 295 or adding flashy coloratura and a two tempo form to please a singer looking for a showcase in K. 578, Mozart always wrote with the singer in mind.

Finally, it is always important to keep in mind the larger network of settings wherein some connections may be traced to these arias. Both Mozart and his predecessors and contemporaries were all aware of larger conventions of opera in the eighteenth century. Any similarities between Mozart’s concert arias and the arias they replaced or
were modeled after might also be attributed to working from these conventions seen in this larger network. In some cases, we know that Mozart was directly engaging with an older model such as J. C. Bach’s settings of “Non so d’onde viene” and K. 294, since he states this explicitly in his letter. Furthermore, in the cases of the insertion arias discussed in this chapter, Mozart certainly was engaging with—even if attempting to avoid comparison to—the arias that his pieces replaced. However, for some of the other arias discussed, whether Mozart knew or was directly engaging with an earlier model is less clear. In those instances, such as K. 272 and Paisiello’s setting, this network of settings that created operatic conventions of the time may explain some similarities between the arias even if Mozart wasn’t aware of the older setting.

By examining selected arias in light of these considerations, I have tried to show that while Mozart’s letter to his father about K. 294 and Bach’s setting is provocative, the reality of the situation may be more nuanced than that letter suggests. Mozart’s motivations may have been a mix of conscious, stated intentions as well as subconscious engagement with other considerations. As always, each concert aria is the product of its own particular circumstances of intended performance and performer. However, what I suggest here is that by looking at this group as a whole, some trends do seem to emerge in the way Mozart engages with other composers’ settings of the same texts that change at different points in his career. The concert arias—whether true concert arias or insertion pieces or otherwise—are particularly suited to demonstrating this because they are separated from the constraints and circumstances of a larger operatic work—even substitution works, as I argue in Chapter 1—and allow for more focused, direct
comparison to another earlier or contemporary setting. They are not devoid of

circumstance or context but theirs is much narrower in scope and helps to illuminate

Mozart’s considerations when composing, as well as his changing relationship to other

opera composers, whether his elders or his peers.
Chapter 3

The Reason for Sympathy:

Moral Philosophy in Mozart’s Metastasian Concert Arias

In 1770 on a trip to Milan, Mozart received a gift from Count Firmian that would prove significant in his compositional life: the nine-volume 1757 Turin edition of the works of Pietro Metastasio. Mozart’s fruitful engagement with Metastasio’s texts can be seen especially in his settings of the imperial poet’s work in his concert arias spanning his entire life. Although he had set a number of Metastasio aria texts prior to receiving this gift, it is clear from the list of concert arias (see Appendix 1) that his interest in Metastasio’s poetry was sparked by this gift. Within a year of this January 1770 meeting, he had composed six arias, all but one of which match exactly the version of the texts in the 1757 edition. In the ensuing years, Mozart would continue to engage with Metastasio’s works, including creation of staged settings of Il sogno di Scipione (1772) and Il re pastore (1775). While Mozart’s extensive number of Metastasio settings as concert arias in these early years from about 1765 to 1771 are often seen as demonstrations to prove the young composer’s ability to write arias in various types, Mozart continued to compose concert-aria settings of Metastasian texts well in the


149 Pryer, “Mozart’s Operatic Audition,” 268.
1780s\textsuperscript{150}. Although the Vienna years on the surface appear to show a trend towards opera buffa and away from opera seria (at least until \textit{La clemenza di Tito} in 1791), the concert arias on Metastasian texts from 1782 to 1788 demonstrate that Mozart continued to be inspired by and compose to Metastasian and other opera seria texts during that period. (This issue is the topic of Chapter 4 and is discussed in detail there).

It has been well documented that Metastasio was influenced by Cartesian philosophy in his early years and that these ideas are expressed in his libretti.\textsuperscript{151} Don Neville and Paul Sherrill have argued that, in constructing his poetry, Metastasio was influenced by Cartesian rationalism and that these principles are also expressed in the ways that composers, including Mozart, set these texts. If this is the case, would a composer such as Mozart—who clearly incorporated some aspects of Cartesian philosophy in \textit{La clemenza di Tito}—still infuse those ideas into the concert aria? In the Vienna of the 1780s, Metastasio’s libretti were seen by some as outdated and received fewer stagings due to the particular operatic preferences of the Austrian emperor, Joseph II.\textsuperscript{152} As these Metastasian settings were mostly relegated to the concert hall, how did Mozart grapple with the philosophical tradition historically tied to them? Did he

\[\text{\textsuperscript{150} On the Metastasian arias of the 1760s up to 1770 as exercises or demonstrations, see Paologiovanni Maione, "Esercizi di Stile: Mozart alla ‘Corte’ di Metastasio (1765-1770)," \textit{Mozart-Jahrbuch} (2000): 107-141.}\\
\text{\textsuperscript{152} Dorothea Link, \textit{The National Court Theatre in Mozart’s Vienna: Sources and Documents 1783-1792} (New York, NY: Oxford University Press, 1998): 1-4. Joseph II’s policies favored German theater, spoken plays as well as \textit{Singspiele}. In 1783, the \textit{Singspiel} company was replaced by an opera buffa company. Yet, Italian opera seria still remained without imperial favor.}\]
perpetuate it, ignore it, or find a middle ground in between, one that acknowledged the tradition but also appealed to modern concert audiences?

During Mozart’s lifetime, Enlightenment philosophies of morality were beginning to be applied to new theories of performing and listening to instrumental music, linking musical performances with a morality based on sociability and sympathy. Scottish philosopher David Hume, in *A Treatise of Human Nature*, explores the origin of morality and links it to the concept of sympathy, a word with Greek roots that Hume’s contemporary Adam Smith translated as “fellow-feeling.” Hume goes on to describe how voice and gesture may communicate feeling from one person to another and allow for sympathy between people. In fact, he says, sympathy for a stranger is the foundation of the morality of justice and indeed of all virtues. Thus, through experiencing sympathy for another, by interpreting their feeling through voice and gesture, we may gain an appreciation for others, even strangers, that allows for a just and moral society.

The concert aria—with its non-theatrical venues where sociability and middle-class values were prominent and an emphasis on vocal virtuosity over understanding of the dramatic context—falls into a space between these two systems of thought. I argue that Mozart does not simply reproduce in the concert aria the morality that pervades Metastasio’s libretti but rather fuses it with the Enlightenment morality of sympathy, emphasizing sentiment as well as reason. Examining these Metastasian concert arias as

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vehicles of moral instruction in the Age of Enlightenment provides new avenues of understanding how Metastasio’s works were consumed in contexts outside of the theater.

**Metastasian Dramaturgy and Cartesian Philosophy**

The expression of Cartesian philosophy in Metastasio’s works is primarily found in the arias and, in fact, directly relates to the main criticism of opera seria—that the arias are undramatic and do not relate to the action in any meaningful way. Descartes’s ideas about the mind-body connection and the physiological aspect of emotions can be found in many Metastasian arias in which characters describe their emotions in metaphors involving physiological terms. Of course, the Cartesian viewpoint is that these are not metaphors but rather very real, direct physical aspects to those emotional responses. For instance, the text of K. 294 and K. 512, taken from *L’Olimpiade*, features the character, King Clistene, describing with bewilderment the physical sensations (“quel gel che le vene scorrendo mi va”) that accompany the emotions (“quel tenero affetto”) that he feels upon recognizing Lycidas as his son. In analysis of these arias, Paul Sherrill has demonstrated that the musical settings of the text reflect the character’s processing of both the emotions and the physical sensations and subsequent attempt to master them. The Metastasian aria, therefore, is not just an atemporal soliloquy that provides a glimpse into a character’s internal emotions but rather is a dynamic representation of a character’s


struggle to tame the emotions and their accompanying physical sensations.\textsuperscript{158} In a typical Metastasian opera seria production, these arias function as parts of a larger whole that comprises the arias, recitatives and any duets or choruses. They do not carry the whole burden of expressing the moral within themselves but rather move the characters scene by scene towards the moral ending.

In addition to Cartesian ideas about mind-body duality and the physiological component to emotions, there are contained in Metastasio’s libretti aspects of Cartesian morality relating especially to political power. Martha Feldman has written on the ways in which opera seria could act as a public, social performance of sovereignty.\textsuperscript{159} Cartesian morality in Metastasian opera represents the ideal sovereign as a magnanimous ruler. A classic example in Metastasio’s works is \textit{La clemenza di Tito}, in which the titular character performs a grand act of clemency and forgives the treasonous actions of Sesto and Vitellia. This moral aspect relates to the emotional aspect of Cartesianism as Metastasio’s sovereigns must master their emotions and not let the involuntary physical response prevent them from maintaining their morality and magnanimity. In essence, the main moral is that the sovereign’s responsibility of power outweighs the natural, human tendency to act based on emotions such as pride or love or hate.\textsuperscript{160} The purpose of including this morality in opera seria was to instruct the audience in this morality and, as

\textsuperscript{158} Neville, “Moral Philosophy,” 36-41; Sherrill, “The Metastasian Da Capo Aria,” 44-62.

\textsuperscript{159} Martha Feldman, \textit{Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy} (Chicago, IL: The University of Chicago Press, 2007).

\textsuperscript{160} Neville, “Moral Philosophy,” 33; Sherrill, “The Metastasian Da Capo Aria,” 60-61.
Feldman argues, to maintain the political status quo through a performance of sovereignty.

As Don Neville argues, in creating Mozart’s setting of *La clemenza di Tito*, Mozart and his librettist, Caterino Mazzolà, were at least partially aware of the elements of morality and sovereignty in Metastasio’s original. The choice of that particular libretto to be performed in celebration of the coronation of Leopold II as Holy Roman Emperor shows a knowledge at least of the moral purpose of Metastasio’s tale of sovereign morality and clemency. Yet, as Neville also acknowledges, it is impossible to know the extent of Mozart’s knowledge of the Cartesian philosophy that underlies this moral and if he purposely incorporated that into his musical setting. Neville demonstrates convincingly however that—perhaps subconsciously—there are some Cartesian principles at work in Mozart’s music. For instance, he points out that the three arias sung by the titular character—a representation of the archetypical Cartesian sovereign—all contain simple, straightforward aria forms. Two arias have an abbreviated da capo form with a clear tonic-dominant-tonic trajectory, while the third is a shortened sonata form. On the other hand, the primary antagonists, Sesto and Vitellia, represent Cartesian villains as they are dominated by their emotions and are unable to restrain them. Their arias, in contrast to Tito’s, feature more complicated forms such as two-tempo and/or rondo forms with more distant key areas. Neville argues that these formal differences in the arias reflect the different mental states of the characters according to Cartesian principles and

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that those compositional choices are made in response to the textual content of Metastasio’s libretto (with Mazzolà’s revisions).\textsuperscript{162}

On an even more local level, Cartesian philosophy influences the musical expression of Metastasian opera. In his dissertation, Paul Sherrill has demonstrated how mid-century composers’ choices in terms of form, melody, phrase structure and topic all pointed to the characters’ physiological experiences of emotion and their ability to control them (or not).\textsuperscript{165} In most cases this relates to the tonal trajectory of an aria: the modulation from primary to secondary key (most often tonic to dominant) represents the will of the character wrestling with the emotion depicted by the orchestral ritornello, while the return to tonic in the second vocal period represents the character’s will bringing her emotions under control.\textsuperscript{164} The structural cadence, then, performs a most important function of signaling these shifts. In the case of Cartesian heroes, the aria allows them to bring their emotions under control before acting—offstage—according to reason and good morality. For Cartesian villains, it is the opposite; they fail to control their emotions and proceed to act on them.\textsuperscript{165}

Furthermore, the relationship between soloist and orchestra expresses another element of Metastasian dramaturgy that incorporates Cartesianism. In Sherrill’s

\textsuperscript{162} Neville, “Cartesian Principles in Mozart’s La clemenza di Tito,” 110.

\textsuperscript{163} Sherrill, “The Metastasian Da Capo Aria,” 40-73.

\textsuperscript{164} The crux of Paul Sherrill’s argument is that the traditional da capo aria presents a double rotation—analogous to rotational sonata form—where each half of the A section rotates through a series of “characteristic actions” based on the material of the orchestral ritornello. Sherrill, “The Metastasian Da Capo Aria,” 114-115.

\textsuperscript{165} Neville, “Cartesian Principles in Mozart’s La clemenza di Tito,” 105-109.
formulation, the soloist represents the will—or in Cartesian terms, the soul—of the character he or she portrays while the orchestra represents the character’s subconscious.\textsuperscript{166} In essence, the orchestral accompaniment, which typically portrays the affect of any given aria through its music, can stand in for the physiological sensations of emotion that are affecting the character. Then, the soloist portrays the character’s rational will attempting (and possibly failing) to master those emotions by reaching the desired structural cadence. The orchestra begins most arias with a complete ritornello that sets the affect of the piece and outlines the formal structure of the aria. The soloist then works through each part of the ritornello but also expands it and changes the key. The expansion and tonal modulation represent the character’s mental processing of the ritornello as played by the orchestra. Sherrill points out that “…an aria’s ritornellos follow a trajectory from formal priority to formal dependence, allowing the persona embedded in the vocal line to assert control over the musical discourse.”\textsuperscript{167} But this control is not always present or successful. When the soloist—acting as performer—sings a melismatic passage, it is exciting and crowd-pleasing. Yet, it signifies that the character has actually lost control and is rendered non-verbal and “the music slips out of the text’s grasp.”\textsuperscript{168} Here, these passages represent the singer acting more like an instrument of the orchestra and therefore the character is as close to his or her unconscious mind as possible. Melismas

\textsuperscript{166} Sherrill, “The Metastasian Da Capo Aria,” 79.

\textsuperscript{167} Sherrill, “The Metastasian Da Capo Aria,” 81.

\textsuperscript{168} Sherrill, “The Metastasian Da Capo Aria,” 84.
are the musical high point of any Metastasian aria, but they are also the lowest point of rational control for the character.

These Cartesian ideas suffused the settings of Metastasio’s texts that came before Mozart’s time and that he would have known. Setting aside the question of whether Mozart himself may have been consciously aware of the influence of these ideas, he undoubtedly was influenced by their musical manifestations in the musical settings of his predecessors. As my analysis of Mozart’s concert arias below shows, there are indeed traces of these ideas that remain even when removed from the original operatic context of a full staging. Yet, his concert arias do not fit this philosophical mold precisely and require further context to explain their aesthetic and moral purpose.

**Enlightenment Sociability and Morality**

For Enlightenment thinkers, morality is directly connected to sentiment or feeling and is not solely determined by reason. As David Hume states in his treatise, “Morality, therefore, is more properly felt than judg’d of.” Notably, he uses a musical metaphor to illustrate this concept: “As in strings equally wound up, the motion of one communicates itself to the rest; so all the affections readily pass from one person to another, and beget correspondent movements in every human creature.” This musical metaphor of sympathetically resonant strings may be expanded to allow for a group of instruments playing together to metaphorically represent a group of humans feeling together. Adam

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Smith, in his *The Theory of Moral Sentiments*, echoes a similarly musical metaphor: “The great pleasure of conversation, and indeed of society, arises from a certain correspondence of sentiments and opinions, from a certain harmony of minds, which like so many musical instruments coincide and keep time with one another.”¹⁷¹ The communal aspect of morality here—that a mutual experience of sentiment leads to a harmonious and moral society—is importantly couched in musical terms. Smith’s formulation of morality and sentiment has been noted for its theatricality, as he conceives of human interaction as consisting of a spectator and a spectacle.¹⁷² Thus, the public concert stage with its presentation of a spectacle and the audience as spectators suitably fits Smith’s theories.

While these luminaries of the Scottish Enlightenment discussed music only in metaphorical terms, their theories can be seen in later aesthetic theories of music from the German Enlightenment where ideas of public morality intersected with music in the concept of *Empfindungen* or sentiments. “[T]he proper aim of music is to awaken feelings,” says Heinrich Christoph Koch in his *Anleitung zur Composition* (1782-1793).¹⁷³ During the German Enlightenment, aesthetic theorists such as Koch and Johann Georg Sulzer conceived of music as a tool for emotional and moral education. The act of performing or listening to music was considered an important aspect of the


rational individual’s spiritual and moral growth. For Sulzer, the word *Empfindung* has a dual meaning, pointing to both psychological and moral development. Sentiment may be understood as relating to the human experience of emotion as it “signifies some notion only in so far as it makes a pleasing or displeasing impression upon us, affects our desires, or awakens ideas of good or evil, the pleasing or repugnant.” On the other hand, sentiment may have a moral aspect, in that the various sentiments or emotions that a human being may feel must be exercised through association with the proper objects of that emotion and reinforced through repetition. Sulzer argues that in music (and the fine arts in general) this moral aspect to sentiment is especially important to justify those arts as equal of ethical philosophy.

Building on Sulzer’s ideas and citing them overtly, Heinrich Christoph Koch sought to elucidate how these ideas might be more concretely applied to musical composition. In short, how might a composer actively pursue such a moral agenda? First, Koch examines the circumstances that allow music to stimulate the sentiments properly. Music may only affect those “whose souls and nerves are attuned to this art.” He further divides these into two types. The first type consists of those who experience the music without pre-existing emotion but rather are as empty vessels whose sentiments are moved in whatever direction the music takes them. The second brings in some specific emotion already felt, that may be at odds with the emotion the music seeks to

arouse, which, Koch says, defeats the purpose. He concedes that “… the composer can awaken feelings in his listeners only if no obstacles are present.”

Sulzer was an adherent of the Pietistic movement in Germany in the late eighteenth century. As a result, he believed in the “moral integrity of the unmediated emotional response” but simultaneously distrusted an excess of emotion. The moral integrity came from the cooperation of reason and sentiment in the evocation of emotion. He says, “If the fine arts are ever to become the sister of philosophy, and not just a gaggle of loose wenches one calls upon for diversion, they must be guided by reason and wisdom in their stimulation of sentiment.” This colorful yet revealing statement suggests that, for Sulzer, music encompasses both reason and sentiment and that the two must cooperate in the moral education of performers and listeners of music.

The role of reason in Enlightenment morality can also be seen in the writing of Immanuel Kant. In his essay *Was ist Aufklärung?* Kant outlines the general principles of the Enlightenment, especially as they were understood in Germany in the latter part of the eighteenth century. Besides the concept of reason and its judicious exercise by the rational individual, he places a special emphasis on a particular aspect of reason: self-tutelage. For Kant, the tendency of the individual is to become mired under the tutelage of others, by which he means that enlightenment comes from thinking for oneself, rather than merely receiving truth from others. This is not easy, he concedes:


For any single individual to work himself out of the life under tutelage which has become almost his nature is very difficult. He has come to be fond of this state, and he is for the present really incapable of making use of his reason, for no one has ever let him try it out. Statues and formulas, those mechanical tools of the rational employment or rather misemployment of his natural gifts, are the fetters of an everlasting tutelage.  

But, despite this, Kant says, “if only freedom is granted, enlightenment is sure to follow.” The Enlightenment viewpoint is much more individualistic than Cartesianism in its understanding of reason and morality. Despite Metastasian Cartesianism’s lauding of the absolute sovereign, its morality was based in public duty, subordinating the individual’s desires to what was best for all. Enlightenment thinkers saw reason as something that freed the individual from the constraints of “fetters of an everlasting tutelage.” This is not to say that public morality and sociability are not part of these philosophies—as demonstrated above—but the function of reason is notably different and more individualistic.

In my reading, Sulzer’s viewpoint then occupies a middle ground between Cartesian rationalism and Enlightenment sentimentalism. The Cartesian traces in Sulzer's aesthetics can be seen in his descriptions of music’s power to move the heart because of the physical response of the body to the sounds that it hears.

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181 Kant, “What is Enlightenment?” 2.

182 Thomas Christensen identifies this as a result of Sulzer’s Pietism but also an “entrenched Calvinistic conservatism.” He does not mention the possible influence of Cartesianism on Sulzer’s thinking but the parallels are striking. Baker and Christensen, *Aesthetics and the Art of Musical Composition*, 8-9.

183 Baker and Christensen, *Aesthetics and the Art of Musical Composition*, 81-82. See especially the article on music from volume 3.
then, acts as a mediating force between the natural, physiological reaction of emotion (the Cartesian passions) and the reason traditionally associated with morality in Cartesian thought. On the other hand, the Cartesian morality espoused in Metastasio’s libretti privileges reason over sentiment. The typical Metastasian hero uses reason to master sentiment and therefore to act morally, while the villains are controlled by their own sentiments and act in a disordered way. In this way, Metastasio aligns his works with the kind of enlightened (read: moral) absolutism of the monarchs who patronized him and the composers who set his libretti to music. But this performance of absolute sovereignty did not align with the newly forming middle-class audience who attended public concerts in the latter half of the century, the very same audience who listened to Mozart’s concert settings of some of these same arias. If the concert aria functioned more like a concerto for the voice—as I argue in Chapter 1—does that blurring of generic boundaries shift the moral function of these pieces from their original Metastasian/Cartesian context to the nascent Enlightenment morality of sentiment and individual reason?

**Metastasian Characters**

In their respective scholarly work, Neville and Sherrill discuss Cartesian heroes and Cartesian villains as the two main types of characters found in Metastasio’s works. Essentially, Neville divides characters into these two categories based on whether they are able to use reason to master their emotions or not, respectively. Mozart’s Metastasian concert arias include arias for both types. However, I find that it is useful to break down

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the two types further, as the two broad categories of hero and villain do not fully convey the nuance of Metastasian character types. In my formulation, in the first broad category there are two subtypes: sovereign and hero. The sovereign is an especially important character in most Metastasian libretti and may be a king or emperor (such as Artaserse in the libretto of the same name or Clistene in *L’Olimpiade*), a queen (such as Didone in *Didone abbandonata*), or a regent (such as Leango in *L’eroe cinese*). These characters generally follow the Cartesian hero type but have a special role as sovereign in that they hold power over the other characters in the story. The non-sovereign heroes are often princes (such as Timante in *Demofoonte*) or generals (such as Ezio in *Ézio*). Typically, these heroes are portrayed by the primo uomo, whereas the sovereign may be a tenor or the secondo uomo. Both subtypes demonstrate the Cartesian ideal of reason over passion, however, the hero may be more affected—at least initially—by his emotions than the sovereign, who has a different moral duty.

The Cartesian villain category breaks down into two subtypes as well, where one set is composed of true villains (i.e. have evil intent and manipulate those around them), while the other characters are more caught in the middle. The latter are neither evil nor manipulative, but they are often ruled by their emotions and can therefore be easily manipulated by the true villain of the story. These caught-in-the-middle characters can frequently be the main female characters—perhaps based on an antiquated belief in women’s predisposition to unregulated emotion. The prima donna often portrays this character, and typically she and the hero form the main romantic pair of the opera. It is not always the case that a caught-in-the-middle character is female, however, as in *La
clemenza di Tito, where Vitellia—the true villain—attempts to manipulate Sesto into carrying out her revenge against Tito. To be clear, the caught-in-the-middle character is not a villain, but shares with the villain the lack of Cartesian morality that leaves them open to manipulation by the villain.

To give an example of how all four groups work together, in Metastasio’s libretto Artaserse, the true villain, Artabano, tries to manipulate those around him to gain power. He successfully manipulates Mandane, the caught-in-the-middle character, as he turns her against her lover—and Artabano’s own son—Arbace. Artabano tries to manipulate Arbace into taking the fall for the assassination of Serse—father of the current sovereign, Artaserse. Arbace turns out to be the hero, as he chooses to do the moral thing—sacrifice his own life rather than betray his sovereign—instead of falling prey to the emotions of filial piety that Artabano uses to manipulate him. Artaserse demonstrates his rational sovereignty as he ultimately agrees to spare Artabano’s life and reunites Arbace and Mandane as lovers.

A similar example may be found in Ezio, wherein Massimo is the villain, manipulating events to his favor. He attempts to manipulate Ezio, a Roman general and the hero, into assassinating the sovereign, Emperor Valentiniano. Fulvia, the lover of Ezio and daughter of Massimo, is caught in the middle between her lover, her father, and her sovereign. In fact, she literally throws herself in between Massimo and the emperor to save the latter’s life, and at another point, pretends to agree to marry the emperor in order to rescue Ezio. The latter spends most of the second half of the opera in prison due to Massimo’s lies about Ezio’s part in the assassination attempt. Eventually, all is righted as
Valentiniano sees Fulvia and Ezio’s love and allows them to marry—giving up his own claim to Fulvia—and pardoning Massimo. In many ways, this plot is quite similar to that of Artaserse. One main difference is that Fulvia—caught in the middle—chooses to remain on the side of the hero, Ezio, even as she engages in immoral—by Cartesian standards—behavior, attempting to manipulate her father and the emperor to save Ezio. In this way, she is not quite the same as Mandane who rejects her lover due to the manipulations of Artabano.

**Sovereigns**

Among Mozart’s Metastasian concert arias there are four that set arias for sovereigns. Those characters are Artaserse (K. 78), Clistene from *L’Olimpiade* (K. 294 and 512), and Didone from *Didone abbandonata* (K. 486a). K. 78 is somewhat of an outlier among these as it is an early work (composed ca. 1765-66), and it sets only the A section of the text and does not present a complete form. Little is known about its intended singer or performance venue and the incomplete nature of the setting makes the influence of Cartesian philosophy less possible—not to mention the unlikelihood of a nine- or ten-year-old Mozart being aware of such ideas. For the purposes of this section, I will focus on K. 294 and K. 512, which represent two approaches by Mozart—at different points in his career—to the same text for a sovereign character. In these examples, Clistene is presented not as an archetypal Metastasian sovereign but as a more nuanced, human character. The Cartesian principles inherent in the text are respected but the influence of Enlightenment thinking is also present.
The text for Mozart’s arias K. 294 and K. 512 is taken from Act 3, Scene 6 of *L’Olimpiade*. At this point in the story, which takes place during the Olympic Games in ancient Greece, Lycidas has been banished by King Clistene for a deception wherein his friend Megacles competed in the games in his place (and won) using Lycidas’s name in order to gain the hand of Aristea. In Act 3, Lycidas’s betrothed, Argene, princess of Crete, pleads with the king on his behalf. She shows the king a chain that Lycidas gave her, which the king recognizes as belonging to his infant son, whom he abandoned—and thought deceased—to prevent the realization of a prophecy that the son would kill the father. This aria comes at the moment of recognition where Clistene realizes that Lycidas is actually his son and is initially rocked by emotion at this realization. This scene exemplifies the Metastasian sovereign in that Clistene, while initially taken aback by the emotions this revelation engenders, is able to master them and act according to his moral duty. Lycidas is forgiven and the two pairs of lovers (Lycidas/Argene and Megacles/Aristea) are finally brought together. Metastasio’s text is rife with Cartesian language to describe the physical sensations of Clistene’s emotions, some of which were given as an examples above. Notably, he describes a sensation of his blood freezing (“quel gel”) in his veins (“le vene”) and a tender feeling (“tenero affetto”) that rises in his chest (“mi nasce nel petto”).

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185 Jessica Waldoff discusses recognition scenes in Mozart’s operas in her book: *Recognition in Mozart’s Operas* (New York, NY: Oxford University Press, 2006). Typically, she says, Mozart’s operas feature recognition not just of a familial connection (such as *Figaro* and *Idomeneo*) but rather recognition of a principle or idea, that is, of knowledge (see pp. 53-55). As these arias are devoid of the musical context of a full operatic setting, it is difficult to compare them to recognition scenes in Mozart’s operas that feature musical references to earlier scenes or make connections to important key areas.
Mozart’s choices in setting this aria suggest less concern with faithful representation of the character of Clistene. While he originally intended to write K. 294 for Anton Raaff, he changed his mind and instead wrote it for Aloysia Weber. The character of Clistene is typically written for a tenor, as for instance in the settings of *L’Olimpiade* by Vivaldi (1734), Pergolesi (1735) and—in the same year as Mozart’s concert aria—Mysliveček (1778). To instead set this aria for a female coloratura soprano—while not unusual for a primo uomo character—puts this at further remove from a dramatic representation of a typically tenor part. In addition, the extensive coloratura and extreme vocal range of this aria make an excellent piece for Weber to show off her vocal capabilities but do not fit with the typical Metastasian representation of a Cartesian moral sovereign, who must be more restrained. Instead of representing the scenario outlined in the preceding paragraph, Mozart appears to be taking the same words that Metastasio wrote but changing the implied meaning by giving them a new singer and musical context. In fact, some have speculated that the choice of this text for Weber was—either consciously or subconsciously—an expression of Mozart’s growing infatuation (his own “tenero affetto”) cleverly hidden within an aria that she herself would sing. If that intention were true, it would suggest Mozart’s conception of this aria not as a miniature scene excerpted from the opera and presented on the concert stage but rather a

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186 Stefan Kunze, Foreword to NMA II/7/2, XII-XV. Instead, he composed K. 295 for Raaff as a replacement.

representation of a completely different meaning for a singer who did not represent a

typical portrayal of the character.

The key of E♭ and the Andante sostenuto tempo mark this aria immediately as an

aria d’affetto, which is fitting for the “tenero affetto” of the text.188 This aria type usually

serves to express an extreme emotion and is found in pivotal moments of a libretto such

as this. The form of K. 294 is based in the conventions of da capo arias but—as is typical

for seria arias of the late 1770s—includes some aspects of sonata procedure. The

inclusion of these characteristics has led to the analysis of this and similar arias as

“sonata-like.”189 Another term for this sonata-influenced aria form is ternary sonata.190

The da capo basis for this aria is seen in the overall ABA’ structure, but the division of A

into two distinct vocal periods (A1 and A2) is obscured. Yet, the tonal structure is not

typical of a da capo and instead follows the usual route of a sonata. The da capo B section

—which typically moves to contrasting and even distant key areas—is analogous to a

sonata development, even if it does not develop themes from A. The result is an aria that

does not precisely conform to the characterization of a typical Metastasian sovereign but


190 Julian Rushton, W.A. Mozart: Idomeneo, (Cambridge: Cambridge University Press, 1993): 99. The use of word ternary is meant to distinguish from binary sonata arias. These two types are discussed in more detail in Chapter 4 of this dissertation.
is not completely divorced from Cartesian principles. See Fig. 1 for a complete form chart.

**Figure 3.1: K. 294, “Non sò d’onde viene” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>Opening Ritornello</td>
<td>1-14</td>
<td>Eb</td>
<td>Andante</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td>15-28</td>
<td>Eb→Bb</td>
<td>sostenuto 3/4</td>
<td>a1-6</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>29-45</td>
<td>Bb</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td></td>
<td>A3</td>
<td>46-71</td>
<td>Bb</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>B1</td>
<td>72-91</td>
<td>Bb→c→Eb</td>
<td>Allegro</td>
<td>b1-4</td>
</tr>
<tr>
<td></td>
<td>B2</td>
<td>92-116</td>
<td>Bb→f→g</td>
<td>agitato 4/4</td>
<td>b1-4</td>
</tr>
<tr>
<td><strong>A’</strong></td>
<td>A2</td>
<td>117-131</td>
<td>Eb</td>
<td>Andante</td>
<td>a1-6</td>
</tr>
<tr>
<td></td>
<td>A3</td>
<td>132-144</td>
<td>Eb</td>
<td>sostenuto 3/4</td>
<td>a1-6</td>
</tr>
<tr>
<td></td>
<td>Opening Ritornello</td>
<td>144-146</td>
<td>Eb</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td>147-165</td>
<td>Eb</td>
<td></td>
<td>a1-6</td>
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<tr>
<td></td>
<td>Closing Ritornello</td>
<td>166-172</td>
<td>Eb</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>

Non so d'onde viene  
Quel tenero affetto,  
Quel moto che ignoto  
Mi nasce nel petto,  
Quel gel, che le vene  
Scorrendo mi va.

I don’t know where this tender feeling comes from,  
this motion which rises  
unbidden in my chest,  
this freezing which  
flows through my veins.

Nel seno destarmi  
Si fieri contrasti  
Non parmi che basti  
La sola pietà.

It arouses in my breast,  
Such fierce discords.  
It doesn't seem to me  
that pity alone is enough.

The initial A section (mm. 1-71) moves from tonic to dominant as in a sonata exposition rather than return to tonic as in a da capo A section. Furthermore, the text setting is somewhat unusual in that it has neither two nor four—which are typical—but
three statements of the A stanza. Yet, all three are not completely different. The first statement (A1, mm. 15-27) makes the expected modulation to the dominant. Then, there follows two additional statements of the text—instead of the expected one. The second statement (A2) reaches a deceptive cadence in the dominant in m. 45 (Ex. 3.1.1)—failing to reach the desired authentic cadence. The final statement (A3) in mm. 46-71 retraces A2 in slight variation, reaching the previously denied authentic cadence in the dominant. Thus, it is difficult to divide this into two clear vocal periods as would be expected in a Metastasian aria. Though it is typical to have either one or two statements of the stanza within a single vocal period, it is not common to have three statements, even if the latter two are musically similar. A potential analysis of this form would place A2 and A3 as two halves of one vocal period, making A a bit lopsided but still somewhat conventional. Yet, a further complication in this analysis is that there is neither a medial nor closing ritornello in the A section that would help to delineate the vocal periods. The only ritornellos in the entire aria appear at the very beginning and very end, nowhere else. The lack of medial ritornello makes the division into two vocal periods more obscure.

Thus, the lack of clear ritornellos and the text setting results in an A section with unclear formal boundaries. A1 is fairly expected in its full statement of the A stanza and modulation to the dominant. The personification of the king’s conscious will in the voice of the singer effects this modulation in an effort to make sense of—to rationalize—what he is feeling. The orchestra—acting as the representation of the character’s Cartesian soul—conveys this emotion through its opening ritornello. A2, with its run-up to a deceptive  

191 This unusual number may relate to the fact that the A stanza is a sestet not a quatrain—and therefore divisible by three—but even so, all three statements contain all six lines.
Example 3.1.1: K. 294, deceptive cadence ending A2, beginning of A3 to half cadence, mm. 42-51
cadence and A3 with the eventual arrival on a dominant authentic cadence, show
Clistene’s inability to come to terms with this emotion. Not only does he fail to reach an
authentic cadence the first time, but when he traces through the text again for a third time,
he is still in the dominant, exactly where A1 ended. The expected resolution to tonic in a
da capo A section must actually wait until A’.

These two statements of the A stanza in A2 are made more halting by the
judicious use of fermatas. For instance, there are fermatas in m. 45 after the deceptive
cadence and again in m. 49 following a half cadence ending the first line A3 (Ex. 3.1.1).
Another fermata interrupts the third statement in m. 56 (Ex. 3.1.2). Throughout this
section, Clistene’s inability to master his emotion results in these pauses—a failed
attempt to reach an authentic cadence followed by a pause and renewed effort, only to be repeated. While he manages to compose himself somewhat by finally reaching this
cadence in the dominant, Clistene clearly has no rational mastery of his emotion—at least not yet. However, his strong assertion of will is evident in the lack of ritornellos. The orchestra does not get a word in—so to speak—in its function as his unconscious, as he attempts to overrule it. But true resolution eludes him.

The B section (mm. 72-116) follows immediately on the end of A with no
ritornello and cycles through a number of key areas before ending with a retransition to
the tonic in preparation for A’. It launches off of an elided cadence with a new tempo
(Allegro agitato) but retains the same dominant key area at the beginning. The new faster tempo represents well the “fieri contrasti” of the B stanza and the quick, staccato eighth notes in the strings show Clistene’s subconscious emotions roiling (Ex. 3.1.3).
Example 3.1.2: K. 294, fermata interruption in A3, mm. 52-56

Example 3.1.3: K. 294, beginning of B section, mm. 72-77

He has failed to properly tame these emotions, and they begin to get out of hand in this section. This is also represented by the tonal instability. At the juncture with A’, Mozart
does not recompose the opening ritornello to act as retransition in preparation for the reprise of A. Rather, the voice continues to sing, repeating a fragment of line 3 of the B stanza (“non parmi che basti”) that eventually deteriorates into a repetition of “no.” This elides with the beginning of A’, which although now in the tonic, begins on a dominant seventh chord (Ex. 3.1.4). This deterioration of the text into a repeated “no” presents Clistene not as the composed sovereign but rather as one ruled by his own emotions, driven into incoherence by them. Only a sheer force of will snaps him out of it in the arrival of A’ with the forte dominant-seventh chord in m. 117 that coincides with a forceful octave leap (A₄ to A₇) in the voice.

A’ begins there in m. 117 with no ritornello and contains the same three subsections as A; however, they appear in a different order. The second and third statements of the text from A are presented first, now transposed to the tonic from their original dominant tonality. Then, in mm. 144-146 (Ex. 3.1.5), a snippet of the opening ritornello—though not a full reprise—appears that provides a transition into the repeat of the first statement of text from A (mm. 147-166 which correspond to mm. 15-27). This section contains some of the highest notes and most brilliant coloratura of the piece. The aria then closes with a ritornello in the tonic. Dagmar Schmidt has pointed out that a sketch of this aria shows Mozart’s original intention was to write A’ in the same order as

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192 The first word of the A stanza (“non”) is set as a pick-up to m. 117 and so the repeated word “no,” derived from both line 3 of the B stanza and line 1 of the A stanza acts as a bridge between the two stanzas textually even as the music modulates back to the tonic.
Example 3.1.4: K. 294, end of B section into beginning of A’, mm. 113-118

Example 3.1.5: K. 294, opening ritornello reprise connecting A3 and A1 in A’, mm. 142-147
A and that he later changed his mind to reverse the order.\textsuperscript{193} The symmetry created by this arrangement of A and A’, Schmidt argues, replicates the “rounded unity” of a traditional da capo despite the unusual treatment of that form.\textsuperscript{194} In Cartesian terms, Clistene is attempting to “right the ship”—to use a Metastasian nautical metaphor—that went aground in A. He begins not with A1 but with A2, the part of A that didn’t work. His forceful dominant-seventh chord—in tandem with the orchestra, not against it—wrenches the tonality back to the tonic E♭. The orchestra resists by striking with a dominant pedal through m. 124. Both agents reach another deceptive cadence but this time in E♭ in m. 131. Clistene has moved closer to his goal but it still eludes him. The fermatas again show his halting approach but he finally reaches the desired tonic cadence in m. 144. However, it is an imperfect cadence and does not provide the complete resolution he needs. This results in the final varied restatement of A1 that features repeated cadences on E♭ and the most excessive coloratura and heights of vocal range (Ex. 3.1.6). This makes the cadential trill in m. 165 and final authentic cadence in m. 166 even more satisfying.

The effect of this form on the Cartesian principles of the text is that Clistene is not presented as a sovereign completely in control of his emotions and able to do his rational, moral duty. He achieves the desired resolution eventually, but that resolution waits until nearly the end of the whole aria. The effect is more of an individual’s force of will


\textsuperscript{194} Schmidt, “Sie sieht ihr auch gar nicht,” 42.
Example 3.1.6: K. 294, reprise of A1 in A’ with coloratura and extreme high notes, mm. 159-162

Example 3.1.6: K. 294, reprise of A1 in A’ with coloratura and extreme high notes, mm. 159-162

striving against difficult emotion, failing initially, and eventually returning to reason through that force of will. Mozart’s sovereign—in this aria at least—is more human and less rational, more volatile and less in control. The influence of Enlightenment thinking can be seen here where reason is employed in a more individualistic manner and where the individual’s will is the primary driving force rather than a sense of public, moral duty. This force of will could easily sweep a concert audience up with it, moving its sentiments along with it. The emotion here is still the same as in Metastasio’s text but the way Mozart’s character expresses it is quite different. Cartesian principles underpin this interpretation still, but they are unconventionally deployed.

K. 512 does not replicate the *aria d’affetto* type of K. 294 but presents a different approach by Mozart to the same dramatic situation. The tempo marking is Andante—similar to the Andante sostenuto of K. 294—but the cut time meter and syncopated
rhythmic figure prevalent in the strings gives K. 512 a more agitated feeling that was confined to the B section (Allegro agitato) of K. 294. K. 512 has a similar da capo form infused with sonata as in K. 294, but here the B section is more clearly independent and changes both the tempo and meter (from a 2/2 Andante to 6/8 Allegretto). In this way, it reaches back to the forms that Mozart frequently used in the 1770s as in K. 294, although K. 512 was composed later in 1787. In addition, both the A and A’ sections have two distinct vocal periods that each present a complete statement of the text. Overall, this creates the traditional five-part da capo. However, on closer examination, K. 512 shows that Mozart may be reaching back to a more traditional form while simultaneously infusing it with aspects more contemporary to the 1780s. See Fig. 3.2 for a complete form chart. The aria text and translation can be found in Fig. 3.1.

**Figure 3.2: K. 512, “Non sò d’onde viene” form chart**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A1, A2</td>
<td>1-15, 16-50</td>
<td>F, F→C/c</td>
<td>Andante 2/2</td>
<td>a1-6, a1-6</td>
</tr>
<tr>
<td>B</td>
<td>B1, B2</td>
<td>51-74, 74-104</td>
<td>C→d, d→a</td>
<td>Allegretto 6/8</td>
<td>b1-4, b1-4</td>
</tr>
<tr>
<td>A’</td>
<td>A1, A2, Coda</td>
<td>104-124, 124-164, 165-172, 172-179</td>
<td>a→F, F/f, F, F</td>
<td>Andante 2/2</td>
<td>a1-6, a1-6, a5-6, n/a</td>
</tr>
</tbody>
</table>

The beginning of A features no ritornello but rather begins with an orchestral accompaniment figure immediately following the preceding accompanied recitative—with an indication of *attacca subito l’Aria* (Ex. 3.2.1). This kind of opening is reminiscent of some of Mozart’s instrumental works, such as the Symphony No. 40 in G
Example 3.2.1: K. 512, end of recitative (mm. 22-27) and beginning of aria (mm. 1-7)

Dagmar Schmidt postulates the reason for this choice stems from the text itself, as the opening lines of the aria answer a question posed in the preceding text.

195 K. 550 famously opens its first movement with an orchestral accompaniment figure rather than the primary theme, whose entrance is delayed. Another example would be the first movement of Piano Concerto No. 27 in B♭ major, K. 595.
accompanied recitative; Clistene answers his own question.\textsuperscript{196} As discussed above, it is also typical for Metastasian characters to skip over an opening recitative if the emotion of the preceding recitative is too intense to wait. In any case, the first vocal period A1 (mm. 1-16) presents the whole A stanza but remains entirely in the tonic. It is the second vocal period that effects the modulation to the dominant and closes A in that key.

As in K. 294, the A section here modulates to the dominant but does not return to the tonic as in a sonata exposition. The first four lines of the A stanza present a modulating theme that is similar to A1, but moves to the dominant C major, ending with a half cadence in that key in m. 33. The remainder of A2 (ending in m. 50) presents the fifth and sixth lines of A but features a surprising and sudden use of modal mixture (Ex. 3.2.2). Mm. 34-37 begin with an ascending fourth from G3 to C4 in the voice but the orchestra enters on A\,\textsuperscript{♭} harmony. C minor is thus implied but not heard here, as C major quickly returns by means of an augmented-sixth chord in m. 35. See Chapter 4 for a more detailed discussion of this section. A2 ends with modest coloratura and a definitive C major authentic cadence but still retains traces of modal mixture in the rest of its setting of lines five and six.

The effect of this A section is essentially a different approach to the same result as in K. 294. Whereas K. 294 focused on Clistene’s “tenero affetto” and depicted him trying and failing to reach a tonal resolution, settling in the dominant before launching into the unstable B section, K. 512 focuses on the “moto che ignoto” with its more agitated

Example 3.2.2: K. 512, modal mixture in A2, mm. 32-38

rhythms. The A section still ends in the dominant with no resolution to the tonic, but the journey from tonic to dominant is smoother, without the deceptive cadence or frequent, halting fermatas. Yet, the modal mixture that pervades the last two lines of A2 suggests an undercurrent of conflict within Clistene’s mind. The text setting here is more straightforward with one statement each for both vocal periods but A2 is significantly longer than A1 (35 measures to 15) and splits the stanza into two sections (lines 1-4 and 5-6). This Clistene is more agitated—as expressed by the orchestra representing his unconscious mind—but seems to employ less force of will in his journey to the dominant. Rather than fighting the emotion, he is carried by it. Furthermore, he dwells longer in A2 in the dominant harmony, which is complicated by the modal mixture.

As in K. 294, the B section begins in the same dominant key in which the A section ends. While it displays some aspects typical of a da capo B section—contrasting
tempo (Allegretto) and meter (6/8), exploration of more distant keys (supertonic and submediant), the initial continuation of the dominant key area and the elision of the final cadence of A do connect the B section to A somewhat more seamlessly. In the B section, the orchestra takes charge in its role as subconscious, with a change of mood through its *forte* interjection in m. 51 (Ex. 3.2.3). Like the A section, the B section begins with a few bars of an accompanimental figure but in contrast, it consists of alternating phrases where either the voice or orchestra takes priority. It is structured more as a back-and-forth between these two agents. Unlike K. 294 where Clistene sought to wrestle with his emotion through sheer force of will, this Clistene’s emotion and rational will are evenly matched. After repeated Phrygian cadences in different key areas (D minor and A minor), the orchestra interjects again with *forte* Neapolitan chords that jerk the music away from tonal resolution, before the voice leads finally to an authentic cadence each time. Yet, these minor-key cadences do not provide the tonic resolution that was denied in the A section. The B section ends with the bass voice reaching to its lowest register (E2) for another authentic A minor cadence that is elided with the opening of A’ (Ex. 3.2.4). This momentary lapse into an interior space—represented by the change to tempo and meter—where the orchestra (subconscious) is on a level playing field, returns quickly to the original texture of the A section as it moves smoothly from A minor back to F major.

In A’, the syncopated orchestral introduction from A returns (Ex. 3.2.4), but Mozart recomposes the it to effect the return from A minor to F major, the tonic, in the same way that he does in other dal segno form arias with a recomposed ritornello.
Example 3.2.3: K. 512, final cadence of A and beginning of B section, mm. 50-56

Example 3.2.4: K. 512, ending of B with opening of A’, mm. 101-107

between B and A’. As in K. 294, A’ in K. 512 restates each component of A but without the rearrangement of sections. At the beginning of A’, the orchestral accompaniment is similar to A but the harmony is different and the vocal melody is also similar in rhythm.
but has a different contour and aligns with the new harmonies in A’. This signals the move back to the tonic, which is confirmed when the C dominant seventh becomes root position in m. 107 and resolves to F in m. 108. In the vocal melody, the opening phrase of A moves up from F3 to B♭3, while in A’ the first vocal phrase moves down from B♭3 to F3 (dipping to E3 right before). Thus, in recomposing this opening to effect the return to the tonic, Mozart also reverses the melodic motion of the voice. Clistene begins A’ with a melody that is rhythmically similar to A but moves in the opposite direction pitch-wise; in essence, he retraces his steps but with an approach from another side. A similar recomposition allows A2 to remain in the tonic, yet the modal mixture in lines 5-6 still pervades A’—now tonic minor. The emotional conflict in A still lurks underneath the tonal resolution here in A’. In other words, Clistene achieves his desired tonic cadence at the end, but it is not an easy road to get there.

Overall, the form of K. 512 combines aspects of da capo/dal segno forms and sonata procedure. On the one hand, it presents an A section with two distinct vocal periods presenting a full statement of the text in each followed by a contrasting B section. Then, A returns after B with both vocal periods present—as in a five-part da capo. However, there are significant differences in A’ that are more closely aligned with the kind of recomposition usually seen in the junction between B and A’ in a dal segno. But of course, A’ is not shortened as in a dal segno. Tonally, however, K. 512 shows aspects

197 For instance, in mm. 1-5, over a tonic pedal, the F-major harmony moves to G minor then F dominant seventh (as V7/IV) and then to B♭ major, still over a tonic pedal. In the first five measures of A’ (mm. 104-108), there is no pedal point. Instead, mm. 104-105 contain A minor harmony (elided with the cadence that ends B) that changes to C dominant seventh in second inversion as the bass moves down to G in m. 106.
of sonata form. The A section begins in the tonic and ends in the dominant, and in fact, the first vocal period is presented entirely in the tonic—like a sonata’s primary theme. The B section contrasts in tempo and meter—as in a da capo—but the elision of the closing cadence of A and the continuation of dominant harmony into B are not typical of that form. Like other sonata-like arias discussed above, the B section does not really fulfill the function of a sonata development. Yet, A’ resembles a recapitulation in some respects; the whole section is presented in the tonic—after the short retransition at the beginning—and both vocal periods from A are present. However, A’ includes significant changes to harmony and vocal melody that go beyond what is typical of a sonata recapitulation. So, in K. 512, there are elements from both the tradition of da capo and dal segno forms and the incorporation of sonata procedure into opera arias.

In both K. 294 and K. 512, the A section of the aria has the tonal trajectory of a sonata exposition rather than the closed tonic-dominant-tonic motion of a da capo A section. The lack of ritornellos, combined with this open-ended tonal motion, obscures the typical function of an aria’s A section in a Metastasian aria. For a Metastasian sovereign, the A section of an aria shows the character’s wrestling with an emotion—in this case the sudden recognition of a lost child—and subsequent overcoming of this emotion through reason. The tonic-dominant-tonic motion of a da capo A section enacts this internal drama. The character is moved by the emotion from tonic to dominant in the first vocal period and then masters it by moving from dominant back to tonic in the second.198 Here, we find something less rounded: the tonal motion to dominant is left

198 Sherrill, “The Metastasian Da Capo Aria,” 139-288. He explains in depth the specific phrase types that each vocal period usually has and through which this emotional drama plays out.
unresolved—as in a sonata—at the end of this section. Thus, the emotion has not been brought under control by reason; its expression is quite evident to the listener. Yet, this important tonic-dominant-tonic trajectory is enacted over the course of the whole aria, rather than within the A section. In K. 294, Clistene reaches this resolution through force of will—represented by the voice—while in K. 512, he must journey into an interior space in the B section to wrestle with his subconscious (the orchestra) before retracing the A section (in the A’ recomposition).

These are forms that—despite a clear connection to the tradition of da capo arias—also resemble instrumental sonata forms, at least in part. The use of an open-ended tonal trajectory in the A section, a more seamlessly connected B section, and recomposition or reordering of sections in A’ all obscure the traditional ways in which Cartesian rationality is expressed in a Metastasian aria. Even the vocal melodies do not conform. Neville points out that Tito’s arias in Mozart’s La clemenza di Tito feature a simple vocal melody with a limited range, while a dramatic climax to an aria is often “distinctly marked but dramatically restrained.”199 In K. 294, there is extensive coloratura and frequent high points in terms of range. K. 512 is less virtuosic in that way—due to the particularities of the bass voice—but does feature modest coloratura and an extremely wide vocal range.200 These two arias do not present a portrait of a typical Metastasian


sovereign. Rather, they lean into the emotion of the text instead of showing rational restraint. These aspects align more with the moral purpose of music in fostering sociability according to Enlightenment thinkers: to portray an emotion and thereby evoke that same sentiment in the listener. In addition, these arias present a human individual wrestling with his emotion rather than an ideal sovereign who is able to master that emotion through reason. At the same time, however, there are still elements of traditional expression of Cartesianism present in these arias. The overall tonic-dominant-tonic trajectory is retained, albeit following the pattern of sonata form rather than da capo form. Rather than containing Clistene’s mastery of his emotional reaction in the A section, it is enacted over the course of the whole aria.

Heroes

The arias for Metastasian heroes among Mozart’s concert arias come mostly from *Artaserse* and *Demofoonte*. Among these are three hero characters, who include: Arbace from *Artaserse* (K. 79, 88, and 295), Timante from *Demofoonte* (K. 77, 82, and 368), and Siveno from *L’eroe cinese* (K. 538). More than sovereigns, heroes struggle with their public duty versus private emotions. Usually, in the end, they choose the public good over private desire that often leads the sovereign to set everything right in a magnanimous gesture. Thus, heroes’ self-sacrifice allows them to achieve private happiness as well as the public good. Mozart’s heroes in these arias do not always take that same path. Taking as examples K. 368 and 538, I will demonstrate how these fall into the space between Cartesianism and Enlightenment philosophy.
K. 368 has at first glance an unusual form. It has two tempos and meters that are not delineated by the boundary between A and B. While the two tempos might suggest a two-tempo rondò, on closer inspection, the aria appears to follow the sonata-da capo model common to the 1770s arias while including the unusual step of having two different tempos and meters that change within the A section itself, both initially and in the reprise after B. This aria and its preceding recitative is taken from Act 1 of *Demofoonte* and together they comprise scene 4 in which Timante, the hero of the opera, who is secretly married to Dircea, laments his situation. Dircea is to be given as a virgin sacrifice because all involved do not know that she has married Timante and given birth to their son. Timante expresses that he had hoped (“sperai”) and believed (“credei”) that the metaphorical wind had calmed (“calmato il vento”) but—using a common nautical metaphor—he is beset by storms again (“le tempeste ancor”). The choice of this form would be more appropriate for a Metastasian villain than a hero, though, because the music does not show Timante mastering this emotion in order to act according to his duty. Rather, the energetic Allegro ending emphasizes the turmoil of the emotion. In addition, the nature of the text—a simile aria—inspired Mozart to focus on expressing the nautical metaphor in the music with more prominent text-painting than in the previous examples. Like K. 294 and 512, here in K. 368, the expression of the emotion appears designed to evoke that sentiment in the audience. Unlike those sovereign examples, the central tenet of Cartesianism in Metastasian opera—rational mastery of emotion—is here much less clear. Mozart’s Timante does not act the part of a Metastasian hero, but rather seems ruled by his emotion. See Fig. 3.3 for a complete form chart.
**Figure 3.3: K. 368, “Sperai vicino il lido” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Opening Ritornello</td>
<td>1-11</td>
<td>F</td>
<td>Andantino 3/4</td>
<td>n/a</td>
</tr>
<tr>
<td>A (slow)</td>
<td></td>
<td>12-24</td>
<td>F</td>
<td>Andantino 3/4</td>
<td>a1-2</td>
</tr>
<tr>
<td>A (fast)</td>
<td></td>
<td>25-71</td>
<td>F→C</td>
<td>Allegro 4/4</td>
<td>a3-4</td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>71-77</td>
<td>C</td>
<td>Allegro 4/4</td>
<td>n/a</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>77-97</td>
<td>C→c→d</td>
<td>Allegro 4/4</td>
<td>b1-4</td>
</tr>
<tr>
<td>R</td>
<td>Recitativo</td>
<td>98-100</td>
<td>d→F</td>
<td>Recitativo</td>
<td>r1-2</td>
</tr>
<tr>
<td>A’</td>
<td>A’ (slow)</td>
<td>101-117</td>
<td>F</td>
<td>Andantino 3/4</td>
<td>a1-2</td>
</tr>
<tr>
<td>A’ (fast)</td>
<td></td>
<td>118-167</td>
<td>F</td>
<td>Allegro 4/4</td>
<td>a3-4, 1-4</td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>167-175</td>
<td>F</td>
<td>Allegro 4/4</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Sperai vicino il lido,  
Credei calmato il vento,  
Ma trasportar mi sento  
Fra le tempeste ancor.  

E da uno scoglio infido  
Mentre salvar mi voglio,  
Urto in un altro scoglio  
Del primo assai peggior.

Near the shore, I hoped,  
I thought the wind had calmed,  
But I feel carried  
Among the storms again.

And from a treacherous rock  
While I would save myself,  
I crash into another rock  
Much worse than the first.

The A section opens in a 3/4 Andantino (mm. 1-24) and, after an opening ritornello, presents the first two lines of the A stanza in this tempo, remaining entirely in the tonic F major. After a fermata rest (m. 24), lines 3 and 4 of the A stanza are presented in a common-time Allegro (mm. 25-76) that effects the modulation to the dominant (Ex. 3.3.1). Extensive coloratura and text fragmentation in the repetition of lines 3 and 4 confirms this new key and is followed by a closing ritornello. This A section presents the text of the A stanza completely only once—though with significant repetition and fragmentation of the text—and ends in the dominant key without returning to the tonic.

While only containing one statement of the A stanza, the division of A by means of
tempo/meter change gives a sense of two distinct vocal periods, each containing half a stanza.

Example 3.3.1: K. 368, tempo change in A, mm. 19-30
In choosing to place this change in the middle of A, Mozart appears to be responding—as always—to the meaning of the text. The two halves of stanza A present contrasting images: the calm wind in lines 1-2 and the storms in lines 3-4. The placidity of the lilting, triple meter Andantino illustrates the calmed wind while the energy and rhythmic drive of the Allegro—especially the coloratura—create the image of storms. The result of this choice is to upend the mapping of psychological agency that is typically seen in Metastasian arias, where the orchestra represents the unconscious and the voice the conscious will. Here, text-painting is more prominent and the A section does less to depict Timante’s emotional state or his striving to master it.

The B section begins in the dominant and continues the same 4/4 Allegro that the A section ended with. In fact, the closing cadence of the ritornello in m. 77 is elided with the beginning of the B section, creating a more seamless connection between them. The B section is quite short, however (mm. 77-97), and tonally moves from dominant major to dominant minor (m. 85) and ends in the relative minor (mm. 92-97). The text of the B section continues the nautical metaphor with references to avoiding “a treacherous rock.” As Timante sings about avoiding one rock only to crash into another worse rock, Mozart sets this text to a short descending sequence (mm. 85-90, Ex. 3.3.2) that begins on E♭ and moves to C minor then to A♭ effecting the switch from major to minor dominant.

B features only one complete statement of the B stanza and ends with an emphatic half cadence in the relative minor. Following this cadence, there is a fermata rest that leads into an interpolated recitative (mm. 98-100) that reprises the first two lines of text from the accompanied recitative that preceded the aria (set to different music). This recitative
Example 3.3.2: K. 368, modal mixture sequence on “urto in altro scoglio,” mm. 81-91
section also acts as a retransition to the tonic, ending with a tonic half cadence in m. 100 (Ex. 3.3.3). Thus, in the B section, Timante moves far away from the tonic but is not able to effect a return. It requires him to step out of aria mode into recitative, reprising his cry that opened the original recitative, to make the return to tonic in preparation for A’. The A’ section skips the ritornello and returns to the voice’s entrance in the 3/4 Andantino. At m. 108, however, it diverges and presents a slightly longer setting of fragments of lines 1-2, ending in a tonic half cadence rather than the authentic cadence from A (Ex. 3.3.4).

Example 3.3.3: K. 368, recitative interlude between B and A’, mm. 98-104
Example 3.3.4: K. 368, recomposed end of slow section in A’, mm. 111-117

Example 3.3.5: K. 368, beginning of fast section in A’, mm. 118-122
The 4/4 Allegro now returns with lines 3-4 of the text. It begins in the tonic, as in A, but on the dominant chord (taking the previous measure’s half cadence as its starting point, Ex. 3.3.5). This allows A’ to remain in the tonic as it runs through its extensive coloratura. After a definitive authentic cadence in the tonic complete with cadential trill in the voice, the A’ section appears to be heading for its conclusion but suddenly begins a second complete statement of the A stanza that did not appear in A at all (Ex. 3.3.6). This statement, acting as a coda, contains additional coloratura and the highest notes in the aria (E♭6 and F6, Ex. 3.3.7) before diving into the true final cadence for the voice and the closing ritornello.

Despite this aria setting a text for a Metastasian hero, Mozart’s choice to include two tempos in the manner of a two-tempo rondò, while otherwise adhering to a sonata-infused da capo, suggests an emotionally unstable interpretation of the character. As mentioned above, in *La clemenza di Tito*, it is characters such as Sesto and Vitellia—a caught-in-the-middle character and villain, respectively—who receive open-ended two-tempo arias. Those forms, which end with the fast tempo and frequently with bravura singing and copious coloratura, maps more onto Cartesian principles for villainous characters rather than heroes. In inflecting the sonata da capo form with these aspects in an aria for a hero, Mozart is presenting a less Cartesian characterization, but one still informed by those principles. His Timante in K. 368 seems to be of two minds—represented by the contrasting tempo sections and informed by the text—and fighting with himself. The slow, triple meter sections see Timante singing in a controlled and measured way with balanced phrases and only moderate coloratura.
Example 3.3.6: K. 368, beginning of Coda in A', mm. 135-145
Example 3.3.7: K. 368, Extreme high notes and coloratura in Coda to A’, mm. 148-163
In contrast, the fast, duple sections show Timante not only unrestrained but almost out-of-control. In fact, the only way he is able to return to the slow section in m. 101 is by actually stepping out of the aria space back into recitative. The “redo” of the slow section following m. 101 is no more successful than the initial slow section as it once again devolves into the final fast section that spins even further out of control than the first. Although Timante reaches a final definitive authentic tonic cadence, the emotional resolution of rational control is not present. Importantly, the relationship of soloist to orchestra here is not one of a rational will attempting to master the subconscious emotion expressed by the orchestra. Instead, both soloist and orchestra seemed swept up together in the metaphorical storm.

K. 538, the latest of the Metastasian concert arias, shows perhaps the most influence of sonata procedure out of all of them. Its origin is a bit unusual among these
arias as it began as a partial vocal score (*particella*) in Mannheim in 1778 around the same time Mozart composed K. 294—and for the same singer, Aloysia Weber. However, he did not finish it at that time and would only finish composing and orchestrating the aria by 1788 in Vienna. The 1778 partial score consists mostly of voice and bass and does not include much of the later orchestral material, including the opening, middle and closing ritornellos.\(^{201}\) Thus, this aria bears some resemblance to others he composed in 1778, such as K. 294, while also in its orchestration aligning more with his later Viennese output. See Fig. 3.4 for a complete form chart.

**Figure 3.4: K. 538, “Ah se in ciel benigne stelle” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
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<tbody>
<tr>
<td>A</td>
<td>Opening Ritornello</td>
<td>1-23</td>
<td>F</td>
<td>Allegro 4/4</td>
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</tr>
<tr>
<td></td>
<td>A1 (P)</td>
<td>24-36</td>
<td>F</td>
<td>a1-2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A1 (TR)</td>
<td>36–61</td>
<td>F—&gt;C</td>
<td>a3-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A2 (S)</td>
<td>61–85</td>
<td>C</td>
<td>a1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A2 (C)</td>
<td>85-101</td>
<td>C</td>
<td>a3-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>101-106</td>
<td>C</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>107-127</td>
<td>C—&gt;F</td>
<td>Allegro 4/4</td>
<td>b1-4</td>
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<tr>
<td>A’</td>
<td>A1 (P)</td>
<td>127-134</td>
<td>F</td>
<td>a1-3</td>
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</tr>
<tr>
<td></td>
<td>A1 (TR)</td>
<td>134-147</td>
<td>F</td>
<td>a4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A2 (S)</td>
<td>148-171</td>
<td>F</td>
<td>a1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A2 (C)</td>
<td>171-193</td>
<td>F</td>
<td>a3-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A2 (Coda)</td>
<td>193-207</td>
<td>F</td>
<td>a3-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>207-212</td>
<td>F</td>
<td>n/a</td>
<td></td>
</tr>
</tbody>
</table>

Ah se in ciel benigne stelle,  
La pietà non è smarrita,  
O toglietemi la vita,  
O lasciatemi il mio ben.

Ah, if in heaven, benevolent stars,  
Mercy is not lost,  
Or take my life,  
Or leave me my beloved.

---

The dramatic situation comes from Act 1, Scene 2 of *L’eroe cinese*, an unusual libretto among Metastasio’s output with a setting of ancient China. In this drama, the hero, Siveno, is in love with Lisinga, a captive Tartar princess. Siveno is believed by all to be a commoner and the son of the regent, Leango, but he is actually the son of the exiled former emperor, Livanio. At this early scene in the opera, Siveno and Lisinga commiserate at their misfortune that her father insists she must marry the heir to the Chinese throne. Of course, later in the opera it will come out that this heir is actually Siveno and all is well. But, at this point, Siveno believes that he must sacrifice his happiness with Lisinga to honor the wishes of her father and do what is best for China.

This aria represents his wrestling with those competing desires: *o toglietemi la vita o lasciatemi il mio ben* (“either take my life or leave me my happiness”). This situation is a typical dilemma for a Metastasian hero. Mozart’s setting of this text is a bravura aria with plenty of high notes and coloratura—vocal effects for which Weber was well known.

The A section (mm. 1-106) bears some resemblance to a double exposition sonata. The opening ritornello (mm. 1-23) presents three of four themes that the solo exposition contains and remains entirely in the tonic. The only theme it does not have is the modulatory theme (approximating a transition) that is presented by the vocal soloist. The rest of the A section—the solo exposition—begins in the tonic and ends in the dominant, as many of the previous arias have done, but unlike them, it is more clearly divisible into
the four-theme structure of a sonata exposition. Yet, it retains traces of da capo in that the
sonata theme structure is grafted onto two vocal periods; P and TR correspond to A1
while S and C correspond to A2. The voice enters in m. 24 singing a new melody to
orchestral accompaniment that is nearly identical to the beginning of the ritornello (Ex.
3.4.1). Here, P presents the first two lines of the A stanza and ends with a clear authentic
cadence in tonic F major in m. 35. After a brief orchestral punctuation (mm. 35-36), the
voice re-enters with a theme not heard in the ritornello, TR (mm. 37-61, Ex. 3.4.2), which
effects the modulation to the dominant and completes the A stanza with lines 3 and 4.
It features elaborate coloratura and concludes with an authentic cadence in the dominant,
confirming that modulation.

The second vocal period begins at m. 61 and includes S and C. The voice enters in
m. 62 and presents new material not heard in the ritornello (Ex. 3.3.3). In this case, S is
rather long—compared to P—as it goes to m. 84; not all of S is contained in the ritornello
but mm. 70ff correspond to mm. 15ff in the ritornello (now in the dominant). S is
essentially comprised of two parts: mm. 61-70, which present lines 1-2, and mm. 71-85,
which present lines 3-4. Thus, S contains all four lines of the stanza whereas P only has 1
and 2. A2, then, presents lines 3-4 twice, where A1 only includes 1 full statement of the
stanza. After S cadences in the dominant in m. 85, C begins with an unexpected feint to
the minor dominant that is quickly resolved back to major in m. 90. The solo portion of C
closes in m. 101 and A ends with the closing theme of the ritornello, now in the dominant.
The remainder of the aria has much less correspondence to sonata form.
Example 3.4.1: K. 538, comparison of opening ritornello to entrance of voice, mm. 1-4 and 23-27
Example 3.4.2: K. 538, closing cadence of P and opening of TR, mm. 33-42
Example 3.4.3: K. 538, closing cadence of TR and beginning of S, mm. 59-63

The B section is short (mm. 107-127) and presents the text once. It does not really function as a development in that none of the A section's themes appear in it. Rather, it appears as an extended retransition that takes the dominant key in which A ended and returns it to tonic F major. The first two lines of the B stanza are presented as a new theme in C major (mm. 107-118, Ex. 3.4.4) and then lines 3-4 modulate back to F major. Unlike a traditional da capo or dal segno, the B section maintains the same tempo and meter and does not present a contrasting key. But, A’ is where the alignment with sonata form begins to diverge. A’ begins in m. 128 with music that loosely corresponds to P. Then in mm. 135-148, the voice launches into the coloratura section of TR, omitting the rest. Beginning at m. 147, S is now recapitulated in the tonic until m. 171 and C until m. 193. Following that is a coda (mm. 193-207) that presents new material to close out the aria and finally a closing ritornello (mm. 207-212).
Example 3.3.4: K. 538, beginning of the B section, mm. 106-111

This bravura aria sees Siveno strike a defiant tone in keeping with the text, in which he admonishes the *benigne stelle* to “either take my life or leave me my happiness.” As would a typical Metastasian hero, Mozart’s Siveno is resigned to this fate—being unable to marry Lisinga—but seems more angry and defiant than simply resigned. The bravura aria type Mozart chose fulfills both this unique characterization as well as providing a suitably exciting concert piece for Weber. What could have been a plea for mercy (*pietà*) is instead an angry shaking of the fist at heaven. Mozart’s choice of form plays into this characterization as well. By choosing lines 3-4 of the A stanza for TR, the second half of S and C, those lines—“either take my life or leave me my happiness”—are heard three times. First, they provide the modulatory passage of TR with the first coloratura; then, the coloratura and cadential parts of S, and finally the minor dominant feint and eventual cadential passages of C. By placing this text in these
structurally important points, Mozart emphasizes its meaning over the plea for mercy in lines 1-2. A’ reinforces this by omitting P and setting lines 1-2 very briefly before turning again to lines 3-4.

Siveno, in this case, is still accepting of the necessity to do the moral thing according to his public duty as a good Cartesian hero would be. Yet, in Mozart’s setting, a more fully human characterization shows him angry at this necessity. He will do the moral thing but he will not be happy about it. This more individualistic outlook is in keeping with Enlightenment emphasis on the individual, and the expression of sentiment—this almost fatalistic anger and defiance—could be extremely moving to a concert audience. Mozart’s music reveals Siveno the person, rather than Siveno the hero.

**Caught-in-the-middle**

Mozart’s concert arias for caught-in-the-middle characters include four arias for three characters who are: Fulvia from *Ezio* (K. 369), Mandane from *Artaserse* (K. 23), and Dircea (K. 83 and 440) and Creusa (K. 74b) both from *Demofoonte*. Taking K. 23, 83 and 369 as examples, I will discuss how Mozart approaches these caught-in-the-middle characters in the concert arias. While K. 23 is more conventionally Cartesian, the other two examples show that, while always sensitive to the text, Mozart’s characterization of these women is more nuanced and human than the noble archetypes of most Metastasian operas. In this way, his caught-in-the-middle characters in the concert arias are similar to the sovereigns.
K. 23, “Conservati fedele,” from *Artaserse*, presents a traditional operatic form—a full five-part da capo—with no shortening or modification. Yet, there are some particularities to Mozart’s setting that make this early aria—composed in The Hague, in 1765—for a caught-in-the-middle character notable. The intended performance context is not entirely known. Like other early arias, K. 23 may have been a test piece to demonstrate the young Mozart’s compositional abilities. Other possibilities include a performance—in a revised version from January 1766—at the majority celebration of Prince William V of Orange in March 1766. Another more intriguing possibility is that Mozart himself—who had some training as a boy soprano—may have sung this aria at a concert in Dijon, France in July 1766. See Fig. 3.5 for a complete form chart.

**Figure 3.5: K. 23, “Conservati fedele” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
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<tbody>
<tr>
<td>A/A’</td>
<td>Opening Ritornello</td>
<td>1-13</td>
<td>A</td>
<td>Andante grazioso 2/4</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td>13-41</td>
<td>A—&gt;E</td>
<td>a1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Medial Ritornello</td>
<td>42-44</td>
<td>E</td>
<td>n/a</td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>45-80</td>
<td>E—&gt;A</td>
<td>a1-4</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>80-86</td>
<td>A</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>87-92</td>
<td>a</td>
<td>Allegretto 2/4</td>
<td>b1-3</td>
</tr>
<tr>
<td></td>
<td>B2</td>
<td>93-100</td>
<td>a</td>
<td></td>
<td>b1-3</td>
</tr>
</tbody>
</table>

Conservati fedele;  
Pensa ch’io resto, e peno,  
E qualche volta almeno  
Ricordati di me.  
Stay faithful;  
Think how I remain, and suffer,  
And sometimes at least  
Remember me.

---

202 Stefan Kunze, Foreword to NMA II/7/1, X.

Ch'io per virtù d'amore,  That I, by virtue of love,
Parlando col mio core,    Speaking with my heart,
Ragionerò con te.        ill think of you.

This aria is in fact the first aria in the libretto, Act 1, Scene 1. In this scene, 
Mandane and Arbace—the main couple of the opera, whose love is forbidden—meet in 
secret in a moonlit garden. The recitative—not set by Mozart here—that precedes the aria 
sees Arbace and Mandane express their love and the pain of their separation. Before 
Arbace’s departure, Mandane sings this aria in which she asks Arbace not to forget her. 
Since K. 23 is a typical love aria, Mozart’s choice of key (A major) foreshadows his 
frequent use of this key for later love arias or duets. At first glance, K. 23 appears to 
present the A section in a fairly straightforward manner. The first vocal period, A1, begins 
with the entrance of the voice in m. 14 and ends with the medial ritornello in m. 42. It 
makes the expected modulation to the dominant and presents the whole stanza with some 
text repetition. Following a cadential extension in mm. 35-41, the medial ritornello goes 
from m. 42 to m. 44 (Ex. 3.5.1). 

The second vocal period, A2, however, is not as typical. After the medial 
ritornello ends in m. 44, the voice re-enters in m. 45 with the main melodic phrase from 
A1, now in the dominant and moves to an authentic cadence in the dominant in m. 50. 
Normally at this point, A2 would return to the tonic. This is somewhat delayed by a move 
toward the minor supertonic that is confirmed by an authentic cadence (m. 54, Ex. 3.5.2). 
The remaining phrases (mm. 55-70) finally complete the return to the tonic and confirm 
with clear authentic cadences (mm. 58 and 70). Yet, during the last phrase

204 Daniel Heartz, “Mozart’s Tragic Muse,” in Mozart’s Operas, ed. Thomas Bauman (Berkeley 
Example 3.5.1: K. 23, cadential extension and medial ritornello, mm. 34-46

(mm. 59-70) the tonic is continually undermined by secondary chords (V/V in m. 59, V/IV in m. 61, and vii/V in m. 63), as well as a brief tonic minor chord in m. 67 (Ex. 3.5.3). This harmonic instability where the tonic should be clearly confirmed shows Mandane’s status as a caught-in-the-middle character. While at this early point in the opera, she is able to maintain composure despite the heart-breaking context of her plea for Arbace to remember her. The aria moves to the dominant and returns to tonic within the A section, as would be typical for a Metastasian aria. However, the secondary chords in the very end of A2 (which will be heard again on the da capo repeat) betray the emotion that lurks beneath the composure. Later in the opera, Mandane will be open to manipulation by Artabano, the villain, due to this—in Cartesian terms—unmastered emotion.
Example 3.5.2: K. 23, opening phrase of A2 with modulation to minor supertonic before returning to tonic, mm. 47-58

Example 3.5.3: K. 23, secondary chords and modal mixture in A2, mm. 59-64

In this way, Mozart’s setting here is fairly typically Cartesian. Whether the nine-year-old Mozart had any knowledge of the philosophical underpinnings of Metastasian opera is
doubtful, but he likely responded both to the text and to the other settings he may have heard, which were based on Cartesian principles.

K. 83 is taken from the middle of Act 2 of *Demofoonte*. At this point, Dircea, who is secretly married to Timante, has been imprisoned for attempting to flee the country to avoid being made a virgin sacrifice. In scene 6 of Act 2, Dircea is despairing of her fate and wonders what will happen to her child. She begs Creusa, the princess who Demofoonte would like Timante to marry, to protect Timante, who has also been imprisoned after a failed attempt to get Dircea released. At this point, Dircea assumes Creusa will become Timante’s wife after her sacrificial death and sings this aria, K. 83, which expresses the despair that she feels. K. 83 is another *aria d’affetto* containing a number of characteristics of that aria type such as an Adagio tempo marking and key of E♭ and contrasting B section in a faster tempo (Allegretto, in this case). The dal segno form—common to Mozart’s earlier concert arias—is mostly conventional. See Fig. 3.6 for a complete form chart.

**Figure 3.6: K. 83, “Se tutti i mali miei” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<tr>
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<td>Eb</td>
<td>Adagio 2/2</td>
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</tr>
<tr>
<td>A1</td>
<td></td>
<td>15-45</td>
<td>Eb ➔ Bb</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>A</td>
<td>Medial Ritornello</td>
<td>45-48</td>
<td>Bb</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>A2</td>
<td></td>
<td>49-83</td>
<td>Bb ➔ Eb</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>A</td>
<td>Closing Ritornello</td>
<td>83-88</td>
<td>Eb</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>A'</td>
<td>Recomposed Rit.</td>
<td>89-104</td>
<td>c ➔ Ab</td>
<td>Allegretto 2/4</td>
<td>b1-4</td>
</tr>
<tr>
<td>A2</td>
<td></td>
<td>105-121</td>
<td>f ➔ g</td>
<td></td>
<td>b1-4</td>
</tr>
<tr>
<td>A'</td>
<td>Closing Ritornello</td>
<td>122-125</td>
<td>g ➔ Eb</td>
<td>Adagio 2/2</td>
<td>n/a</td>
</tr>
<tr>
<td>A'</td>
<td></td>
<td>62-83</td>
<td>f ➔ Eb</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>A'</td>
<td></td>
<td>83-88</td>
<td>Eb</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>
Se tutti i mali miei
Io ti potessi dir,
Divider ti farei
Per tenerezza il cor.

In questo amaro passo
Si giusto è il mio martir
Che, se tu fossi un sasso,
Ne piangeresti ancor.

If all my troubles
I could tell you,
I would make you split
Your heart for tenderness.

On this bitter path
Yes, righteous is my martyrdom
That, if you were a stone,
You would cry again.

Instead of placing the segno at the conventional beginning of the second vocal period (A2), which would create a four-part da capo form—shortening the full da capo by one vocal period, in K. 83, Mozart shortens it even further. By placing the segno at the midpoint of A2 (m. 62), Mozart creates essentially a three-and-a-half part da capo, where the repeat of the A section at the end consists only of one half of a vocal period (Ex. 3.6.1). However, because the A section contains four statements of the A stanza, the extra shortening of A’ in K. 83 still results in one full statement of the A stanza on repeat.

Another possible reason for placing the segno in this location is that the tonic key does not return at the beginning of A2, but rather after this midpoint. The return to the tonic is somewhat evaded at the beginning of A2 with a brief feint towards the minor supertonic in the second statement of the text in A2 (Ex. 3.6.1). This unexpected modulation is cut short in m. 66 as it moves again to a tonic half cadence in m. 67. Because of this unusual placement of the segno and the unexpected harmonic zig-zag, the connection between the end of B and the dal segno repeat of A must compensate. Typically, a dal segno form such as this would recompose the A section’s ritornello to transition between the end of B and wherever in A the repeat begins, but it usually retains some similarity to the opening
ritornello of A. In this case, Mozart composes an entirely new (albeit short) ritornello that is not found anywhere else in the aria, with the exception of the last measure (m. 125) which is exactly the same as m. 61 (Ex. 3.6.2).

Example 3.6.1: K. 83, segno, midpoint of A2 and modulation from minor supertonic to tonic, mm. 60-67
Example 3.6.2: K. 83, recomposed ritornello between end of B and beginning of A’, mm. 120-125

This unusual harmonic evasion of the tonic return actually seems less surprising given the trajectory of the first vocal period (A1). The second statement of the A stanza in A1 (starting at m. 28) is actually identical for the first three measures to the second statement in A2 (Ex. 3.6.3, compare to Ex. 3.6.1). Instead of moving to a tonic half cadence, this earlier statement moves to the dominant, so that the supertonic acts as a bridge from tonic to dominant rather than a feint away from (and back to) the tonic. Yet, due to the dal segno repeat, this passage is heard three times in the aria (midpoint of A1, midpoint of A2, and beginning of dal segno repeat), once moving to the dominant and twice to the tonic. This evasive section that initially begins the modulation to the dominant in A1 and later returns in A2 to complicate the tonic return.
Example 3.6.3: K. 83, Midpoint of A1, mm. 23-33 (compare to midpoint of A2 in Ex. 3.6.1)
A Cartesian reading of this threefold event might emphasize that Dircea’s return to tonic in A2 is initially unstable and tentative, feinting as it does to a distant minor key. The tonic return, which generally represents reason bringing emotions under control, is undermined by this section, not once but twice—using the same music that initially underscored the modulation to the dominant. So while this aria on the surface appears to effect the expected Metastasian/Cartesian template wherein the emotional modulation to the dominant is brought under control by a smooth return to the tonic, Mozart’s setting leaves this in doubt. His Dircea is still haunted by those emotions even at the end in the A’ repeat, a poignant reminder that is sure to evoke the desired sentiment in the audience. This reading sees Dircea as truly caught-in-the-middle but with a more nuanced, human characterization.

K. 369 is a *scena* with accompanied recitative preceding the aria and, like K. 368, has two tempos and meters: 3/4 Andante sostenuto and 4/4 Allegro. Unlike K. 368, however, K. 369 actually is formally a two-tempo rondò. The slow tempo section resembles an *aria d’affetto* with its E♭ key and Andante tempo marking, fitting with the pathos of the text. The fast section is more of a bravura aria with a defiant ending. The text for this scene comes from *Ezio* Act 3, Scene 12. At this point, nearing the end of the opera, Fulvia, the daughter of the villain Massimo and lover of the hero Ezio, is quite literally caught in the middle between her love for her father, for Ezio, and her duty to the emperor. In scene 10, she has falsely confessed to masterminding the assassination plot that was actually orchestrated by her father (who attempted to frame Ezio for it). Believing that Ezio was executed for this (though this is mistaken), she attempts to take
responsibility in order to save her father, who has been manipulating her all along. In scene 11, Massimo is grateful to his daughter who in turn rebuffs him; despite her self-sacrifice for him, she still blames him for Ezio’s supposed death. After Massimo sings an aria and exits, Fulvia is left alone to sing this scene (12) as a soliloquy. See Fig. 3.7 for a complete form chart.

Fig. 3.7: K. 369, “Ah, non son io che parlo” form chart and aria text

<table>
<thead>
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<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
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<tr>
<td>A</td>
<td>A1</td>
<td>37-54</td>
<td>Eb—&gt;Bb</td>
<td>Andante sostenuto 3/4</td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>54-81</td>
<td></td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>81-96</td>
<td>Bb—&gt;Eb</td>
<td>Allegro 4/4</td>
<td>b1-4</td>
</tr>
<tr>
<td></td>
<td>A3</td>
<td>96-108</td>
<td>Eb</td>
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</tr>
<tr>
<td></td>
<td>B2</td>
<td>108-144</td>
<td>Eb</td>
<td></td>
<td>b1-4</td>
</tr>
<tr>
<td></td>
<td>Closing ritornello</td>
<td>144-149</td>
<td>Eb</td>
<td></td>
<td>n/a</td>
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</tbody>
</table>

Ah! non son io che parlo,  
È il barbaro dolore  
Che mi divide il core,  
Che delirar mi fa.

Non cura il ciel tiranno  
L’affanno, in cui mi vedo:  
Un fulmine gli chiedo,  
E un fulmine non ha.

Ah! it is not I who speaks,  
It is the barbaric pain  
That divides my heart,  
That makes me delirious.

The tyrannical heaven does not care  
for the torment in which I find myself:  
I ask for a lightning bolt  
and a lightning bolt it does not provide.

In this case, the two-tempo form follows the pattern for a typical two-tempo rondò, wherein the A stanza’s text returns in the fast tempo. As it has two distinct vocal periods—each with a complete presentation of the text—and effects a modulation to the dominant, the A section is very similar to those encountered above. The first vocal period

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begins the modulation and the second confirms the new key. In the case of K. 369, however, there are no ritornellos; the accompanied recitative moves seamlessly into A1, led by the voice, without opening ritornello, while the end of the A section (mm. 80-81) has a cadence that is elided with the beginning of the B section—and the change in tempo and meter (Ex. 3.7.1).

**Example 3.7.1: K. 369, juncture of A and B sections, elided cadence and change of tempo/meter, mm. 75-90**
The B section (mm. 81-96) presents the B stanza only once and actually returns from dominant to tonic, ending with an authentic tonic cadence. This leads into A’ (mm. 97-108), which presents the whole A stanza again, now in the Allegro 4/4, remaining in the tonic. The vocal melody here bears somewhat of a resemblance to A but it is mostly new material (Ex. 3.7.2). Next, B’ (108-149) closes the aria and remains in the tonic. The orchestral material in mm. 111-125 is more or less transposed into the tonic exactly from B, but the vocal melody is somewhat different and not simply transposed (Ex. 3.7.3).

Following m. 125, which is where B ended, B’ continues with new material restating the last two lines of the B stanza leading to a bravura ending featuring a high B♭ 5 (Ex. 3.7.4). Finally, there is a short closing ritornello (mm. 144-149) that can hardly be termed a ritornello given that it did not “return” at all throughout the aria and is the only such section of independent orchestral material in the aria.
Example 3.7.2: K. 369, comparison of A to A’, mm. 37-42 and mm. 97-102

Example 3.7.3: K. 369, comparison of B and B’, transposed orchestral material and recomposed vocal part, mm. 85-90 and mm. 109-117
In addition to being the first two-tempo rondò among Mozart’s Metastasian concert arias, K. 369 is also the first among them to end with the text from the B stanza. It no longer follows the da capo model and in doing so, elevates the B section to equal the A section. Both are presented twice and form a symmetrical arrangement: long presentation of A, short presentation of B, short presentation of A, and long presentation of B. There is further symmetry in that the halfway point of the aria in terms of number of measures is approximately at the end of B, such that AB is about equal in length to A’B’ (60 vs. 53 measures). While it is typical for Mozart to give two-tempo arias to these
types of characters—as in *La clemenza di Tito*—here this aria is more balanced than would be expected. There is little coloratura—which is confined to the slow section—although the fast section is a bravura ending, typically for a two-tempo rondò. For a character who is meant to be ruled by her emotions, Mozart’s Fulvia seems to master them as would a Metastasian hero.

This may be a result of Mozart’s response to the text. The two stanzas are notably different in tone—not unusual for a Metastasian aria, but the choice of form that elevates
the B section in importance and crucially *ends* with the B section changes the way this difference in tone reads. The A section expresses Fulvia’s emotion in typically Cartesian terms: “It is not I who speaks, it is the barbaric pain that divides my heart.” This text is initially set as the slow section, which features the only coloratura in the aria. Fulvia slowly spirals out of control as she moves towards the dominant. The confirming cadence in the dominant that is elided with the start of the fast section jolts her out of this spiral of despair. The text of the B section that is then sung is strikingly different: “The tyrannical heaven does not care for the torment in which I find myself: I ask for a lightning bolt and a lightning bolt it does not provide.” Here, Fulvia is more defiant, denouncing heaven for its ambivalence and lack of assistance to her. In a typical da capo form, this would form the contrasting B section that would then return to the despairing A section. Instead, following the two-tempo rondo form, the B section in suitable bravura mode presents Fulvia’s defiance and ends with it, sandwiching another statement of A in between. Now in the fast tempo, this restatement of A seems quite different. It is short, running once through the stanza only, with no textual repetition. Placed in between the two statements of B, this shorter A section is subsumed within the B section’s fast tempo and bravura mode and is now stated entirely in tonic.

In setting the text this way, Mozart has allowed Fulvia’s defiance to become the end result of her emotional journey in this aria instead of a short gasp before returning to despair. While not necessarily showing a mastery of despair through reason, this aria presents a somewhat more heroic Fulvia than a caught-in-the-middle one. It is not a complete rejection of Cartesian principles but rather seems an adaptation to the
circumstances of a concert setting, provoking sentiment in the audience. Instead of showing Fulvia consumed by her emotion or conversely mastering it through reason, she is overcoming despair through defiance. In this way, she acts almost as a Metastasian hero, in Mozart’s characterization, and again shows a more nuanced and human interpretation of the character.

One last point regarding this aria concerns the known circumstances of its performance. Mozart initially composed K. 369 in Munich in March of 1781 for the Countess Paumgarten, a soprano. When or even whether she performed it is unknown, but there is one known performance much later. As with others of his concert arias (such as K. 272), Mozart recycled this for performance by another singer, the tenor, Valentin Adamberger, who sang it in March 1783 in Vienna. This is notable of course because of the difference not of voice type but of gender of the performers. Adapting a soprano part to a tenor in eighteenth-century opera is not unheard of—for instance Mozart’s own adaptation of the part of Idamante from *Idomeneo* from a soprano castrato to a tenor for the 1786 Viennese performance. However, in this case, the character being portrayed is female. This would not be the only time Adamberger would sing a Mozart concert aria on a text originally written for a female character. He would later sing K. 431 on a text for a female character, but this aria was written specifically for him. John Rice has discussed the implications of K. 431 in depth, and in the same article he mentions K. 369, suggesting that the only necessary textual change to make the protagonist of the aria male is to change the gender of the words “Misera” and “sposo” in the opening recitative so
that they refer to a male protagonist (Misero) and a female spouse (sposa).\textsuperscript{206} No change to the aria text itself is needed. In fact, given the more heroic setting of the text in Mozart’s aria discussed above, the repurposing for a male singer, likely portraying a male character, is not so strange. In a concert setting, without benefit of the larger dramatic context or a printed text, the audience may have experienced this as an aria for a Metastasian hero, regardless of the true origin of the text for a caught-in-the-middle, female character.

**Villains**

The arias for true villains include two: K. 21 for Massimo (\textit{Ezio}) and K. 432 for Sebaste (\textit{Temistocle}). The former, on a text from Metastasio’s \textit{Ezio}, is one of Mozart’s first arias that he ever composed. It comes from his 1765 trip to London and was possibly (though not likely) composed for a pastiche performance of \textit{Ezio} in London that was produced around the same time.\textsuperscript{207} In any case, it is a typical rage aria and may also have been a test piece for Mozart to show his ability to write different types of seria arias.\textsuperscript{208} Little is known with certainty about the circumstances of the composition of K. 432. It was composed in Vienna around 1782 or 1783 and may have been intended as a true concert aria or a substitution piece for a performance of \textit{Temistocle}.\textsuperscript{209} It was almost


\textsuperscript{207} Stefan Kunze, Foreword to NMA II/7/1, IX-X. This is disputed by Sadie, \textit{Mozart: The Early Years}, 88.


\textsuperscript{209} Stefan Kunze, Foreword to NMA II/7/3, XIV.
certainly composed for Ludwig Fischer, whose voice—as described by Mozart and others
—would fit this aria exceedingly well. Both pieces, however, set rage aria texts for
Metastasian villains.

The text of K. 21 comes from Act 2, Scene 4 of Ezio, in which the villain,
Massimo, has been arguing with his daughter, Fulvia. She suspects him of plotting
against the emperor and of attempting to frame Ezio. In a classic villainous manipulation,
he acts indignant and plays off her filial loyalty to him in this aria, expressing his anger.
The form of K. 21 is a fairly straightforward iteration of a modified da capo that shortens
the reprise of A. See Fig. 3.8 for a complete form chart. The A section contains two vocal
periods (A1 and A2), both of which set the quatrain of text twice each, and are separated
by a short ritornello. After the opening ritornello, A1 moves from the tonic to the
dominant and A2 moves from the tonic (via the submediant) back to tonic for a

Figure 3.8: K. 21, “Va dal furor portata” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Opening Ritornello</td>
<td>1-16</td>
<td>C</td>
<td>Allegro 4/4</td>
<td>n/a</td>
</tr>
<tr>
<td>A1</td>
<td></td>
<td>17-40</td>
<td>C→G</td>
<td>a1-4, a1-4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Medial Ritornello</td>
<td>40-49</td>
<td>G</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>A2</td>
<td></td>
<td>50-86</td>
<td>G→C</td>
<td>a1-4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Closing Ritornello</td>
<td>86-89</td>
<td>C</td>
<td>n/a</td>
<td>a1-4</td>
</tr>
<tr>
<td>A'</td>
<td>Recomposed Rit.</td>
<td>104-107</td>
<td>a→C</td>
<td>Allegro 4/4</td>
<td>n/a</td>
</tr>
<tr>
<td>A1</td>
<td>A</td>
<td>17-40</td>
<td>C→G</td>
<td>a1-4, a1-4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Medial Ritornello</td>
<td>40-49</td>
<td>G</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>A2</td>
<td></td>
<td>50-86</td>
<td>G→C</td>
<td>n/a</td>
<td></td>
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<tr>
<td>A</td>
<td>Closing Ritornello</td>
<td>86-89</td>
<td>C</td>
<td>n/a</td>
<td>a1-4</td>
</tr>
</tbody>
</table>

Va, dal furor portata,
Palesa il tradimento;
Ma ti sovvena ingrata,
Il traditor qual'è.

Scopri la frode ordita,
Ma pensa in quel momento,
Ch'io ti donai la vita,
Che tu la togli a me.

Go, carried by rage,
Reveal the treachery;
But remember, ingrate,
Who is the traitor.

Discover the fraud hatched,
but think about that moment,
in which I gave you my life,
That you now take it away from me.

closing ritornello. This fourfold repetition of the A quatrain was fairly common at the time.211 A short B section follows that sets the B quatrain only once. Immediately following the B section, there is a ritornello that returns to the A section. However, it is not a literal repeat of the opening ritornello but rather is recomposed and much shorter, providing a less abrupt transition from the relative minor tonality with which the B section ends to the tonic major (Ex. 3.8.1). This recomposed ritornello then leads to the segno that is found at the beginning of A1, the first vocal period (Ex. 3.8.2).

This early effort by a young Mozart is quite formulaic in its use of dal segno form. Because of his youth and also the possible origin as a test piece, it can hardly be expected for Mozart to infuse Cartesian principles into this aria. Unlike his villains in La clemenza di Tito, this Massimo sings in a balanced, simple dal segno form with minimal coloratura. Even the phrase structure is balanced and typical of the time; most prevalent is abb’—a common pattern for arias of the 1760s, which sets each couplet of the A stanza, repeating the second line (b) to slightly different music (b’).212

Example 3.8.1: K. 21, end of B section and recomposed ritornello leading to A’, mm. 103-107

Example 3.8.2: K. 21, segno repeat in A1, mm. 13-19
The aria convincingly portrays the character’s rage through familiar seria tropes—dotted, martial rhythms and a triadic unison rising figure answered by a falling tritone (Ex. 3.8.2). Its conventionality however does not extend to a representation of Cartesian philosophy. A furious Metastasian villain, ruled by his emotion, might allow that to spill into his singing through excessive coloratura or a preemption of the ritornello by the vocalist, for instance.

K. 432 represents another sonata-influenced form, but rather than da capo-based, it is binary with sonata characteristics, which may also be interpreted a sonata without development. See Figure 3.9 for a complete form chart. This form is common in *Idomeneo* and is discussed in more detail in Chapter 4 of this dissertation. The context of this aria is Act 3, Scene 8. Immediately prior, in scene 7, the treachery of Sebaste was revealed and he was confronted by his sovereign, Serse. Sebaste had spent the entire opera plotting against Serse, but at this moment his crimes were revealed. Scene 8, from which the text of the recitative and aria in K. 432 is taken, sees Sebaste now alone express his anger at the failure of his plot. Later, Serse will absolve all in a typically Metastasian/Cartesian gesture of magnanimity. But K. 432 is similar to K. 21 in being a rage aria for a villain character.

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213 Heartz, “Mozart’s Tragic Muse,” 38.

Figure 3.9: K. 432, “Aspri rimorsi atroci” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>1-16</td>
<td>f</td>
<td>Allegro 4/4</td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>17-38</td>
<td>c→g</td>
<td>b1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orchestral retransition</td>
<td>39-42</td>
<td>g→f</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>A (exact repeat)</td>
<td>43-57</td>
<td>f</td>
<td>Allegro 4/4</td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>B’</td>
<td>58-94</td>
<td>bb→f</td>
<td>b1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orchestral Ending</td>
<td>95-98</td>
<td>f</td>
<td>n/a</td>
<td></td>
</tr>
</tbody>
</table>

Aspri rimorsi atroci
Figli del fallo mio,
Perché si tardi, oh Dio!
Mi lacerate il cor?

Perché, funeste voci
Ch'or mi sgridate appresso,
Perché v'ascolto adesso,
Né v'ascoltai finor?

Bitter, heinous remore,
Children of my fault,
Why do you so late, oh God!
Tear my heart apart?

Why, baleful voices
Which scold me from below,
Why should I listen now,
When I haven’t listened before?

The A section, presented once in each half of the binary form (mm. 1-16 and 43-57), covers the A stanza only once and remains in tonic F minor throughout. However, it ends both times on a half cadence (Ex. 3.9.1). The first time, this allows for a smooth transition to the minor dominant (C minor) tonality of the B section (mm. 17-39), although it is even more abrupt, leading into B’ (mm. 58-98) that begins in the subdominant minor. In any case, the choice of ending on a half cadence may have more to do with the text of the A stanza, which ends with a question. The B section is different in melody and harmony but maintains the constant triplet pulse in the strings that had begun in A (Ex. 3.9.2). It begins by moving to the minor dominant and eventually moves to the minor supertonic (G minor), starting in m. 30. B ends with a cadence in G minor, featuring a low D2 in the voice (Ex. 3.9.3).
Example 3.9.1: K. 432, comparison of half cadences endings each A section, mm. 16-19 and 57-60
Example 3.9.2: K. 432, beginning of A section, rage topic, triplet figures in strings, mm. 1-3

Example 3.9.3: K.432, end of B section, lowest note in voice (D2), mm. 36-39
There follows (mm. 39-42) an orchestral retransition that continues the triplet pulse and effects a return to the tonic in preparation for the return of A (Ex. 3.9.4). After the literal repeat of A, B’ begins in m. 58 by moving suddenly (after three beats of silence) to the subdominant B♭ minor (Ex. 3.9.1). Like B, it presents the stanza of text only once in complete form but, also like B, it continually repeats the last two lines multiple times after completion of the stanza. B’ also features the highest note in the voice (F4, Ex. 3.9.5) whereas B had featured the lowest (D2, Ex. 3.9.3). Although it begins in the subdominant, it returns to the tonic in m. 61. While the use of subdominant in a sonata recapitulation is not uncommon, the closing of the exposition in the supertonic is unusual. It does however allow for a more symmetrical tonal pattern where the movement from dominant to supertonic in B is mirrored by the equidistant movement from subdominant back to tonic in B’.

Unlike K. 21, this rage aria does not rely on tried-and-true seria tropes of rage. Instead of the martial dotted rhythms, Mozart here uses a constant triplet pulse in the strings to convey the kind of rhythmic urgency required. Simon Keefe compares this aria to those written for Fischer as Osmin in Die Entführung, such as “Solche hergelauen’e Laffen” and “O wie will ich triumphieren.” The vast range and wide leaps in the bass voice—something Fischer excelled at—are particularly suited to representing the villain’s unrestricted emotion. For example, the leap from B2 in m. 64 to F4 in m. 65 (Ex. 3.9.5) or the frequent octave leaps such as the twice-sung leap from D3 to D2 in mm. 35 and 37 (Ex. 3.9.3). Similarly, there is no opening ritornello; only one measure of orchestral

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215 Keefe, Mozart in Vienna, 294-95.
Example 3.9.4: K. 432, orchestral retransition between B and repeat of A, mm. 40-42

Example 3.9.5: K. 432, B’ section, highest note in the voice (F4), mm. 65-68
accompaniment (triplet figure) is heard before the entrance of the voice. This is not unusual for Metastasian arias sung by villains whose emotion is so strong they cannot wait for an orchestral ritornello to play. It is also similar to K. 512—another aria for Ludwig Fischer—in its use of an instrumental accompaniment introduction rather than a ritornello (Ex. 3.2.1).

While seeming to be conventionally Cartesian in its expression of unrestrained emotion, K. 432 is somewhat different than K. 21 in its approach. Being a piece of juvenilia and not even necessarily intended for concert performance, K. 21 is understandably conventional. On the other hand, K. 432 displays the kind of sensitive characterization and attention to dramatic detail that has been lauded in Mozart’s own operas and other dramatic works. This text is indeed a rage aria but Sebaste seems more angry at himself than at others. In that way, he is usually self-aware for a Metastasian villain. The A stanza sees Sebaste lament that his remorse (aspri rimorsi) brought on by his own fault (fallo mio) should come so late (sì tardi). In the B stanza, he turns his fury from himself to the baleful voices (funeste voci) that scold him (mi sgridate appresso). He asks them why he should listen now when he didn’t before (perché v’ascolto adesso né v’ascoltai finor?). Thus, the A section sees his rage turned inward while the B section seems to turn it outward. Yet, what are these funeste voci if not manifestations of his own conscience?

Musically, the aria reflects this textual distinction. The A section is tonally and formally self-contained, beginning and ending each time in F minor. In addition, when it returns, it is repeated exactly, not varied. On the other hand, the B section is more open-
ended, modulating through the minor dominant to the minor supertonic. Furthermore, it is varied on its return, not repeated exactly as A had been. B’ still moves to a non-tonic key area (minor subdominant) but unlike B, it returns to the tonic minor. Mozart’s choice of a binary sonata form elevates the importance of B on par with A. The fact that B is dynamic while A is unchanging also emphasizes that section of the text. The end of the aria sees the tonal wandering of B resolved to the same tonic minor of A. At the same time, the prominent use of the winds in the beginning of each B section seem to make audible the *funeste voci* that torment him. Perhaps Sebaste has realized that the *funeste voci* represented by the winds are actually manifestations of his own *aspri rimorsi* that he personifies by addressing them as *figli del fallo mio*. Even as this villain is still controlled by his rage—represented by the continuous triplets in the strings that pervade the accompaniment of both sections—Mozart still infuses character development into this aria. It is not just the expression of sentiment but the relatable human character of that sentiment that might appeal to an Enlightenment-era audience. Mozart’s Sebaste is not a Cartesian caricature of a villain but a flawed human being.

**Conclusion**

In Mozart’s Metastasian concert arias, we can see his usual sensitivity to the meaning of the text and to rich characterization, yet the expected application of Cartesian philosophy is not as clear. At the same time, the influence of Enlightenment philosophy of the morality of sentiment and individual reason creeps in. By breaking down the arias into character-based categories, I have shown that in his treatment of these Metastasian
characters, Mozart retained some aspects of Cartesian philosophy while also incorporating elements of Enlightenment philosophy. All of this sits in the background of Mozart’s careful considerations of character and drama that have long been praised in his opera arias. His attention to characterization has in some cases moved these arias closer to Cartesian principles and in others further away, depending on the dramatic circumstances of that particular aria.

In terms of form, the tendency toward sonata procedure results in many arias in this group that feature the expected tonic-dominant-tonic trajectory in a large-scale format across the whole aria, rather than just within the A section. This tonal motion is thus enacted only once, rather than twice (A and A’) as it would be in a da capo form. The greater integration of the B section within the two A sections—part of a larger trend in opera arias of Mozart’s time—helps this shift of moral drama and the struggle to master an emotional reaction to encompass the whole course of the aria. For Mozart’s characters, it is not so easy as for an archetypal Metastasian hero to set aside his emotions and act morally according to his public duty. Mozart’s Siveno accepts his fate but rages against the heaven that has relegated him to it. Timante in K. 368 is given a two-tempo aria, typically reserved for the less rational characters. Mozart’s sovereigns are less Cartesian and more human. As in K. 294 and 512, King Clistene masters emotional reaction not through measured reason in balanced musical phrases with simple melodies but through force of individual will, wrestling with his emotions and eventually winning. Similarly, the caught-in-the-middle and villain characters, while sometimes more Cartesian, display a more nuanced and human characterization as well. Their forms often contain the same
use of sonata procedure in a da capo context, but also include more two tempo arias that are conventionally associated with these characters. Yet, Mozart’s Fulvia acts more the part of a Metastasian hero who conquers her despair. His Sebaste is suitably villainous—as he reminds us of Ludwig Fischer’s other Mozartian character, Osmin—but the characterization is more relatable and human.

On the other hand, the performance context of these pieces pushes them closer to instrumental genres and further away from vocal genres. Frequently, these pieces appeared on programs with symphonies and concertos, and the lack of printed text encouraged listening to them as vocal concertos. This helps to explain the prevalence of coloratura across all character types and voice types. Not only was Mozart responding to the particular singers he was writing for but also to the expectations of the audience and the performance context. Sherrill writes that “melismas stage the closest point of contact between the singer as instrument and the music of the orchestra.” While the characters are sensitively portrayed, Mozart is also writing for the singer as instrumentalist. This aligns with Enlightenment thinking around the meaning of instrumental music and its ability to move audiences through the expression of sentiment. These arias straddle the boundary between these issues.

The Cartesian principles are thus still present in these arias but they are adapted or discarded where necessary to fit the purposes of nuanced characterization. This approach would have presented concert pieces that appealed to an Enlightenment audience seeking sentimental expression and to be moved itself by the portrayals of these characters in

216 Sherrill, “The Metastasian Da Capo Aria,” 84.
concert. The stripping away of sets and costumes and other trappings of opera only
heightens the focus on the music and its expression of sentiment and character. Mozart’s
own call for careful and sensitive portrayal of character in the concert arias is seen in his
letter to Aloysia Weber regarding K. 272 where he writes:

At most I recommend for the expression—to reflect well on the meaning and
strength of the words—to put yourself seriously in the mood and situation of
Andromeda!—and to imagine yourself to be the same person. 217

This attention to the details of the individual character and her emotional or dramatic
situation aligns with Enlightenment view of the morality of individual reason and of
sentimental sociability. These seemingly opposite views come together in the concert
arias. Mozart’s depiction of these Metastasian characters is more individualistic and
Kantian than Cartesian and approaches each character as a nuanced, human being. The
reason that acts here is not always public (Cartesian) but is always individual
(Enlightenment), as each aria is different. At the same time, the expression of emotion by
each singer portraying each character conveys these sentiments to the concert audience,
which in turn experiences a communal sentiment that is the goal of Enlightenment moral
philosophy. The audience is brought together as a community, like Hume’s
“sympathetically resonant strings,” by their mutual experience of the individual
character’s reason and sentiment through music. Here we see Sulzer’s Pietistic marriage
of reason and sentiment enacted in music that lauds the unmediated expression of
emotion but cautions against an unreasoned response. Mozart’s Metastasian characters in

di rifletter bene al senso ed alla forza delle parolle— di mettersi con serietà nello stato e nella
situazione d’Andromeda!— e di figurarsi d’esser quella stessa persona…”
these arias are not shy about expressing sentiment but at the same time they do not entirely shed their Cartesian heritage as reason still plays a role in that expression.
Chapter 4

Between *Idomeneo* and *Tito*:

Seria Style in the Concert Arias of the 1780s

From his early efforts in the genre such as *Mitridate, re di Ponto* (1770), *Lucio Silla* (1772), and *Il re pastore* (1775), among others, Mozart was immersed in the culture of opera seria. These early seria works were bolstered by numerous concert arias with texts drawn from seria sources. His efforts culminated in *Idomeneo* which, in terms of operatic works, closed the period of his life prior to his move to Vienna. Following that, however, there appears, at first glance, to be a gap in Mozart’s engagement with the genre of opera seria that spans from the composition of *Idomeneo* in 1780 and its original production run in early 1781 to the composition of *La clemenza di Tito* in 1791.

This apparent abandonment has often been credited to the cultural politics of Vienna, specifically the preferences of the emperor, Joseph II, who disliked opera seria and primarily patronized Italian opera buffa and German opera, whereas his successor, Leopold II, preferred opera seria.\(^{218}\) However, following this move to Vienna, Mozart continued to harbor a desire to work on serious opera, and most importantly to revive *Idomeneo* in Vienna. Initially, in 1781 and 1782, he even went so far as to discuss plans with some of the singers who sang at the Burgtheater in Vienna, such as Ludwig Fischer who was to sing the part of Idomeneo as well as Valentin Adamberger and Antonia

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Bernasconi, who would likely have sung Idamante and Ilia, respectively.\textsuperscript{219} Of course, this plan never came to fruition, although Mozart would work with some of those same singers in the production of \textit{Die Entführung aus dem Serail} in 1782. The desire to revive \textit{Idomeneo} remained, however, and so Mozart programmed scenes from the opera in a number of concerts in 1783, at the suggestion of Adamberger. The only performance known for certain to have taken place was Ilia’s aria “Se il padre perdei,” which Aloysia Lange sang at a concert on March 23, 1783.\textsuperscript{220} Finally, in 1786 Mozart organized a performance of the full work in a private, aristocratic theater, owned by Count Auersperg with mostly amateur singers.\textsuperscript{221} As his focus in the quest to revive \textit{Idomeneo} moved from opera theater to concert hall, Mozart also continued to compose new concert arias in the serious genre as well. Thus, when a staged production seemed less possible, Mozart shifted his efforts to the medium of the concert instead. In doing so, he shifted from what Arteaga described as theater music to concert music (see Chapter 1).

Thus, while on the surface it may appear that Mozart abandoned the genre of opera seria during his Viennese years to focus on opera buffa, this outlook ignores an often neglected repertoire of Mozart’s work in opera seria that does span this period from

\textsuperscript{219} Rushton, \textit{Idomeneo}, 60. These plans are outlined in a letter from Mozart to his father on March 24, 1781.

\textsuperscript{220} Rushton, \textit{Idomeneo}, 44.

\textsuperscript{221} Daniel Heartz, “Mozart’s Tragic Muse,” in \textit{Mozart’s Operas}, ed. Thomas Bauman (Berkeley and Los Angeles: University of California Press, 1990), 42. While this performance has generally been understood to have been an unstaged, concert performance in a completely private setting, recent findings by Dexter Edge have shown that it may have been at least partially staged and more open to the public than previously believed. See Dexter Edge, “\textit{Idomeneo at Prince Auersperg’s (March 1786)},” \textit{Mozart: New Documents}, eds. Dexter Edge and David Black, July 29, 2018, updated August 10, 2018, https://sites.google.com/site/mozartdocuments/documents/1786-auersperg.
1781 to 1791: the concert arias. This repertoire shows that Mozart was still continually occupied with compositions in the genre of opera seria, though not in the realm of full-scale productions. Instead, he wrote them piecemeal as an individual aria or scene with accompanied recitative, but he did so continuously throughout this period of otherwise apparent abandonment of the genre. Seen in this light, his composition of *La clemenza di Tito* does not represent a return to an outmoded genre of his youth, but is rather the result of a continual engagement with serious opera throughout his entire career.

It may be tempting to consider the concert arias of this period to be a testing ground for new stylistic ideas or as experiments or exercises in the seria style. While some of the early concert arias may represent such exercises, in which the young Mozart was proving his ability to compose various aria types in hopes of securing a commission, the later concert arias from his Vienna period do not appear to serve the same role in his career. By comparing these concert arias to arias from both *Idomeneo*, which came before, and *Tito*, which came after, I will demonstrate that there is no clear-cut, linear path of stylistic development from one to the other through the concert arias. Instead, the concert arias consistently show a freer and more adventurous treatment of aria forms and characterization than in those from either opera. To demonstrate this, I will discuss in turn each aria form that Mozart uses in all three groups, using examples from each to show the ways in which the concert arias are stylistically quite distinct from the two operas, while still remaining closely connected to the characters and emotions in the text,

While there are certainly large-scale shifts in Mozart’s operatic style from *Idomeneo* to *Tito*, those operas have more in common with each other than with the
concert arias, as I will show in this chapter. In the concert arias, Mozart takes similar
compositional techniques much further and to more unusual ends than in the operas.
Mozart uses compositional techniques such as modal mixture, unusual combinations of
form and obbligato instrumental parts—which are also present in arias from *Idomeneo*
and *Tito*—but, in the concert arias, these techniques result in unusual and surprising
effects. The unique nature of the concert aria genre as self-contained and separated from a
larger musical and dramatic context—in contrast to opera arias—allowed Mozart an
outlet in the seria genre that is on a separate compositional trajectory, rather than one that
draws a direct line from *Idomeneo* to *Tito*.

**Forms**

From *Idomeneo* through the 1780s concert arias to *Tito*, Mozart’s approach to aria
forms does not change significantly; what changes, rather, is how he uses them. These
aria forms mainly fall into two broad categories: sonata-based forms and two-tempo
forms. Yet there are many ways in which these categories are realized. For example, a
two-tempo aria may not always be a rondò, or a sonata-based form may be binary (having
no development) or ternary (with a B section functioning as a pseudo-development). In
some rare cases, certain arias may adhere relatively closely to the traditional da capo seria
form; even then, however, they are generally infused with some sonata procedure,
specifically the tonal trajectory of an exposition and a recapitulation instead of the exact
da capo repeat with both A and A’ beginning and ending in tonic.
Out of the sixteen arias in *Idomeneo* (counting across both 1781 and 1786 versions as well as arias cut from the 1781 performances), fourteen fall into the sonata-based category while only two are two-tempo arias. In *Tito*, however, there are slightly fewer arias, due to librettist Mazzolà’s revisions of many of Metastasio’s arias into a number of ensembles or duets. Of the eleven solo arias in this opera, six are rondo and two fall into the sonata category. Notably, the remaining four do not fall into either category and instead represent basic ternary forms, following the same ABA’ pattern as sonata but with A and A’ both remaining entirely in tonic with no modulation, while B represents the dominant or other non-tonic key area. Unlike a traditional da capo, these ternary forms do not modulate within the A section, but remain entirely in the tonic, except for the B section. Thus, setting aside the ternary arias in *Tito*, there is clearly more of an emphasis on two-tempo forms in the later opera than in *Idomeneo*, where Mozart heavily favors sonata-based forms.

In both operas, the sonata-based forms can be subdivided into two types. Rushton labels them binary and ternary conceptions of sonata form. The former is essentially a sonata without development, while the latter is basically a modified da capo form that follows the tonal pattern of a sonata, such that A modulates to the dominant and ends there, while A’ recapitulates A entirely in the tonic. James Webster uses the terms “sonata without development” and simply “sonata” to describe these two subtypes of Mozart’s aria forms. Finally, Charles Rosen uses the term “slow-movement form” to

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characterize the binary approach to sonata form often found in these arias, while “aria with central trio” describes those ternary sonatas with a development-like B section.\textsuperscript{224}

While the change in frequency of two-tempo arias in these two operas might be attributable to changes in operatic conventions and popularity more broadly as well as preferences in Munich in 1781 versus Prague in 1791, this story is not complete. Additional evidence must be gleaned from the concert arias that Mozart composed between the two operas. Many of the arias that immediately preceded or coincided with \textit{Idomeneo} feature sonata-based forms or even more traditional da capo. For example, the arias composed in Mannheim in February 1778, K. 294 and 295, fall into this category (see Chapters 2 and 3 for more detailed discussions of these arias). K. 368, composed in Munich in 1780-81, sometime before or after the opening run of \textit{Idomeneo}, also aligns with the sonata-based form. Of course, in this period around \textit{Idomeneo}, Mozart did not neglect the two-tempo aria, as seen in K. 369, composed in Munich, March 1781 or K. 374, composed a month later in April 1781 after Mozart had moved to Vienna. In fact, in the period from 1781 to 1791, nearly all the concert arias in the seria genre feature some kind of two-tempo aria, whether rondò or otherwise. The exceptions are K. 432 (sonata without development), K. 512 (ternary sonata), and K. 538 (ternary sonata). As noted above, K. 512 and 538 both return to texts or arias that Mozart previously worked on in 1778, and, therefore, may be considered outliers in this 1781-91 period.

Thus, from a broad viewpoint, the pattern of aria forms from \textit{Idomeneo} through the concert arias and finally to \textit{Tito} show Mozart focusing more and more on two-tempo

aria forms to the point that in *Tito* they are about equal in number to sonata-based forms. The concert arias of the 1780s support this trend towards two-tempo aria forms. Yet, as I will show, the realization of each form type in the concert arias shows a difference in expressive intention that affects the overall experience of the aria.

**Binary Sonatas**

The binary approach to sonata is primarily found in *Idomeneo* while *Tito* only has one aria in this form (No. 16, “Tardi s’avvede”) and there is only one concert aria from the 1780s with this form (K. 432). The nature of this form, which contains two rotations through the thematic material without development, allows the composer to set the text two times in succession and to change the compositional outcome of the setting on the second rotation. In addition, if there are two stanzas, A and B, this form will usually end with the B stanza, in contrast to the ternary approach—drawing on the da capo tradition, which ends with a reprise of A. Mozart’s use of this form in the two operas—though weighted more toward *Idomeneo*—results either in a fairly conventional iteration of the form for a minor character in “Tardi s’avvede” or in arias whose unusual aspects are explained by connections to the rest of the opera in *Idomeneo*. The lone binary concert aria, K. 432, on the other hand, makes unique use of the double rotation to surprising effect in expressing the characterization found in the text.

An excellent example of the binary approach to sonata in *Idomeneo* is Ilia’s opening aria, “Padre, germani, addio!” It bears notable similarities to the earlier concert scene, K. 486a (295a), “Basta vincesti—Ah non lasciarmi, no!” which was composed for
the same singer, Dorothea Wendling, during the same 1778 Mannheim trip during which Mozart composed K. 294 and 295.\textsuperscript{225} Both arias feature flat keys and a similar vocal range. In addition, the seam between recitative and aria is similar in that there are only a few bars of orchestral introduction to the aria in lieu of a ritornello, which provides harmonic modulation from the ending of the recitative to the aria key. The recitative in \textit{Idomeneo} is significantly longer and more complex, so it seems Mozart took what he learned from writing for Wendling in 1778 and raised the stakes somewhat with this role.\textsuperscript{226} See Figure 4.1 for a complete form chart.

\textbf{Figure 4.1: Idomeneo, No. 1 “Padre, germani, addio,” form chart and aria text}

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>1-4</td>
<td>g</td>
<td>Andante con moto 2/4</td>
<td>n/a</td>
</tr>
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<td></td>
<td>P</td>
<td>5-13</td>
<td>g</td>
<td></td>
<td>a1-2</td>
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<td></td>
<td>T</td>
<td>14-29</td>
<td>g—&gt;Bb</td>
<td>a3-4</td>
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<td>S</td>
<td>30-40</td>
<td>Bb</td>
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<td></td>
<td>S’</td>
<td>41-55</td>
<td>Bb</td>
<td>b1-4</td>
<td>b1-4</td>
</tr>
<tr>
<td>A’</td>
<td>P</td>
<td>56-65</td>
<td>Bb—&gt;g</td>
<td>Andante con moto 2/4</td>
<td>a1-2</td>
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<td></td>
<td>T</td>
<td>66-80</td>
<td>g</td>
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<td>a3-4</td>
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<td></td>
<td>S’</td>
<td>92-115</td>
<td>g</td>
<td>b1-4</td>
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</table>

Padre, germani, addio!  
Voi foste, io vi perdei.  
Grecia, cagion tu sei.  
E un greco adorerò?  

Father, brothers, farewell!  
You are no more, I have lost you.  
Greece, you are the cause;  
And will I now love a Greek?


\textsuperscript{226} Rushton, \textit{Idomeneo}, 54.
D'ingrata al sangue mio  Of being ungrateful to my kin
So, che la colpa avrei;  I know that I would be guilty;
Ma quel sembiante, oh Dei!  But that face, oh gods!
Odiare ancor non so.  I still don't know how to hate.

As would be expected of a binary sonata, there is no development; instead, a short retransition is elided with the return of the A stanza text in mm. 56-58 (Ex. 4.1.1). But there is a clear division of the initial A section in to two parts, one in the tonic G minor and the other acting as a modulatory transition toward the relative major, B♭. Mozart sets the first two lines on a tonally closed theme that cadences in G minor in m. 13. The third and fourth lines begin to modulate, reaching a half cadence in B♭ in m. 29.

Following this, the B stanza is set fully in the new key of B♭, reaching an authentic cadence in that key in m. 41. It is then repeated with the same music, including some slight variations and additional coloratura, leading to another authentic cadence in m. 56. As mentioned above, this leads immediately into the short retransition, elided with the closing cadence in m. 56. By m. 59, the opening G minor theme has returned and is recapitulated more or less exactly from that point. The third and fourth lines of A are recomposed to avoid the earlier modulation and the B stanza appears with the same theme, remaining in the tonic G minor and including the same symmetrical repetition to fill out the form.

From this vantage point, “Padre” appears to be a fairly conventional sonata without development, despite including a short retransition that gives the impression of a development in its brief instability.227 However, its most remarkable features relate more

227 Rushton, Idomeneo, 109.
Example 4.1.1: “Padre, germani, addio” primary theme, mm. 1-20 and retransition elided with reprise of primary theme, mm. 55-62 (next page)
to its status as part of a larger operatic whole. At both the beginning and end as well as the center point of the form—the retransition—Mozart chooses to elide formal divisions. The recitative’s closing cadence is elided into the orchestral introduction (Ex. 4.1.2) while the retransition is elided into the return of the A stanza and the final cadence of the aria is immediately elided into the following recitative (Ex. 4.1.3). Thus, some aspects of the form can be explained by this kind of symmetry of elisions. Other connections to the rest of opera include the recurrence of certain motives introduced earlier, as well as the characterization of Ilia in this aria.

“Padre, germani, addio!” opens the opera and sets the stage for much of the plot, but crucially, it presents the main emotional conflict of Ilia and sets up the love triangle between Ilia, Idamante, and Elettra. Mozart uses the tonal conflict of a sonata form to

Example 4.1.2: “Padre, germani, addio” formal elision, recitative mm. 64-68 into aria introduction mm. 1-9
Example 4.1.3: “Padre, germani, addio” formal elision, final cadence of aria mm. 108-115 into following recitative mm. 1-6
dramatize the emotional conflict that Ilia is feeling. The exposition splits the A stanza into two halves; the first two lines in G minor express grief at her separation from her family, which appears to be permanent. The second half, which modulates to B♭ major, turns Ilia’s thoughts to Greece and her captors, ending with mention of loving Idamante as a potentiality: she is not yet committed to this. By the end of this section, Ilia is perhaps moving from grief to love. The B stanza remains entirely in B♭ in the exposition; in this section, Ilia expresses guilt at leaving her family, but this cannot prevent her from loving Idamante. In fact, the key of B♭ tends to represent Idamante in this opera, as most of his arias are in that key and his entrance in the following scene begins on a B♭ chord. The first half of the sonata seems to depict Ilia exploring these feelings, but not necessarily committed to them.

When the reprise comes in the second half of the aria, remaining entirely in G minor, it solidifies Ilia’s realization of the true scope of her feelings. She begins to give into them; subtle changes, beyond just the transposition, support this. For instance, Rushton observes that the text “Cagion tu sei” (“You are the cause”), which in m. 17 is more lyrical, is distinctly not when it returns in m. 73, suggesting a change in Ilia’s mindset. The tremolos in the orchestra also serve to underline the anxiety of this realization. The choice of a binary sonata here also causes the aria to end with the B text instead of A, as it would in a ternary sonata or da capo. Thus, the focus of the tonal

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229 Heartz, “Mozart’s Tragic Muse,” 59.
230 Rushton, Idomeneo, 112.
trajectory here is the B stanza (first presented in B♭ and then in G minor), where Ilia recognizes her feelings for Idamante.

Another binary sonata from Idomeneo is Elettra’s first aria, “Tutte nel cor vi sento” No. 4. In terms of the formal structure, it is fairly similar to “Padre.” Yet its use of an unusual key for the reprise of A is similar to the surprising tonal shifts of the concert arias. Here, though, this unusual tonality is explained by the aria's connection to the rest of the opera. See Figure 4.2 for a complete form chart. This time, Mozart opts for only one statement of each stanza rather than the double statement of B in each half. Also, the modulation to the secondary key takes place in the B stanza section rather than A, so that A is stated entirely in the tonic D minor, while B moves to F major. Following the D-minor theme in mm. 19-39 that ends with a half cadence closing the A stanza, the next section, mm. 40-47 begins modulating to F major with the B stanza, reaching a half cadence in that key in m. 47. Finally, a new theme in F major (mm. 48-72) finishes the B stanza.

Figure 4.2: Idomeneo, No. 4 “Tutte nel cor vi sento,” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
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<td>Allegro assai 4/4</td>
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<tr>
<td></td>
<td>A</td>
<td>19-39</td>
<td>d</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>40-72</td>
<td>d—&gt;F</td>
<td></td>
<td>b1-4</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>Retransition</td>
<td>73-76</td>
<td>F—&gt;c</td>
<td>Allegro assai 4/4</td>
<td>n/a</td>
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<td>A’</td>
<td>77-96</td>
<td>c—&gt;d</td>
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<td>97-114</td>
<td>d</td>
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<td>b1-4</td>
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<tr>
<td></td>
<td>Coda</td>
<td>115-138</td>
<td>d</td>
<td></td>
<td>b4</td>
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<td></td>
<td>Orchestral ending</td>
<td>139-151</td>
<td>d—&gt;c</td>
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Tutte nel cor vi sento
Furie del crudo Averno
Lunge a sí gran tormento
Amor, mercé, pietà.

Chi mi rubò quel core,
Quel, che tradito ha il mio,
Provin dal mio furore
Vendetta, e crudeltà.

In my heart I feel all
the Furies of harsh Hell
Far from such great torment
Love, mercy, pity.

Let her who stole that heart,
Which betrayed mine,
Feel my fury
Revenge and cruelty.

Here “Tutte nel cor” begins to differ greatly. In a binary sonata, we would expect a short retransition and return to tonic. Instead, the retransition moves from F major to a fermata on a diminished chord in m. 76 (Ex. 4.2.1), an ambiguous chord that could just as easily resolve to C as to A, the dominant of D minor. When the reprise of A begins in m. 77, it returns not in tonic D minor but in C minor, with the previous chord now understood as a leading-tone chord pointing there (Ex. 4.2.2). The remainder of the aria returns to tonic D minor, recapitulating both stanzas as in the first half. Much has been written about this whole-step-down reprise, including its connection to the storm music, also in C minor, which occurs in the next scene, as well as the presence of C minor elsewhere in the opera such as Idomeneo’s aria, “Vedrommi intorno.” The actual storm in the following scene is thus musically compared to the emotional storm that Elettra experiences internally in this scene. While this is an unusual tonal trajectory for a sonata form, it can be explained by the aria’s connection to other elements of the opera. By

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contrast, a concert aria with a similarly unusual tonal pattern would require a different explanation.

**Example 4.2.1:** “Tutte nel cor vi sento” retransition ending on ambiguous diminished chord, mm. 69-76

The concert aria K. 432, “Così dunque tradisci—Aspri rimorsi atroci,” represents a similar sonata binary form or sonata without development. See Figure 4.3 for a complete form chart. Like “Tutte nel cor” it contains an unusual tonal trajectory for a binary sonata, but, due to its nature as a concert aria, the expressive purpose of this unusual realization of the form must be understood differently. Mozart composed this aria in Vienna sometime in 1782-83; little is known with certainty about the intended singer or venue. The vocal writing heavily suggests the bass Ludwig Fischer as the intended singer, as does the time and place of its composition, which were likely close to or shortly

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Example 4.2.2: “Tutte nel cor vi sento” comparison of d minor theme in A with beginning of whole-step-down reprise in A' mm. 12-25, mm. 77-87 (next page)
Aspri rimorsi atroci
Figli del fallo mio,
Perché si tardi, oh Dio!
Mi lacerate il cor?

Perché, funeste voci
Ch’or mi sgridate appresso,
Perché v’ascolto adesso,
Né v’ascoltai finor?

Bitter, heinous remore,
Children of my fault,
Why do you so late, oh God!
Tear my heart apart?

Why, baleful voices
Which scold me from below,
Why should I listen now,
When I haven’t listened before?

after *Die Entführung*. It may have been intended as an insertion in a production of Metastasio’s *Temistocle*, from which the text is taken, or some unknown concert performance. In any case, as is typical for a Metastasian aria, the text here has two stanzas of four lines each in contrast to “Padre, germani, addio!” which has two stanzas of four lines and two lines respectively. As in “Padre” and “Tutte nel cor,” each stanza is assigned to one of two thematic areas of the exposition, but since both stanzas have four lines, no repetition of the B stanza is necessary as in “Padre.” Also like “Padre,” K. 432

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234 Stefan Kunze, Forward to NMA II/7/3, p. XIV. There is no known production of *Temistocle* with which Mozart was associated.
contains only a short orchestral introduction, in this case one bar establishing the continual triplets that characterize most of the aria.

The A stanza is set exclusively in F minor, ending on a half cadence in that key. Following a grand pause, the B stanza is set starting in the minor dominant and shifting shortly to the minor supertonic. For a sonata, this is a bit unusual. There isn’t really any transition material. The orchestra simply picks back up with the triplets but with an abrupt shift in key (Ex. 4.3.1). The only link is the half cadence that ends on a C-major chord in m. 16 and the orchestra’s re-entrance on a C-minor chord in m. 17, changing only mode before establishing the new key. The B stanza finishes with an authentic cadence in G minor, following which the orchestra plays a short retransition passage in mm. 39-42. In this respect, K. 432 is similar to “Padre." The only difference is that the retransition is not elided with the return of the A text. Instead, the singer waits for the return to F minor to begin again (Ex. 4.3.2).

The A stanza returns in an exact recapitulation, but it is the return of the B stanza that is different and allows the aria to end in the tonic minor. Instead of recomposing the transition material to remain in the tonic, as in “Padre," Mozart opts for something different here, given that there is no transition material. When the B stanza returns, following the same half cadence in m. 57 as in m. 16, it begins in the subdominant minor (B♭) just as abruptly as it had shifted to dominant minor in m. 17 (Ex. 4.3.3). It returns to the tonic F minor by m. 66 and remains there until the end. This mirrors the way the earlier B stanza had modulated from dominant minor to minor supertonic, sharing the same relation of a fourth as subdominant to tonic here.
Example 4.3.1: K. 432, half cadence ending A section and abrupt start to B section, mm. 16-19

Example 4.3.2: K. 432, orchestral retransition and re-entrance of voice in second A section, mm. 40-46
Example 4.3.3: K. 432, half cadence ending second A section, beginning of B’ section in subdominant, mm. 57-60
Of course, a recapitulation that includes movement from subdominant to tonic is not unheard of in the Classical period, but to have the recapitulation begin in the tonic and then shift to the subdominant only to come back is more unusual.

Setting aside differences of vocal writing for a different singer or different librettists (Varesco vs. Metastasio himself), K. 432 shows a much more adventurous and unusual treatment of the sonata binary or sonata without development than “Padre, germani, addio!” The unusual modulation to supertonic in the exposition only retrospectively makes sense with the subdominant area in the recapitulation. The abrupt transition from A to B text also gives the sense of a character torn between two contrasting ideas. As discussed in Chapter 3, this aria is a rage aria for the character Sebaste, whose treachery has been revealed and who now expresses his anger. In the A stanza, the singer points the anger at himself, while in the B stanza he points it outward. The binary pattern of this form, ending with B, allows Mozart to depict a change in the character’s thoughts and emotions over the course of the aria. A similar shift occurs in “Padre,” however, in K. 432, the unusual tonal areas provide a little more nuance and unusual treatment of this text. “Tutte nel cor” also has an unusual tonal pattern but this affects only one section of the whole form and is only understood later in the next scene to link with the storm music.

The A stanza is set both times fully in F minor. This stanza depicts Sebaste’s anger at himself. He expresses remorse (“aspri rimorsi”) at the result of his actions that are his own fault (“fallo mio”), but this remorse comes too late (“si tardi”). The exact repeat in the second half keeps this emotion constant throughout; however, the B stanzas express
the real drama of the aria. In the first B setting, the sudden shift to C minor follows Sebaste’s shift to raging outwardly at the baleful voices (“funeste voci”) represented by the winds that scold him (“mi sgridate appresso”). As B moves toward G minor, Sebaste asks the “funesti voci” why he should listen to them now (“perché v’ascolto adesso né v’ascoltai finor?”). The furthest tonal point ends with this question; as A returns again in F minor, Sebaste returns to rage at himself. Finally, B returns as his anger again turns outward. Now beginning in B♭ minor and moving to F minor, the second setting of B traces the same shift in thinking as before but now ends in the same key as A. Thus, the symmetry and tonal trajectory of the binary sonata allow Mozart to depict the fact that these “funesti voci” are not real, but rather manifestations of Sebaste’s own conscience expressing his remorse. Compared to the two binary arias from Idomeneo—both minor-key arias as well, K. 432 shows Mozart playing more with the form. “Padre” and “Tutte nel cor” are more straightforward in realizing the binary form—despite the C-minor reprise in the latter—but essentially they must be because they are indelibly connected to the rest of the opera. In “Padre” this link is made through the elided connections to the surrounding recitatives, whereas in both arias it is the tonal and motivic relationships with other numbers that connect the arias to the rest of the opera. When part of a larger operatic work, an individual aria may derive its characterization from reference to other parts of the opera, but in a concert aria that characterization must be self-contained, and the form plays an important role in that.

The lone binary sonata in Tito is Publio’s aria “Tardi s’avvede” No. 16. See Fig. 4.3 for a complete form chart. While there are certainly through lines that are common to
all four binary arias discussed here, “Tardi” shares a few important characteristics with K. 432 that were not seen in “Padre” or “Tutte nel cor.” Except for the latter, all have merely a few bars of orchestral introduction before the voice enters. “Tardi” shares with the others a division of the two stanzas into two thematic areas of the exposition. However, the A stanza ends on a tonic half cadence (Ex. 4.4.1), just as in K. 432, where both Idomeneo arias began with a closed theme in the tonic before moving on to a transition section. “Tardi” also shares with K. 432 a fairly abrupt shift from the half cadence that ends the A stanza to the beginning of the B stanza that effectively starts in the dominant key without any clear modulatory passage (Ex. 4.4.2). Then, as with K. 432, there is a short retransition passage for orchestra alone that brings the key back to tonic. Finally, A is recapitulated exactly and B is recomposed to remain in tonic.

While “Tardi” does not share the unusual key areas of K. 432, it does share the very abrupt transitions between them. At the same time, its expression of the binary form is closer to “Padre” in its regularity and straightforward realization. “Tardi s’avvede” is sung by Publio, the captain of the guard in Act 2, in response to Tito’s belief that Sesto will be acquitted in the Senate trial regarding the Act 1 assassination attempt. Publio doubts this outcome and essentially lauds Tito for being unable to see Sesto’s betrayal because of his own virtue and loyalty. In this case, the binary form is used for an aria that is fairly static and doesn’t depict a shift in thinking. In Metastasian fashion, Publio here represents the absoluteness of the law that is contracted with Tito’s later act of clemency. While “Tardi” includes the half-cadence ending A and abrupt modulations with

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K. 432, here they do not express the same emotional shift, nor does the return of B in tonic as in “Padre.”

**Figure 4.4: La clemenza di Tito, No. 16 “Tardi s’avvede” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Orchestral Intro</td>
<td>1-2</td>
<td>C</td>
<td>Allegretto 3/4</td>
<td>n/a</td>
</tr>
<tr>
<td>P</td>
<td></td>
<td>3-10</td>
<td>C</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td>S</td>
<td></td>
<td>11-23</td>
<td>G</td>
<td></td>
<td>b1-6</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>24-26</td>
<td>G→C</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>A’</td>
<td>P</td>
<td>27-34</td>
<td>C</td>
<td>Allegretto 3/4</td>
<td>a1-4</td>
</tr>
<tr>
<td>S</td>
<td></td>
<td>35-45</td>
<td>C</td>
<td></td>
<td>b1-6</td>
</tr>
<tr>
<td></td>
<td>Orchestral Ending</td>
<td>46-53</td>
<td>C</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>

Tardi s'avvede
D'un tradimento
Chi mai di fede
Mancar non sa.

Late he is
to notice betrayal
who has never known
What it is to be disloyal.

Un cor verace
Pieno d'onore
Non e portento
Se ogn'altro core
Crede incapace
D’infedeltà.

A true heart
full of honor,
it is not wonder
if another heart
he believes is incapable
of infidelity.

**Example 4.4.1: “Tardi s’avvede” tonic theme with half cadence ending, mm. 1-11**
Example 4.4.2: “Tardi s’avvede” retransition between B and reprise of A, mm. 24-29

Whereas in *Idomeneo*, the binary sonata form abounded, especially in crucial emotional points such as “Padre” or “Tutte nel cor,” in *Tito* Mozart opts more for the two-tempo aria as a vehicle for emotional drama. The lone binary sonata in *Tito* is used for a minor character who merely acts as a foil to the benevolence of the sovereign. In *Idomeneo*, the twofold rotation through both stanzas yielded significant emotional and dramatic change for Ilia from beginning to end of the aria and allowed Elettra’s emotions to foreshadow the coming C-minor storm, but in *Tito* it merely brings Publio back to where he started. Yet, in the concert aria K. 432, Mozart was able to use the unique
position of that genre to craft a binary sonata aria with especially nuanced and
adventurous tonal expression of the characterization in the text. K. 432 doesn’t depict a
typical Metastasian villain, as discussed in Chapter 3, but rather uses an atypical instance
of a binary sonata to dramatize Sebaste’s self-realization and the emotional drama of his
situation.

**Ternary Sonatas**

The ternary approach to sonata form is essentially an extension of the traditional
seria da capo form by infusing it with sonata principles. It retains the tripartite structure
ABA’ ending with a repeat of the A stanza, rather than B, as in the binary approach
discussed above. Unlike a da capo, however, this form follows the tonal trajectory of a
sonata such that A ends in the secondary key and A’ recapitulates A entirely in the tonic.
Furthermore, the B section may or may not be as disjunct as in a typical da capo. In a
ternary sonata, the tempo and meter may remain the same through the B section, with a
less abrupt change. However, this is not always the case, and for some of Mozart’s arias
in this form, the B section can be more contrasting and disjunct, as in a da capo.
Typically, also, the ternary approach is more expansive than binary, and not just in that it
contains three sections rather than two: the ternary usually also features longer orchestral
passages in between formal sections.

In *Idomeneo*, Mozart selects this form primarily for the two tenors: the sovereign
and title character, Idomeneo (Nos. 12a/b and 30a) and his advisor, Arbace (Nos. 10a and
Tito, likewise, reserves this form for its sovereign, the title character (No. 20 “Se all’impero”). Among the concert arias of the 1780s, this form is only found in three arias: K. 368, 512 and 538. The first of these follows shortly on the heels of Idomeneo while the other two both see Mozart revisiting texts from the 1770s, reaching back to a form he more commonly used in that earlier period. The ternary sonatas in the two operas tend to evoke the old-fashioned da capo form, suggesting parallels between their sovereign characters and those who sang countless seria arias in da capo form for the better part of a century. Their ritornellos are lengthy and do actually return as in a da capo, while the vocal writing features florid coloratura typical of a seria sovereign. On the other hand, the concert arias discussed here take the old form and turn it on its head. K. 368 features two tempos and meters in an otherwise sonata-da capo context, while K. 512 uses modal mixture to surprising effect and K. 538 evokes instrumental forms.

The main showpiece aria for Idomeneo is No. 12, “Fuor del mar,” which presents a good example of the ternary sonata aria in this opera. See Fig. 4.4 for a complete form chart. The aria exists in two versions: a longer setting for the 1781 production (No. 12a) and a simplified one for the 1786 Viennese concert production (No. 12b). The orchestral introduction is in fact a ritornello, as sections of it do return throughout the aria as in a traditional da capo. The A stanza, consisting of four lines, is split in two.

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236 Arbace’s two arias (Nos. 10a and 22) are not only ternary sonatas but are also more traditional and closer to a da capo than Idomeneo’s. As a minor character, Arbace’s scenes are less prominent in the opera, and, in the 1786 revival, Mozart reduced the role further by replacing No. 10a with a new scene shared by Ilia and Idamante with a two-tempo rondò for the latter with obbligato violin (No. 10b/K. 490).

237 Like the binary sonata, there is only one ternary sonata in La clemenza di Tito. However, a number of arias in that opera are also ternary but are not a sonata form.
Figure 4.5: *Idomeneo*, No. 12a “Fuor del mar” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
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<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<tr>
<td>A</td>
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<td>1-15</td>
<td>D</td>
<td>Allegro maestoso 4/4</td>
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</tr>
<tr>
<td>P</td>
<td>Ritornello</td>
<td>16-30</td>
<td>D</td>
<td>a1-2</td>
<td>n/a</td>
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<tr>
<td>T</td>
<td>Ritornello</td>
<td>31-32</td>
<td>D</td>
<td>a3-4</td>
<td>n/a</td>
</tr>
<tr>
<td>S</td>
<td>Ritornello</td>
<td>33-51</td>
<td>D—&gt;A</td>
<td>a3-4</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>52-75</td>
<td>A</td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>76-81</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Development</td>
<td>82-103</td>
<td>F—&gt;V/Bb—&gt;V/A—&gt;f#—&gt;D</td>
<td>Allegro maestoso 4/4</td>
<td>b1-4</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>104-107</td>
<td></td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>A’</td>
<td>P</td>
<td>108-122</td>
<td>D</td>
<td>Allegro maestoso 4/4</td>
<td>a1-2</td>
</tr>
<tr>
<td></td>
<td>Ritornello</td>
<td>123-124</td>
<td>D</td>
<td>a3-4</td>
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<tr>
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<td>T</td>
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<tr>
<td></td>
<td>S</td>
<td>147-168</td>
<td>D</td>
<td></td>
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<td></td>
<td>Ritornello</td>
<td>169-174</td>
<td>D</td>
<td></td>
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</tr>
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</table>

Fuor del mar ho un mare in seno,  
Che dei primo è più funesto,  
E Nettuno ancora in questo  
Mai non cessa minacciar.

Out of the sea, I have a sea in my breast,  
Which is more deadly than the first,  
And Neptune still in this  
Never ceases to threaten.

Fiero Nume! dimmi almeno:  
Se al naufragio è si vicino  
Il mio cor, qual rio destino  
Or gli vieta il naufragar?

Proud god! Tell me at least:  
If the shipwreck is so close  
To my heart, for what cruel purpose  
Was that shipwreck withheld?

The first two lines present a tonic theme, closed by an authentic cadence and punctuated by a short snippet of the ritornello that extends the cadence. The third and fourth lines are sung twice, first as a transition passage that modulates to the dominant and then again fully in the dominant key, with a new theme. The A section closes with the ritornello in the dominant. The closing cadence in A major on the dotted rhythm of the ritornello is then taken as the beginning of the B section that quickly modulates to F (Ex. 4.5.1).
Example 4.5.1: “Fuor del mar” closing ritornello of A section and modulation which begins B section, mm. 79-83

In the manner of a development, the B section cycles through multiple key areas, evading cadences in each before settling in F#. The B section here is not particularly da capo-like but rather seems more like a sonata development. It retains the same tempo and meter as A but is very tonally unstable. While it does not develop themes from A in a recognizable way, it does borrow elements of the ritornello in some places. Following the voice’s cadence in F# in m. 104, the orchestra plays another version of the ritornello as a retransition passage to return to A (Ex. 4.5.2).

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238 Charles Rosen describes it as a non-thematic sonata development, in that it functions as a development in every way except to develop themes from the exposition. Rosen, Sonata Forms, 87.
Example 4.5.2: “Fuor del mar” orchestral retransition and opening of A’, mm. 104-110
Finally, in A’, Mozart sets the first two lines exactly the same as in A. Then, he composes the transition passage and second theme to remain in the tonic, without exceeding the singer’s range.

“Fuor del mar” is thus fairly traditional and clearly relates more to the sonata-influenced da capo forms of the 1770s concert arias than to the more modern two-tempo arias of the 1780s. There is even a place for a closing vocal cadenza in the manner of a seria da capo near the end. The primary aspects that distinguish this from an actual da capo are the sonata tonal trajectory and the B section that retains the same tempo and meter as the A. The 1786 version, despite being for a Viennese—albeit private—audience, essentially retains the same form. The only alterations are to cut some of the more difficult coloratura passages or recompose some higher parts for a singer who clearly lacked the range of Anton Raaff, the original Idomeneo. Interestingly, despite replacing some of the other scenes with new and more modern pieces (K. 489 and 490), Mozart chose to retain “Fuor del mar” more or less as it was in 1781, at least in terms of form.

As the centerpiece of the opera, “Fuor del mar” shows Idomeneo reach a crucial realization. Prior to this scene, he had witnessed Ilia sing her aria “Se il padre perdei,” and he begins to realize the extent to which she loves Idamante and that his actions will lead not only to his son’s death but also to her broken heart in addition to his own.239 The aria that he sings may seem inappropriately martial and bright, with its D-major key and use of trumpets and timpani. However, its connections to the rest of the opera help to

explain this unexpected character. The key of D major features heavily in the opera, bookending it in the overture as well as the ending to the opera. Similarly, the opening arpeggio figure may be heard as an inversion of the arpeggio that opens the overture. Yet, at the same time, Idomeneo’s internal conflict lies beneath the surface. Like his earlier aria, “Vedrommi intorno” which is discussed below, “Fuor del mar” leans toward the subdominant quite early in the aria, with the introduction of C natural in m. 4, heard again in m. 19 after the voice’s entrance (Ex. 4.5.3). When C# returns in m. 21, it is set as a grace note that descends rather than acting as leading tone. The B section in particular sets the text in which Idomeneo is more defiant of his fate, with tonal wandering, featuring evaded cadences in a multiplicity of key areas. The return to the A stanza brings back the text that evokes the inevitable doom that Neptune will bring. That is the more stable tonality, and, despite the unusual use of martial sounds in the aria, it is this fact that is emphasized by this form.

No. 30a, “Torna la pace,” enacts a similar ternary sonata to "Fuor del mar" that evokes the traditional da capo, and also bears an important connection to one of the concert arias. “Torna la pace” was meant to come in the final scene of the opera wherein Idomeneo abdicates the throne. Raaff was pleased with the aria, the text of which had gone through many revisions, but performance constraints required Mozart to cut it from the 1781 performances.

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Example 4.5.3: “Fuor del mar” subdominant inflection in the beginning of A, mm. 14-21
Like “Fuor del mar,” “Torna la pace” evokes the traditional da capo form—even more so since its B section changes tempo and meter—while still infusing it with sonata principles. See Fig. 4.5 for a complete form chart. It is a fairly straightforward realization of a ternary sonata; the only unusual element is the presence of the A stanza in the B section. The B stanza finishes on a cadence in the relative minor in m. 77. For the retransition, Mozart chose to set the A text, still in the contrasting tempo/meter of the B section, which goes from the relative minor through the dominant to the tonic (Ex. 4.6.1). The choice of text for this section allows for a smooth retransition as the unexpected return of the A stanza in the B section brings with it a swift return to B but also brings the winds back in, whereas they had been tacet in the B section, resulting in a timbral cue for the reprise of A.

Figure 4.6: Idomeneo, No. 30a “Torna la pace” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>Opening ritornello</td>
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<td>Bb</td>
<td>Adagio 2/2</td>
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<td></td>
<td>A1</td>
<td>10-23</td>
<td>Bb</td>
<td>a1-3</td>
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<td>24-36</td>
<td>Bb→F</td>
<td>a1-2</td>
<td>n/a</td>
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<td></td>
<td>Coda</td>
<td>37-48</td>
<td>F</td>
<td></td>
<td></td>
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<td></td>
<td>Ritornello</td>
<td>49-55</td>
<td>F</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>56-76</td>
<td>F→c→g→Bb</td>
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<td>B2</td>
<td>77-93</td>
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<td>a1-3</td>
</tr>
<tr>
<td>A’</td>
<td>A1</td>
<td>94-107</td>
<td>Bb</td>
<td>Adagio 2/2</td>
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<td></td>
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<td></td>
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<td>120-133</td>
<td>Bb</td>
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<td>Ritornello</td>
<td>134-143</td>
<td>Bb</td>
<td>n/a</td>
<td>n/a</td>
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</tbody>
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244 Translation of aria text from Heartz, “Raaff’s Last Aria,” 525.
Torna la pace al core,
Torna lo spento ardore;
Fiorisce in me l'età.

Tal la stagion di Flora
L'albero annoso infiora,
Nuovo vigor gli dà.

Peace returns to my heart,
My exhausted ardor revives;
Age is flowering within me.

Thus the season of Flora
Makes the ancient poplar bloom,
And gives it new vigor.

Example 4.6.1: “Torna la pace” return of A stanza in the end of B section, mm. 75-89
But more important to the present discussion is that “Torna la pace” actually relates to an earlier concert aria that Mozart composed for the same singer, Anton Raaff, in 1778: “Se al labbro mio non credi” K. 295. See Fig. 2.4 in Chapter 2 for a form chart of K. 295. Among the shared characteristics of these arias are the key of $B_b$, the tempo and meter of both A and B sections, and a similar vocal range for Raaff. Most notably, though, the opening to the vocal melody of “Torna la pace” is nearly identical to the cadential figure in the opening phrase for the voice in K. 295 (Ex. 4.6.2). The one striking difference in terms of form is that K. 295 is actually a da capo aria without the sonata tonal pattern, in which the A section ends in the dominant. “Torna,” on the other hand, reflects the 1770s preference for sonata-based aria forms. In this particular case, the concert aria K. 295 appears to be an opportunity for Mozart to experiment with composing for Raaff in an isolated case, finding the ways to best suit his voice, before composing for him in a full-length opera. What worked in K. 295 is carried over to “Torna la pace.” The more old-fashioned form is not. Yet, more often, the concert arias for a particular singer come after they sing in a Mozart opera, rather than before, as in the case of K. 295. For example, the bass Ludwig Fischer, originator of Osmin in *Die Entführung*, received a number of concert arias from Mozart in the years following his performance of Osmin.

One such aria for Fischer came in 1787, when Mozart revisited a text that he had already set as a concert aria in 1778: “Alcandro, lo confesso—Non so d’onde viene,” K. 512 from Metastasio’s *L’Olimpiade*. K. 512 represents another aria for a sovereign

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245 Heartz, “Raaff’s Last Aria,” 535.
Example 4.6.2: comparison of vocal melodies, “Torna la pace” mm. 9-14 (top) and K. 295 mm. 15-19 (bottom)

character but its use of modal mixture and extremes of vocal range set it apart from the two arias from Idomeneo. Mozart was particularly fond of this text because of his love for
J. C. Bach’s setting, which had prompted his setting it in 1778 for K. 294 for Aloysia Lange (then Weber; see Chapter 2 for a discussion of those settings). Mozart set the scene again in K. 512, this time for Ludwig Fischer, a bass. Fischer sang the aria at a concert at the Kärntnertortheater on 21 March 1787. K. 512 is unique among the 1780s concert arias in its use of this sonata ternary form. Perhaps Mozart reached back for this form more common in his 1770s arias since he was setting a text that he had previously set at that time. Notably, K. 538, an aria begun in 1778, was not finished until ten years later in March 1788. In both these arias, Mozart was reaching back to 1778 for inspiration that resulted in arias that seem a bit out of place compared to the other 1780s arias. See Fig. 4.7 for a complete form chart.

Figure 4.7: K. 512, “Non sò d’onde viene” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text Setting</th>
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<tbody>
<tr>
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<td>A1</td>
<td>1-15</td>
<td>F</td>
<td>Andante 2/2</td>
<td>a1-6</td>
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<td>A</td>
<td>A1</td>
<td>16-50</td>
<td>F—&gt;C/c</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td>A</td>
<td>A2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B1</td>
<td>51-74</td>
<td>C—&gt;d</td>
<td>Allegretto 6/8</td>
<td>b1-4</td>
</tr>
<tr>
<td>B</td>
<td>B2</td>
<td>74-104</td>
<td>d—&gt;a</td>
<td></td>
<td>b1-4</td>
</tr>
<tr>
<td>A’</td>
<td>A1</td>
<td>104-124</td>
<td>a—&gt;F</td>
<td>Andante 2/2</td>
<td>a1-6</td>
</tr>
<tr>
<td>A’</td>
<td>A2</td>
<td>124-164</td>
<td>F/f</td>
<td></td>
<td>a1-6</td>
</tr>
<tr>
<td>A’</td>
<td>Coda</td>
<td>165-172</td>
<td>F</td>
<td></td>
<td>a5-6</td>
</tr>
<tr>
<td>A’</td>
<td>Orchestral Ending</td>
<td>172-179</td>
<td>F</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>

I don’t know where this tender feeling comes from,
this motion which rises unbidden in my chest,
this freezing which flows through my veins.

It arouses in my breast,
Such fierce discords.
That pity alone is enough.

Despite the selection of this form, however, Mozart’s approach to this form is markedly different in K. 512 than in “Fuor del mar.” Gone is the extensive opening ritornello; instead, the preceding recitative ends with a half cadence—the text ends with a question—and is marked *attacca subito l’Aria* (see Ex. 3.2.1 in Chapter 3). What follows is a short orchestral introduction that establishes the syncopated quarter-note pattern that will prevail in the strings for most of the aria. This is similar to K. 432, also a sonata-based aria for a bass singer (possibly Fischer himself). The opening A section that follows can be split into three subsections, as in “Fuor del mar”: a tonic theme, a transition/modulating passage, and a dominant-key theme. However, more than “Fuor del mar,” K. 512 is unusual and surprising in its expression of this form. Possibly because of the six-line A stanza, Mozart opts not just to repeat the last two lines, as he did in “Fuor del mar” but rather to set the stanza twice in its entirety and then repeat the last two lines. Thus, the entire stanza (A1) is set as the tonic theme, which cadences in m. 16. The next

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setting of the A stanza (A2) begins shortly thereafter and reaches a half cadence in the
dominant by m. 33. To this point, only the first four lines have been set in A2.

Typically, in a sonata-based form, we would expect a theme in the dominant here.
The voice enters at the end of m. 33 with a rising fourth from G3 to C4, suggesting just
that, but the orchestra enters surprisingly on an A♭-major chord and remains on A♭ or
E♭ chords until the last beat of m. 35. Finally, an added F♯ at the end of m. 35 turns A♭
into an augmented sixth that brings the harmony back toward the dominant and cadences
there in m. 37 (see Ex. 3.2.2 in Chapter 3). Modal mixture or even beginning entirely in
the minor dominant is not unheard of in Classical sonata forms, but here it is much more
ambiguous. C minor is never heard but only implied by the use of A♭ and E♭ chords
borrowed from it. Furthermore, Mozart does not continue in C major after reaching this
cadence in m. 37; rather, he repeats the same passage essentially shifted down an octave
in both the voice and orchestra. The same augmented-sixth harmony brings C major back
again, but the cadence is evaded, and the last two lines of the stanza are repeated
beginning in m. 45. A satisfying cadence is finally reached in m. 51, but the lead-up is
highly chromatic, with A♭ s, E♭ s, and F♯s that recall the earlier passage. Additionally,
the closing cadence of A is elided with the beginning of the B section, so any sense of
closure is immediately ripped away as the orchestra moves into a new tempo and meter
with a brief introduction (see Ex. 3.2.3 in Chapter 3).

Like “Fuor del mar,” the B section in K. 512 is somewhat developmental in its
unstable tonality and evasion of cadences. However, neither aria properly develops a
theme from A but rather contains new thematic material to accompany the B stanza text. In contrast to “Fuor del mar,” K. 512 begins with the presentation of its initial B theme in the same key in which A ended, C major. In fact, in K. 512, the B theme begins with a rising fourth from G3 to C4, recalling the same opening to the ambiguous C-minor passage in A (Ex. 3.2.3). The B section here, despite the elided cadence, is more disconnected from A by the change in tempo and meter as well as the new theme introduced by the orchestra in m. 51. “Fuor del mar,” by contrast, uses the dotted rhythm that closed the orchestra’s cadence to modulate immediately away from the dominant key but retains the same tempo and meter.

Both B sections distinguish themselves from the A section but do so in different ways. Compared to K. 512, “Fuor del mar” is shorter in its B section, which sets the stanza only once. K. 512 sets the B stanza twice, just as in A. It is somewhat symmetrical, in fact; the first setting of the B stanza (B1) ends with a cadence in D minor in m. 74. B2 begins with the same rising fourth that began B1, hinting at C major again but soon diverting away (Ex. 4.7.1). B2, despite initially evoking the B1 theme, also moves into something new: a series of evaded cadences punctuated by *forte* orchestral chords and followed by a grand pause, only to take up the same material again in a different manner. Each cadence is pointing towards A minor but the resolution to an authentic cadence in that key must wait until the end of the B section where the lowest note, E2, appears, helping to feature the low notes for which Fischer was celebrated. Again, the closing cadence is elided into the orchestral introduction of A’ that quickly returns to tonic F major (see Ex. 3.2.4 in Chapter 3).
Example 4.7.1: K. 512, d minor cadence closing B1 and opening of B2 with rising fourth, mm. 72-78

Whereas “Fuor del mar” had repeated the tonic theme exactly and merely recomposed the other two passages of A to remain in the tonic, K. 512 takes a slightly more complicated route through the recapitulation. A1 is not recapitulated exactly but rather is extended and intensified. It begins slightly differently, starting the voice on B♭3 and descending to E3 before finally reaching F3 in m. 108 (Ex. 3.2.4). This coincides with the completion of the return to tonic F major from the A minor cadence that ended B. Instead of letting the orchestra complete the retransition and then have the voice enter with an exact repeat, Mozart allows the voice to participate in the retransition and to elide that with the beginning of A’. The rest of A1 is slightly longer than it was in A and it does reach the same cadence that closed it in the exposition, but the range of the voice is much wider and the melody is slightly altered. Besides a height of E♭4, the voice also dips to
Example 4.7.2: K. 512, recapitulation of modal mixture in A’ transposed to tonic, mm. 140-145

E2, the lowest note in the aria that was only heard previously in the B section. A2 is recomposed as would be expected to remain in tonic; even the ambiguous minor passage is transposed to imply F minor and is also repeated an octave down as in A (Ex. 4.7.2). The coloratura that followed in A is recomposed and extended to even greater heights—or, more accurately, depths. For instance, in m. 151, the voice leaps up from F♯2 to D4 then arpeggiates down from D4 all the way to E2 before leaping back up to C4 (Ex. 4.7.3). A’ closes with a brief coda following the main structural cadence in m. 165. In short, in K. 512 the recapitulation is not simply a repeat with some minor recomposition to remain in the tonic; Mozart chooses instead to stretch the limits of Fischer’s voice and intensify the ending. In a final nod to the extremes of vocal writing, the closing orchestral passage features the flute ascending, in the final two bars, two octaves to a high F6 in a
Example 4.7.3: K. 512, coloratura and extreme leaps in A', mm. 151-156

Example 4.7.4: K. 512, orchestral closing with flute arpeggio, mm. 174-179
partial echo of the extent of the voice’s more than two-octave range in this aria (Ex. 4.7.4).248

The dramatic situation of K. 512—discussed more in Chapter 3—sees another king, Clistene, faced with a similar recognition of a long lost son, as in Idomeneo, as well as an act of clemency as in Tito. The attaca subito that leads from recitative to aria as well as the lack of ritornello suggest a sovereign overwhelmed by emotion; he cannot wait for the orchestra to play in order to continue speaking. The introduction, with the syncopated rhythms in the strings, illustrates the “moto che ignoto” more than the “tenero affetto.” Given the paucity of instrumental motives to draw on here—an aria with a ritornello would typically include orchestral interjections featuring snippets of that ritornello—Mozart instead uses motives derived from the vocal melody to craft orchestral interjections.249 The role of framing the formal sections that the orchestra typically takes is here subordinate to the thematic prominence of the voice. Furthermore, the use of modal mixture, which is not resolved but merely transposed in the recapitulation, as well as the extremes of range and coloratura, which are not as much present in “Fuor del mar,” more closely represent a king on the verge of emotional chaos. The unusual route through the recapitulation leaves open the possibility of a lack of resolution emotionally, even as the music is eventually resolved tonally. Freed of the constraints of connection to a larger operatic whole and given a singer with more unusual capabilities than Raaff, Mozart was able to craft a setting that is strikingly different in its use of ternary sonata form. It may

248 Keefe, Mozart in Vienna, 374.

have been looking back in terms of form, but K. 512 is certainly not old fashioned in terms of its realization.

In contrast to K. 512, “Se all’impero” from *Tito* is closer in kind to “Fuor del mar,” evoking the traditional da capo for a sovereign character. See Fig. 4.8 for a complete form chart. It begins with a lengthy ritornello for the orchestra; as in “Fuor del mar,” parts of this ritornello return throughout the aria. The A section is once again structured with a tonally closed tonic theme (mm.11-22), a transition passage that modulates (mm. 25-31), and a new theme in the dominant (mm. 32-51), closing with a cadence in that key and another snippet of ritornello, now in the dominant. Each section is punctuated by a ritornello. The A section here is much more reminiscent of “Fuor del mar” than of K. 512. In this case, “Se all’impero” has a B section in contrasting tempo and meter that begins in the dominant key, as in K. 512, though its length is closer to “Fuor del mar.” Except for a brief tonicization of G minor in mm. 63-64 and some modal mixture from F minor in mm.65-68, the B section is primarily in F major. The modal mixture allows for a smooth retransition toward the tonic, but the B section ends with the tonic minor, closing with a half cadence in that key (Ex. 4.8.1)

A’ begins with a more-or-less exact repetition. The transition passage is expectedly recomposed to remain in the tonic, ending in a half cadence as before. However, the remainder of A’ sees Mozart raising the intensity of the ending in a similar way to K. 512. The recapitulated version of the dominant theme from A begins with extensive coloratura that climaxes on a B♭4, the highest note in the aria and one not heard up to this point (Ex. 4.8.2). The passage finally cadences in m. 115 in the tonic,
Figure 4.8: La clemenza di Tito, No. 20 “Se all’impero” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>Ritornello</td>
<td>1-10</td>
<td>Bb</td>
<td>Allegro 4/4</td>
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<td></td>
<td>P</td>
<td>11-21</td>
<td>Bb</td>
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<td>a1-2</td>
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<td>Ritornello</td>
<td>22-24</td>
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<td></td>
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<td>T</td>
<td>25-31</td>
<td>Bb—&gt;F</td>
<td></td>
<td>a3-4</td>
</tr>
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<td></td>
<td>S</td>
<td>32-51</td>
<td>F</td>
<td></td>
<td>a1-4</td>
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<td>Ritornello</td>
<td>52-54</td>
<td>F</td>
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<tr>
<td>B</td>
<td>B1</td>
<td>55-68</td>
<td>F—&gt;g—&gt;f</td>
<td>Andantino 3/4</td>
<td>b1-4</td>
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<td></td>
<td>Retransition</td>
<td>69-76</td>
<td>f—&gt;bb</td>
<td></td>
<td>b3-4</td>
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<td>A’</td>
<td>P</td>
<td>77-87</td>
<td>Bb</td>
<td>Allegro 4/4</td>
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<td>Ritornello</td>
<td>88-90</td>
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<td></td>
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<td>T</td>
<td>91-97</td>
<td>Bb</td>
<td></td>
<td>a3-4</td>
</tr>
<tr>
<td></td>
<td>S</td>
<td>98-114</td>
<td>Bb</td>
<td></td>
<td>a4</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>115-124</td>
<td>Bb</td>
<td></td>
<td>a1-4</td>
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<tr>
<td></td>
<td>Ritornello</td>
<td>125-130</td>
<td>Bb</td>
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<td>n/a</td>
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Se all’impero, amici Dei,                            If for the empire, friendly gods,
Necessario e un cor severo;   a hard heart is necessary;
O togliete a me l’impero,    Either take the empire from me,
O a me date un altro cor.     Or give me another heart.

Se la fe de' regni miei                        If the loyalty of my kingdoms,
Coll'amor non assicuro:    I cannot assure with love,
D'una fede non mi curo,      I do not care for a loyalty
Che sia frutto del timor.  That is the fruit of fear.

and a short coda follows; this coda sets the entire A stanza again but in a way much
condensed in length (Ex. 4.8.3). The significant changes to the end of A’ and the use of an
extending coda are similar to K. 512 but not present in “Fuor del mar.” Yes, the latter
does include more coloratura in A’ than in A but it does not highlight extremes of range or
lengthen the section to the same extent as in the other two arias considered here.
Example 4.8.1: “Se all’impero” tonic minor half cadence closing B section, mm. 72-76

Example 4.8.2: “Se all’impero” coloratura and high B♭ in A’, mm. 94-106
Example 4.8.3: “Se all’impero” coda, with final statement of A stanza, mm. 114-120

This aria comes near the end of the opera, after Tito has decided on his great act of clemency. He sings this aria with determination to resolve the conflict between himself and Sesto. In some ways it is a direct response to Publio’s “Tardi s’avvede.” Tito says if “un cor severo” (a hard heart) is necessary to be a ruler, the gods must take his empire from him. In the B section, he says he would rather rule by love than by fear. The joyful A sections surround a more subdued B section, but the use of flutes, oboes, and bassoons gives this aria a full, rich texture.\textsuperscript{250} The regularity of the ritornellos and the relative shortness of the B section place the emphasis on more traditional-sounding A sections that express Tito’s joy. Dramatically, this aria confirms the resolution of conflict rather than advancing the plot further. Yet, Mozart still manages to give a forward trajectory by intensifying the ending with the high B♭4 and additional coloratura, as well as the extra

\textsuperscript{250} Rice, \textit{La clemenza di Tito}, 96.
statement of the A stanza. At the same time, the more traditional, almost old-fashioned form seems fitting for representation of an enlightened monarch in the Metastasian tradition.

Among the concert arias of the 1780s, K. 538 is the closest to “Fuor del mar” or “Se all’impero” in its realization of a ternary-sonata aria form, but its similarity to a double exposition suggests a connection to instrumental forms of the concerto that are not found in the opera arias. See Fig. 4.9 for a complete form chart. Although he finished this aria on March 4, 1788, Mozart began work on K. 538 in 1778 in Mannheim, where he also composed the concert arias K. 294, 295, and 486a (295a). Like K. 294, K. 538 was intended for Aloysia Lange to sing, and in 1778, Mozart wrote up a particella with voice and bass including some indications of orchestration, which remained unfinished until 1788. Lange may have finally sung this aria on either March 4, 1788 during a concert at the Burgtheater or on the 15th at an event hosted by the Tonkünstler-Societät in the same place. The partial score from 1778 more or less set the form of the aria but did not contain the large orchestral ritornellos, which were added later. Because of its earlier genesis, K. 538 is more similar to Mozart’s other concert arias of the 1770s than it is to those of the 1780s. Yet, the realization of this form in K. 538 is more expansive, if not irregular, than the two examples discussed here from Idomeneo and Tito.


Figure 4.9: K. 538, “Ah se in ciel beneigne stelle” form chart and aria text

<table>
<thead>
<tr>
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<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<td>Opening Ritornello</td>
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<td>F</td>
<td>Allegro 4/4</td>
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<tr>
<td></td>
<td>A1 (P)</td>
<td>24-36</td>
<td>F</td>
<td>a1-2</td>
<td>Ah, if in heaven, benevolent stars,</td>
</tr>
<tr>
<td></td>
<td>A1 (TR)</td>
<td>36–61</td>
<td>F—&gt;C</td>
<td>a3-4</td>
<td>Mercy is not lost,</td>
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<td>A2 (S)</td>
<td>61-85</td>
<td>C</td>
<td>a1-4</td>
<td>Or take my life,</td>
</tr>
<tr>
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<td>A2 (C)</td>
<td>85-101</td>
<td>C</td>
<td>a3-4</td>
<td>Or leave me my beloved.</td>
</tr>
<tr>
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<td>Closing Ritornello</td>
<td>101-106</td>
<td>C</td>
<td>n/a</td>
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</tr>
<tr>
<td>B</td>
<td>B</td>
<td>107-127</td>
<td>C—&gt;F</td>
<td>Allegro 4/4</td>
<td>b1-4</td>
</tr>
<tr>
<td>A’</td>
<td>A1 (P)</td>
<td>127-134</td>
<td>F</td>
<td>Allegro 4/4</td>
<td>a1-3</td>
</tr>
<tr>
<td></td>
<td>A1 (TR)</td>
<td>134-147</td>
<td>F</td>
<td>a4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A2 (S)</td>
<td>148-171</td>
<td>F</td>
<td>a1-4</td>
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</tr>
<tr>
<td></td>
<td>A2 (C)</td>
<td>171-193</td>
<td>F</td>
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<tr>
<td></td>
<td>A2 (Coda)</td>
<td>193-207</td>
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<td>207-212</td>
<td>F</td>
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Ah se in ciel beneigne stelle,  
La pietà non è smarrita,  
O toglietemi la vita,  
O lasciatiemi il mio ben.  

Voi, che ardete ognor si belle  
Del mio ben nel dolce aspetto,  
Proteggete il puro affetto  
Che ispirate a questo sen.  

Ah, if in heaven, benevolent stars,  
Mercy is not lost,  
Or take my life,  
Or leave me my beloved.  

You, who always illuminate so beautifully  
The sweet face of my beloved.  
Protect the pure affections  
That you inspire in my heart.

Like “Fuor del mar” and “Se all’impero,” K. 538 begins with a large ritornello—at least in comparison to other concert arias, which lays out some of the themes heard in the A section. This is somewhat unusual among the concert arias in that the orchestral opening tends not to present themes that will be introduced by the voice. In some cases, there is hardly an orchestral opening at all, as in K. 512. The A section is laid out much like a typical Metastasian da capo aria, with two statements of the A stanza (A1, mm. 24-60 and A2, mm. 61-100). See Exs. 3.4.2 and 3.4.3 in Chapter 3. It closes with a short
medial ritornello (mm. 101-106). As in the other 1770s arias, the tonal pattern of sonata form is injected to the da capo form such that the A section modulates to the dominant but remains there until the end. As with “Fuor del mar” and “Se all’impero,” the A section here presents a theme entirely in the tonic F major (mm. 24-35, Ex. 3.4.1) that sets the first two lines of A. After a short orchestral interjection, the other two lines of A pick up with the tonic and begin the modulation to the dominant, C major. Mozart introduces extensive coloratura, reaching to a high C6 fairly early in the aria, beginning in m. 45 as part of the modulation (Ex. 4.9.1). Clearly, this piece was designed as a showcase aria for Aloysia Lange to display her facility with such coloratura and range.

Example 4.9.1: K. 538, coloratura and high C6 in modulation phrase, mm. 43-58
Example 4.9.2: K. 538, modal mixture to dominant minor, mm. 64-74
Following a C-major cadence in m. 61, A2 begins in C major but quickly takes a detour to C minor, in m. 65, leading to a half cadence in m. 70 (Ex. 4.9.2). A2 is also symmetrically divided into two couplets at this point. The second half of the stanza is set in C major, from m. 71 to m. 100. As in A1, this part of A2 is extended with difficult coloratura passages. Notably, there is also a return to C minor in mm. 86-90. As in K. 512, the B section remains in the same tempo and meter, as well as beginning in the key in which A left off (Ex. 3.4.4 in Chapter 3). In this case, perhaps because of the large scope of both A sections, B is quite short, only setting the B stanza once. It remains in C major through most of the section. In m. 123, the reintroduction of B ̆ added to a C-major chord suggests a retransition; however, this expectation is thwarted in m. 125 when it goes too far and adds E ̇ to an F-major chord pushing the tonality toward subdominant B ̇ (Ex. 4.9.3). Thus, B ends in m. 127 with a cadence on F but it ends up
Example 4.9.3: K. 538, retransition moving to subdominant, mm. 118-129
being a half cadence in $B \ddag$ instead. $A'$ begins immediately in the subdominant instead, without the recognizable theme that had opened $A$. Another extensive coloratura passage is required to finally return to tonic $F$ major. $A_1$ completes this retransition and ends in m. 146. $A_2$ is then recapitulated, now in tonic $F$, with the same modal mixture to the parallel minor and coloratura passage of its own. Finally, a new coda is added at the end from m. 193 to m. 206, and the aria closes with an orchestral ritornello in the tonic.

While the use of modal mixture in the dominant in the exposition or the use of the subdominant in the beginning of the recapitulation is not unusual in Classical sonatas, these aspects are not seen in the opera arias discussed here. Rather, it is a concert aria, K. 538, emulating instrumental forms such as the double exposition, which makes expressive use of these tonalities. Thus, “Se all’impero” coincides with “Fuor del mar” in keeping a more traditional framework, especially with the use of orchestral ritornellos that frame each formal section. K. 512 is more unusual in its treatment of the form and more harmonically adventurous, while K. 538 is more traditional but hews more closely to instrumental forms than to the aria forms of the two operatic ternary sonatas discussed here. Some of these differences may relate to the singers who sang these arias. Anton Raaff, who sang “Fuor del mar,” was in his sixties and no longer able to sustain long phrases or sing in a tessitura as high as he had formerly.253 Ludwig Fischer was especially known for the extremes of his bass range as well as his “glowing” low notes.254 Aloysia


254 Keefe, Mozart in Vienna, 83.
Lange was known for both her deft use of coloratura and extreme heights of range.

Antonio Baglioni, who sang the title role in *Tito*, had previously sung Don Ottavio in Mozart’s *Don Giovanni*. He did not have a wide range, and so the high notes in “Se all’impero” are few and far between, but he could sustain long notes and navigate tricky coloratura very well.\(^{255}\) Still, it does seem that the concert arias here, K. 512 and K. 538, contains the most free and unique treatment of this form.

While K. 538 shows Mozart still adhering to the earlier ternary model but evoking instrumental forms, another concert aria, K. 368, provides an example of Mozart’s use of the concert aria genre to compose something entirely original—incorporating two tempos into a sonata ternary—even at the same time as he was working on *Idomeneo*. K. 368 was composed around 1780-81 while Mozart was still in Munich for the premiere of *Idomeneo* and may possibly have been intended for Elisabeth Wendling, who created the role of Elettra in *Idomeneo*.\(^{256}\) Otherwise, little is known about the intended performance situation of this piece. The text comes from Metastasio’s *Demofoonte*, a libretto that had been fruitful for Mozart's earlier concert arias composed in Milan around 1770, which helped him secure the commission to write *Mitridate, re di Ponto*.\(^{257}\) As an example of a ternary sonata, K. 368 is quite unusual in its use of two tempos, yet not in the way that would be typically seen in a two-tempo rondò. In addition, the short interlude of

\(^{255}\) Rice, *La clemenza di Tito*, 54-55.


recitative between B and A’ is not seen in the other arias considered here. See Fig. 4.10 for a complete form chart.

**Figure 4.10: K. 368, “Sperai vicino il lido” form chart and aria text**

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Opening Ritornello</td>
<td>1-11</td>
<td>F</td>
<td>Andantino 3/4</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A (slow)</td>
<td>12-24</td>
<td>F</td>
<td>Andantino 3/4</td>
<td>a1-2</td>
</tr>
<tr>
<td></td>
<td>A (fast)</td>
<td>25-71</td>
<td>F—&gt;C</td>
<td>Allegro 4/4</td>
<td>a3-4</td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>71-77</td>
<td>C</td>
<td>Allegro 4/4</td>
<td>n/a</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>77-97</td>
<td>C—&gt;c—&gt;d</td>
<td>Allegro 4/4</td>
<td>b1-4</td>
</tr>
<tr>
<td>R</td>
<td>Recitativo</td>
<td>98-100</td>
<td>d—&gt;F</td>
<td>Recitativo</td>
<td>r1-2</td>
</tr>
<tr>
<td>A’</td>
<td>A’ (slow)</td>
<td>101-117</td>
<td>F</td>
<td>Andantino 3/4</td>
<td>a1-2</td>
</tr>
<tr>
<td></td>
<td>A’ (fast)</td>
<td>118-167</td>
<td>F</td>
<td>Allegro 4/4</td>
<td>a3-4, 1-4</td>
</tr>
<tr>
<td></td>
<td>Closing Ritornello</td>
<td>167-175</td>
<td>F</td>
<td>Allegro 4/4</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Sperai vicino il lido,
Credei calmato il vento,
Ma trasportar mi sento
Fra le tempeste ancor.

E da uno scoglio infido
Mentre salvar mi voglio,
Urto in un altro scoglio
Del primo assai peggior.

Near the shore, I hoped,
I thought the wind had calmed,
But I feel carried
Among the storms again.

And from a treacherous rock
While I would save myself,
I crash into another rock
Much worse than the first.

Chapter 3 of this dissertation contains a more detailed analysis of this aria, but a few points about the form are relevant here. First, the division of the A stanza into two halves, each in a different meter and tempo does align with how the infusion of sonata principles into da capo form typically divides the A section into sections: one that modulates and one that does not. In this case, they are further distinguished by the tempo/meter change. This may possibly be a response to the meaning of the text and how the A stanza divides into two halves, as discussed in Chapter 3. The faster tempo remains
through the B section and the reprise of A contains both tempos as in A originally.

However, the retransition is accomplished at the end of B—not within the B section
itself. Here, the piece steps out of aria space entirely back into accompanied recitative for
a short snippet that reprises the opening line of the recitative, set to different music. See
Ex. 3.3.3 in Chapter 3. This section accomplishes the return to the tonic, whereas the B
section had ended on a very emphatic but open-ended half cadence in the relative minor.
Finally, the A’ section recapitulates both tempos with some slight variation and
intensifying of coloratura (Ex. 3.3.7), as well as an additional coda at the end, while
remaining entirely in tonic.

The realization of sonata form here—other than the tempo/meter issue—is not
unusual, but the choice of two tempos complicates the expression and characterization of
the text, as discussed in Chapter 3. Furthermore, the extreme range—reaching D6 at its
height—and extensive coloratura of this aria far surpass anything in Idomeneo around the
same time, even the arias for Elettra, sung by the possible intended singer of this aria,
Elisabeth Wendling. The melding of a ternary sonata and a two-tempo aria here creates a
unique aria even among the concert arias. Even K. 512 and K. 538 do not approach this
interpretation of the form.

In Idomeneo and Tito, Mozart chose this form for his sovereigns and he does so
again in K. 512, but whereas “Fuor del mar,” “Torna la pace,” and "Se all’impero” evoke
the traditional da capo within a sonata context—connecting their characters to the
traditional seria sovereign—K. 512 takes a more unique approach to the form. In this
aria, modal mixture and extremes of range set it apart and tailor this aria for a particularly
talented bass singer. Mozart also chose this form for two arias for heroic characters: K. 368 and K. 538. The genre of the concert aria allows Mozart to craft unique iterations of this form with the melding of two-tempo and sonata forms in K. 368 and the connection to instrumental concerto forms in K. 538.

**Two-Tempo Arias**

*Idomeneo* contains only a couple of numbers in a two-tempo form while *Tito* makes far greater use of this form and the concert arias contain many. The forms considered here include both two-tempo rondòs—which require a return of the slow section’s text in the fast tempo—as well as two-tempo arias which do not qualify as a rondò. Modal mixture is present here as well, but the main factor that distinguishes the concert aria examples from the opera aria is the independence of obligato instrumental solo parts. In comparison to "Non più di fiori" (*Tito*, No. 23), the concert arias K. 505 and 418 place their obligato soloists on par with the voice and allow them to act independently.

The only two-tempo aria in that opera that is a solo aria is in the 1781 version: Idomeneo’s Act I aria, “Vedrommi intorno” (No. 6). See Fig. 4.11 for a complete form chart. “Vedrommi intorno” has three stanzas of text, which are split so that the first two comprise the slow section (Andantino sostenuto 3/4) and the third comprises the fast section (Allegro di molto 4/4). The aria is apparently in C major, but it contains a significant amount of modal mixture, to the point that large portions are solidly in C
minor. This modal ambiguity, along with the open-ended form, seems to reflect Idomeneo’s guilt and emotional turmoil over the sacrificial vow he had made.258

Figure 4.11: Idomeneo, No. 6 “Vedrommi intorno” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Orchestral Intro</td>
<td>1-4</td>
<td>C</td>
<td>Andantino</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>5-26</td>
<td>C→c→G</td>
<td>sostenuto</td>
<td>a1-5</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>37-50</td>
<td>G</td>
<td>3/4</td>
<td>b1-5</td>
</tr>
<tr>
<td>B</td>
<td>C1</td>
<td>51-72</td>
<td>G→c</td>
<td>Allegro d</td>
<td>c1-5</td>
</tr>
<tr>
<td></td>
<td>C2</td>
<td>73-93</td>
<td>c</td>
<td>molto 4/4</td>
<td>c1-5</td>
</tr>
<tr>
<td></td>
<td>C3</td>
<td>94-108</td>
<td>C</td>
<td></td>
<td>c3-5</td>
</tr>
<tr>
<td></td>
<td>Orchestral Ending</td>
<td>109-112</td>
<td>n/a</td>
<td></td>
<td>n/a</td>
</tr>
</tbody>
</table>

Vedrommi intorno
L'ombra dolente,
Che notte, e giorno:
Sono innocente
M'accennerà.

Nel seri trafitto,
Nel corpo esangue
Il mio delitto,
Lo sparso sangue
M'additerà.

Qual spavento,
Qual dolore!
Di tormento
Questo core
Quante volte
Morirà!

I see around me
The sorrowful shadow,
Which night, and day:
I am innocent
Will cry to me.

From the pierced grave,
From the bloodless corpse
My crime,
The same blood
Will point out to me.

What fright,
What pain!
Of torment
This heart
How many times
Will it die!

The harmonic ambiguity begins quite early in the aria, as the C4 held by the second violins in m. 1 descends chromatically to B♭ in m. 2, transforming C major into a secondary dominant pointing toward F—similar to the subdominant inflection in the

258 Rushton, Idomeneo, 104-105.
beginning of "Fuor del mar." This merely feints toward the subdominant, however, as a tonic pedal in the bass holds onto C until the G7 chord in m. 10 finally solidifies C major, leading eventually to a cadence in m. 13 (Ex. 4.11.1). The aria switches abruptly to C minor in m. 16, but in m. 20, Mozart uses this modal mixture to begin the modulation to the dominant by raising C to C♯ which, against the E♭, becomes an augmented-sixth chord pointing to G major (Ex. 4.11.2). The voice holds D4 for three measures supported by a pedal D in the bass. M. 24 sees a failure to reach G major and swerves back to C major briefly before finally reaching the desired cadence in m. 27. Having achieved the modulation to the dominant, the remainder of the slow section (ending in m. 50) continues unequivocally in the dominant and sets the whole second stanza. Thus far, the aria appears to follow the sonata model: a tonic theme, a transition passage that modulates, and a dominant theme. Mozart could have at this point either moved immediately into a recapitulation—making it a binary sonata—or set the third stanza as a contrasting B section before returning to A′. 259 Instead, the closing cadence in m. 51 is elided into the fast section, which takes off immediately (Ex. 4.11.3).

Over a pedal G in the basses, the voice, supported by strings, begins the return to tonic C, leading to a half cadence in mm. 58-59. However, this retransition does not return to C major, but rather C minor. The voice introduces A♭ and E♭ in mm. 52-56, and, when it returns in m. 62 following the half cadence, it begins in C minor. The fast section then sets its single stanza twice, creating a symmetry of two stanzas per section. The remainder of this section consists of a searching for a return to C major.

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259 Rushton, *Idomeneo*, 104.
Example 4.11.1: “Vedrommi intorno” subdominant inflection in opening of A, mm. 1-15
Example 4.11.2: “Vedrommi intorno” modal mixture in A leading to modulation to dominant, mm. 16-29
Example 4.11.3: “Vedrommi intorno” end of slow section and beginning of fast section, mm. 43-56
Despite the quick retransition from dominant back to tonic, the tonal conflict in this aria is primarily between modes rather than keys. Following a cadence in C minor in m. 72, the voice and orchestra begin to attempt a return to C major over a tonic pedal, but this is frustrated by C♯s in the orchestra, which prevent a satisfactory resolution to the major mode (Ex. 4.11.4). Finally, in mm. 80-81, the voice returns to the same half cadence of mm. 58-59, closing out the first setting of the stanza and beginning again. This final stanza starts similarly and reaches the same tonic-minor cadence in m. 94 as in m. 72. This time, however, the voice and orchestra immediately jump on a weak beat to a sfp G7 chord, which resolves to C major (Ex. 4.11.5). This is essentially repeated over the next few measures, tentatively testing the resolution to C major. Finally, the voice executes a little coloratura and the whole ensemble soon moves into cadential patterns, solidly in C major, ending with a final cadence in m. 109.

“Vedrommi intorno” is not a long aria, totaling 113 measures including the orchestral ending, compared to Idomeneo’s showpiece aria, “Fuor del mar” which is 173 measures long. But the choice of a two-tempo form and the conflict between modes, as well as the three stanzas of text, pack a lot of emotion into this shorter aria. The C-minor tonality that lurks in this aria refers to the appearance of C minor in the scenes immediately preceding this aria, both the reprise in Elettra’s aria “Tutte nel cor vi sento” No. 4 and the storm in the chorus “Pietà! Numi, pietà” No. 5. In this scene, the now calmed sea is contrasted with his own emotional turmoil, an inner storm in “Vedrommi intorno.” Once again, the unusual tonal aspects of this aria gain their meaning through reference to other events in the opera. Furthermore, the return of C minor in the fast
Example 4.11.4: "Vedrommi intorno" failure to resolve from C minor to C major, mm. 70-81
Example 4.11.5: “Vedrommi intorno” resolution to C major, mm. 89-94 and 102-107
section is somewhat unusual, as a two-tempo aria typically remains in the tonic throughout the fast section. Here, though, tonic major and tonic minor are used almost interchangeably as equal tonal centers.

Beyond the tonal uncertainty, the choice of form here is notable because Idomeneo’s other arias are all ternary sonatas in the slightly more old-fashioned seria style. In some ways, the emotional situation here is similar to Idomeneo’s later aria, “Fuor del mar.” The storm, which appears in a later scene, is referred to here by the use of C minor, while in “Fuor del mar” it is referred to in the text. But while there, Mozart opted for the ternary sonata form in a bright and martial D major with trumpets and timpani—reflecting Idomeneo’s defiance of his fate, in “Vedrommi intorno” Mozart uses a two-tempo form to dramatize Idomeneo’s coming to terms with this fate and recognizing the implications, intensifying the ramifications of the recognition scene with his son Idamante that follows. The most important textual difference between ternary and two-tempo rondò is that the latter typically has three stanzas instead of two and ends with the final stanza rather than reprising the first. The first two stanzas here paint a gruesome picture as Idomeneo imagines the corpse and ghost of the as-yet-unknown victim of his vow. Sung in the slow section, these stanzas introduce the modal mixture that will be more prevalent in the fast section. Then, the third stanza in the fast section sees Idomeneo bemoaning this fate, crying out to the gods asking how many times his heart will die from this torment. Here, the bravura singing typical of a rondò fast section is combined with the extensive minor inflection to illustrate Idomeneo’s simultaneous defiance and almost petulant complaints.
In the early 1780s, Mozart composed a number of two-tempo arias among the concert arias. Some of these included insertion arias such as K. 418, 419 and 420, all of which were intended for a Viennese production of Pasquale Anfossi’s *Il curioso indiscreto* at the Burgtheater on June 30, 1783. They were composed for Aloysia Lange (418 and 419) and Valentin Adamberger (420), although K. 420 was not performed in that production. Although these pieces were intended as insertions for a *dramma giocoso*, which mixed comic and serious elements, rather than an opera seria, the characters whom Lange and Adamberger portrayed were seria characters within the context of this hybrid genre, and thus Mozart’s contributions evoke the seria style. As an example, K. 418, “Vorrei spiegarmi, oh Dio!” shows Mozart’s approach to the two-tempo aria in the 1780s insertion concert arias as well as the use of independent obbligato instrumental solos. See Fig. 4.12 for a complete form chart.

Figure 4.12: K. 418, “Vorrei spiegarmi oh Dio!” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<tbody>
<tr>
<td>A</td>
<td>Orchestral intro</td>
<td>1-11</td>
<td>A</td>
<td>Adagio 2/2</td>
<td>n/a</td>
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<tr>
<td>A</td>
<td>12-36</td>
<td>A—&gt;E</td>
<td>a1-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>37-53</td>
<td>E—&gt;D</td>
<td>b1-4</td>
<td></td>
<td></td>
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<tr>
<td>A’</td>
<td>54-80</td>
<td>b—&gt;A—&gt;a</td>
<td>a1-4</td>
<td></td>
<td></td>
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<tr>
<td>B</td>
<td>C</td>
<td>81-97</td>
<td>A</td>
<td>Allegro 4/4</td>
<td>c1-7</td>
</tr>
<tr>
<td>D</td>
<td>98-112</td>
<td>A</td>
<td>d1-3</td>
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<td></td>
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<tr>
<td>C’</td>
<td>113-123</td>
<td>A</td>
<td>c1-2, 4-7</td>
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<tr>
<td>E</td>
<td>124-146</td>
<td>A</td>
<td>e1-3</td>
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<td></td>
<td>147-151</td>
<td>A</td>
<td>n/a</td>
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</tbody>
</table>

260 See Chapter 1 for a discussion of this event. K. 419 was also sung by Lange at a later concert in 1791 and K. 420 may have been sung by Adamberger after all in concerts on December 22 and 23, 1783. See John A. Rice, “Problems of Genre and Gender in Mozart’s Scena ‘Misero! O sogno, o son desto’ K. 431,” *Mozart-Jahrbuch* (2000): 73-89.
I would explain to you, oh God!
What my torment is;
but fate condemns me
to cry and be silent.

My heart cannot burn
for the one I would like to love,
and makes me seem
cruel and barbaric.

Ah count, leave me
run, flee
far away from me;
your beloved
Emilia awaits you,
don’t let her languish
she is worthy of your love.

Ah ruthless stars!
you are my enemies.
I lose myself if he stays.

Leave, run,
don't speak of love,
her heart is yours.

The slow section, an Adagio in cut time, begins with an orchestral introduction
(mm. 1-11); this establishes the notable oboe obbligato part, which features an elaborated
variation of the A theme that the voice will sing later (Ex. 4.12.1). The use of mutes on
the first violins and pizzicato in the rest of the strings sets up a light and sparse texture
that will characterize the A section. The slow section is organized into a three-part ABA’
form, as is typical of a two-tempo rondò. However, the fast section is where this aria
diverges from the formal two-tempo rondò in the lack of textual return. Furthermore, the
text does not follow a typical rondò poem, which usually features three four-line stanzas
Mozart’s significant textual alterations result in a poem that is far more extensive in the fast section with five stanzas in total (see Fig. 4.12).

The slow section begins with A in the tonic A major with the voice and oboe essentially trading off prominence in the texture, almost as if in call and response. Near the end of A, in mm. 31-33, an actual call and response occurs in which the oboe echoes the voice’s notes exactly and in the same register (Ex. 4.12.2). Mozart found that Lange’s voice blended well with the oboe and created a remarkable effect, producing the sadness and longing that the text of the slow section requires. He had also used this instrumental effect in K. 416, composed earlier that year, also for Lange.

Following this striking effect, the voice reaches a cadence in the dominant E major to close A. The B section begins immediately by moving away from the dominant towards the subdominant D major. Here the oboe is not silent, but it is much less prominent than in A. Following a D-major cadence in m. 53, the A section returns and but not immediately in tonic. The voice reprises its earlier melody, but the underlying harmony has changed. The strings play an E-major chord in first inversion, moving to an F♯-major chord in first inversion that resolves to B minor in m. 55. Given the vocal melody’s motion from a repeated E5 in m. 54 to a D5 in m. 55, this reharmonization interestingly reinterprets the vocal melody on its return (Ex. 4.12.3). Following this, A’ returns to tonic A major and the obbligato oboe returns to prominence in m. 61. The call-and-response echo figure from mm. 31-33 returns as well but is heightened.

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262 Keefe, Mozart in Vienna, 285.
Example 4.12.1: K. 418, orchestral introduction and oboe solo, mm. 1-10
Example 4.12.2: K. 418, call and response between oboe and voice, mm. 28-38
The harmony shifts unexpectedly to A minor in m. 69 and the voice and oboe ascend to C6 by m. 71, nearly as high as the C#6 in m. 33 (Ex. 4.12.4). But instead of moving down towards a cadence, the voice reaches even higher to E6 before finally descending on an A minor arpeggio in m. 72. Finally, the call-and-response figure is repeated, reaching C#6, but over a B dominant-seventh chord pointing toward dominant. In m. 77, the orchestra settles into a pedal on the dominant moving between the dominant chord and A minor, which returns at this point. Finally, a half cadence in m. 81 closes the slow section. The modal mixture as well as the half cadence end the slow section with no sense of resolution but rather propels the aria forward into the fast section.
Example 4.12.4: K. 418, call and response in A’, modal mixture, mm. 65-76
The fast section, an Allegro 4/4, is a bit unusual. Typically, a two-tempo rondò contains three four-line stanzas. The first two will be presented in ABA in the slow section, while the third will begin the fast section. Often the text of A and B returns in the fast section, transformed to fit the faster tempo and altered meter. In this case, C is a stanza with seven lines, and there are two additional stanzas (D and E) with three lines each. A and B do not return in the fast section. This is driven partly by the dramatic situation. The character Clorinda begins in the slow section by lamenting her situation: she is unable to be with the Count, whom she loves and who must marry another. The fast section sees Clorinda shift abruptly to angrily tell the Count to leave her and go marry Emilia instead. The words “partite, correte, fuggite” (leave, run, flee) appear in both the C and E stanzas and are frequently repeated in this second half.

The fast section immediately begins in the tonic major and unambiguously remains in that key throughout. The uncertainty and wavering that Clorinda felt in the slow section, dramatized by the harmonic uncertainty and modal mixture, are gone. The first violins remove their mutes while the rest of the strings switch to playing coll’arco rather than pizzicato, changing the texture significantly. The oboe is no longer obbligato but recedes into the wind section, its plaintive sound no longer needed. The lengthy C stanza is presented twice (mm. 82-97 and mm. 113-123). D appears in between them but does not change the key or the prevailing texture. When E appears in m. 124, however, the tempo increases slightly (più allegro), intensifying the ending. E also contains the largest leap in the voice from B3 to D6 in mm. 135-136 (Ex. 4.12.5). While there is not a lot of
Example 4.12.5: K. 418, E section in fast tempo, extreme leap in voice, mm. 127-143
coloratura in this aria, the shift from lyrical expressivity to bravura brilliance certainly would have highlighted Lange’s voice and range.263

The concert aria K. 505 is another example of a two-tempo aria—this time an actual rondò—from the later 1780s arias and has a similarly independent and equal treatment of an obbligato instrument. See Fig. 4.13 for a complete form chart. K. 505 offers an interesting comparison here because its text is derived from K. 490, which served as a replacement for the 1786 concert production of Idomeneo. Thus, in text at least, it is connected to the earlier opera. K. 505 is a bit more ambitious than K. 490 in scope; both its slow and fast halves contain internal forms that alternate between refrain and episode sections, making the total aria very long. The text is fittingly long as well. The slow section features a quatrain of four lines for the refrain while the two episodes have stanzas of three and two lines respectively. The fast section begins with a new stanza of four lines that forms the fast refrain, while the episodes here are given either a repetition of part of the refrain stanza or take text from the slow section—indicating its status as a rondò. While it is common for a two-tempo rondò to bring back the text of the slow section in the fast section, having so many different stanzas of different lengths that come back in different places is somewhat unusual. The text is mostly unchanged from K. 490, although the stanzas repeat differently.

Figure 4.13: K. 505, “Non temer amato bene” form chart and aria text

<table>
<thead>
<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Orchestral Intro</td>
<td>1-11</td>
<td>g—&gt;Eb</td>
<td>Andante 2/2</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>12-33</td>
<td>Eb</td>
<td></td>
<td>a1-4</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>33-55</td>
<td>Eb—&gt;Bb</td>
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<td>b1-3</td>
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<td></td>
<td>A’</td>
<td>56-65</td>
<td>Eb</td>
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<td>a1-2</td>
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<td></td>
<td>C</td>
<td>65-73</td>
<td>Eb—&gt;f—&gt;c—&gt;</td>
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<td>b4-5</td>
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<td>Bb—&gt;V/Eb</td>
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<td>74-81</td>
<td>Eb</td>
<td>Allegretto 2/2</td>
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<td>D</td>
<td>82-89</td>
<td>Eb</td>
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<tr>
<td></td>
<td>E</td>
<td>90-102</td>
<td>Eb—&gt;Bb—Eb</td>
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<td>D’</td>
<td>103-110</td>
<td>Eb</td>
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<td></td>
<td>F</td>
<td>111-155</td>
<td>c—&gt;Ab—&gt;eb</td>
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<td>156-164</td>
<td>Eb</td>
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<td>165-219</td>
<td>Eb</td>
<td></td>
<td>c1-4</td>
</tr>
</tbody>
</table>

Non temer, amato bene,  
per te sempre il cor sarà.  
Più non reggo a tante pene,  
l'alma mia mancando va.  

Tu sospiri? O duol funesto!  
Pensa almen, che istante è questo!  
Non mi posso, oh Dio! spiegar.  
Stelle barbare, stelle spietate,  
perché mai tanto rigor?  

Alme belle, che vedete  
le mie pene in tal momento,  
dite voi, s'egual tormento  
può soffrir un fido cor?  

Fear not, my beloved,  
My heart will always be yours.  
I can no longer bear so many pains,  
My spirit begins to fail me.  

Are you sighing? O mournful sorrow!  
Think at least, what a moment this is!  
I can’t, oh God! explain.  
Barbaric stars, merciless stars,  
Why are you so severe?  

Fair souls, who see  
My sorrow in this moment,  
Tell me, if such torment  
A faithful heart can suffer?  

K. 505 begins similarly to “Padre, germani, addio!” in that the preceding recitative ends with a cadence that is elided into a short orchestral transition that bridges the gap between the ending key of the recitative and the tonic key (E♭) of the
aria (Ex. 4.13.1). In this case, however, that transition passage in the orchestra gives way to a slightly longer passage that introduces the obbligato piano and completes a phrase in the tonic key, ending on a half cadence, before the voice enters in m. 12. The refrain for the slow section is introduced in mm. 12-33. It consists of two main phrases: mm. 12-21 that are mostly diatonic and mm. 22-33, which introduce some tricky chromatic lines for both soloists (Ex. 4.13.2). The chromaticism highlights the text “l’alma mia mancando va” in this section, which is about a lover who is leaving. The slow refrain returns in m. 56 in a shortened form, including only the first half, with some slight ornaments added to both soloist parts.

The episodes in the slow section particularly illustrate why this aria has been described as a duet for voice and piano. Beginning in m. 33, the piano plays a sighing figure in a sequence. After each statement of the sequence, the voice responds with “Tu sospiri?” as if asking the piano, “Are you sighing?” When the piano sighs again, the voice cries out “O duol funesto!” to commiserate with the sadness expressed by the piano. A quick modulation at this point leads to a passage in the dominant B♭, which obtains until the return of the refrain, which is preceded by a short retransition accomplished by both soloists together in mm. 53-55. The second episode features a similar call-and-response between piano and voice, however, with a different mood. The piano strikes out with furious sixteenth-note triplets in mm. 65, 67, and 69, while the voice responds with “Stelle barbare,” and “stelle spietate!” in dotted rhythms that also affect a similar fury.

Example 4.13.1: K. 505, end of recitative mm. 23-27 and beginning of aria mm. 1-8
Example 4.13.2: K. 505, chromatic line with interaction between soloists, mm. 28-34
This call-and-response forms another sequence that causes this episode also to stray from the tonic, moving from E♭ to F minor to C minor and finally to B♭ (Ex. 4.13.3).

Example 4.13.3: K. 505, sixteenth note triplets in piano with voice singing "stelle spietate" mm. 66-75
B♭ is quickly turned around into a half cadence in E♭, which ends the slow section as the voice asks the “stelle” why they are so harsh (“perché mai tanto rigor?”). Where the slow section of “Vedrommi intorno” was organized more like the exposition of a sonata—only to subvert expectations in the fast section—K. 505 has a slow section that is more conventionally rondò-based but which achieves its dramatic impact from the interaction of the voice and obbligato piano. The tonality here is fairly straightforward: tonic refrains followed by dominant episodes that end with an efficient retransition in one or two measures.

The fast section of K. 505 begins as did the slow section, with the focus on the piano soloist with the voice entrance delayed slightly. Here, however, the piano plays the theme of the new refrain before the voice sings it (mm. 73-81, Ex. 4.13.4). The portion of the refrain that includes voice is fairly short (mm. 81-90), so retrospectively, the piano’s introduction of the refrain theme seems to be on equal footing with the voice in creating another two-part refrain, this time with two repetitions of the same theme. The voice’s iteration of the refrain appears twice more, in near exact repetition. The first episode in mm. 89-102 sets the last two lines of the refrain stanza and moves to the dominant, as might be expected. Following another refrain, the aria begins a second fast episode by recalling the text of the slow section, starting with “Stelle barbare.” It moves quickly from tonic down to C minor, with the voice repeating “perché?,” ending with a half cadence in the relative minor. Here, the fast refrain might be expected to return, but instead, the orchestra slides chromatically from G7 in the half cadence to A♭, and the
voice returns with the text of the slow refrain, which reappears in a new fast theme (Ex. 4.13.5).

Example 4.13.4: K. 505, fast refrain in piano before voice entrance, mm. 75-85 (begins in Ex. 4.13.3)
Example 4.13.5: K. 505, voice repeats “perché?” and return of slow refrain text to new fast theme, mm. 116-125
This sudden shift greatly extends the second episode, which begins in m. 111 and continues until m. 155. Here, moving towards the end of the aria, Mozart takes another opportunity to intensify the ending by expanding the scope of this episode. This restatement of the slow refrain’s stanza includes an altered version of the chromatic descent heard first in mm. 30-32. Now, it sinks into E♭ minor, ending with a half cadence in m. 141. The piano’s sighing figures are recapitulated from the slow section as well, to which the voice again responds “Tu sospiri?” yet now these are in E♭ minor instead of major (Ex. 4.13.6). The tonic-minor tonality obtains through a restatement of the “Stelle barbare” text with new, faster music. Finally, the voice returns to asking “perché?” and while the piano and orchestra effect a return to tonic major for the last refrain. This extended episode not only presented the slow refrain, now in the fast tempo, but also pushed the tonality to its furthest point in the aria, before finally returning to tonic major and the fast refrain. Mozart then tacks on an extended coda from m. 165 to m. 219, which closes the whole aria, including a final statement of the fast refrain text and the most elaborate coloratura thus far.

While, “Vedrommi intorno” is notable for its tension between tonic major and minor—something also seen on a smaller scale in K. 505, the latter concert aria is much more expansive and adventurous, not to mention more complicated in its text setting. Whereas “Vedrommi” did not reprise any of the slow section text in the fast section, K. 505 weaves both sets of text together in its fast section. Mozart also does this in “Non più di fiori,” the showstopper two-tempo rondò from Tito, sung by the character, Vitellia. See Fig. 4.13 for a complete form chart. This is piece primarily known for featuring an
Example 4.13.6: K. 505, reprise of sighing figures in piano in tonic minor, mm. 138-147
**Figure 4.14: La clemenza di Tito, No. 23 “Non più di fiori” form chart and aria text**

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<tr>
<th>Section</th>
<th>Internal Sections</th>
<th>Measure Nos.</th>
<th>Key Areas</th>
<th>Tempo/Meter</th>
<th>Text</th>
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<tr>
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<td>F</td>
<td>Larghetto 3/8</td>
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<tr>
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<td>A’</td>
<td>29-43</td>
<td>F</td>
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<tr>
<td>B</td>
<td>C</td>
<td>44-76</td>
<td>f—&gt;F</td>
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<td>c1-4</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>77-97</td>
<td>Bb—&gt;F</td>
<td></td>
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<tr>
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<td>121-129</td>
<td>F</td>
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<td>c1, a1-4, b1-4</td>
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<td></td>
<td>Coda</td>
<td>168-175</td>
<td>F</td>
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<tr>
<td></td>
<td>Orchestral closing</td>
<td>176-180</td>
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<td>n/a</td>
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</tbody>
</table>

No more flowers
And fair garlands
Will Hymen descend
To intertwine.

Bound in harsh
Cruel chains
I see death
Advance toward me.

Unhappy me! What horror!
Ah what will be said of me?
He who would see my pain,
Will have pity on me.

obbligato part for basset horn, played by the virtuoso clarinetist Anton Stadler. It shares with K. 490 and 505 this emphasis on the relationship between obbligato soloist and voice. However, its formal structure also plays an important role in expressing the drama of the situation.
Like K. 418, “Non più di fiori” begins with a short but substantial orchestral introduction in which the slow section’s A theme is introduced by the basset horn soloist in the same register in which the voice will later sing, doubled an octave above by the first violins. The slow section A stanza begins in the tonic, F major, with the voice entrance in m. 9, however the basset horn falls silent (Ex. 4.14.1). Like “Vedrommi intorno” and unlike K. 505, “Non più di fiori” has a short setting of A, in this case featuring a symmetrical period (antecedent, mm. 9-12; consequent, mm. 13-16). This section sets the whole A stanza in eight bars and moves immediately on to B, which quickly modulates to the dominant C major. Initially, B sets its whole stanza in eight bars as well, also in a balanced period structure (mm. 17-24); however, the last two lines are repeated afterward in florid coloratura leading to another cadence in m. 28, extending this section a little. Afterward, A returns; the music is mostly the same, but now the basset horn returns with triplets to accompany the voice (Ex. 4.14.2). Like B, A’ is extended by repetition of the text with new music, featuring no coloratura in the voice but rapid thirty-second-note arpeggios in the basset horn. This leads to a final tonic cadence that is elided with the beginning of the fast section. The slow section follows a typical ABA’ structure with a tonic-dominant-tonic tonal trajectory. However, most unusual here is the brevity of the slow section (43 out of 180 measures total), especially compared to K. 505, but even compared to “Vedrommi intorno.”\footnote{Rice, \textit{La clemenza di Tito}, 100.} Mozart opted to place the greatest dramatic emphasis on the fast section.
Example 4.14.1: “Non più di fiori” orchestral introduction and vocal entrance, mm. 1-13
Example 4.14.2: “Non più di fiori” reprise of A with triplets in basset horn, mm. 27-32

Example 4.14.3: “Non più di fiori” beginning of fast section and modal mixture, mm. 41-46
The fast section begins from the elided cadence that ends the slow section, but immediately, the mode shifts abruptly from major to minor (Ex. 4.14.3). This begins a temporary conflict between tonic major and minor, reminiscent of a similar tension in “Vedrommi intorno.” Frequently, a two-tempo rondò will stay in the tonic throughout the fast section, but “Non più di fiori,” with its oversized fast section, features the greatest tonal conflict within the first few subsections of the fast tempo. After the basset horn once again plays before the voice enters, the singer begins with the third stanza (C) in F minor, but with a hint of A♭ major in mm. 48-52. This is important foreshadowing of the reappearance of A♭ major later, but it quickly returns to F minor and reaches a half cadence in m. 56, covering the first two lines of C. Following a fermata grand pause, the basset horn returns but with a sudden shift to F major. The voice then sings in mm. 60-64, a new theme in F major on the third and fourth lines of C (Ex. 4.14.4). This leads to a cadence in F major in m. 64 and sets up the fast section with two main themes that return, corresponding to both halves of the C stanza, one initially appearing in F minor and the other in F major. They are also distinct in quality of melody, the former lying in a higher tessitura and being more disjunct to set the exclamations of the first two lines of C (“Infelice! qual orrore!”), while the latter is very conjunct, with regular eighth-note patterns, though very chromatic. The initial statement of C is extended by text repetition from mm. 65-75.
Example 4.14.4: “Non più di fiori” basset horn initiates shift to F major theme, mm. 53-64

The first episode of the fast section begins initially in m. 76 and is once again initiated by the basset horn in F major. However, in m. 77, the soloist introduces E♭
which turns the harmony quickly towards the subdominant B♭. The voice then enters in m. 79 with the A stanza’s text on a melody that is similar in contour to that of the slow section. Quickly running through the A text again, the aria moves on to new music to set the B stanza for a return to the tonic F major. Here, Mozart sets the voice extremely low in the soprano range, reaching down to A3 before settling on C4 in a half cadence in m. 98. This is again foreshadowing, as the voice will descend into low chest voice range again later. Next, the C stanza returns, bringing with it F minor in an abrupt shift in mode again. However, this time, the first two lines of C are set against a dominant pedal point, leading eventually to a half cadence in m. 105. The dominant pedal makes this iteration of the F minor-theme much less stable. This instability is heightened when the second C theme returns in m. 109, now in A♭ major instead of f minor (Ex. 4.14.5) Tonally, the aria has now moved furthest away from F major, using the A♭ hinted at in the first statement of C.

The final return to tonic F major is gradual. This failed attempt at restating C in tonic major is followed by another statement of the same stanza that does move fairly promptly to F major but that begins with another dominant pedal in mm. 121-125. Finally, the second C theme appears again, now in F major. Potentially, the aria could end here with a coda and closing orchestral ritornello. Instead, Mozart expands the scope significantly. A third statement of C appears to begin in m. 131, but the voice only gets through the first line before slipping into A once more, running through both A and B stanzas in full again. Reaching a tonic authentic cadence in m. 142, the aria continues
Example 4.14.5: “Non più di fiori” second C theme returns in A♭, mm. 106-111

with a final statement (mm. 142-167) of the last two lines of C in the second C theme, solidly in F major. A short coda (mm. 168-175) on the last line of C ends the aria. Like “Vedrommi intorno,” “Non più di fiori” comes at a crucial emotional point for the character and both arias dramatize this with modal tension between tonic major and minor. In both arias, Mozart takes the unusual step of shifting the tonal conflict to the fast section of the rondò. Yet, in “Vedrommi intorno,” the tonal center remained the same; only the mode changed in the fast section. “Non più” cycles through multiple keys (subdominant, tonic minor, and flat submediant) in the fast section before settling into tonic major. This is similar to K. 505, where the fast section contained its own internal set of refrains and episodes, where both episodes changed keys.
With the exception of “Vedrommi,” these arias also share the prominence of an obbligato soloist: oboe in K. 418, piano in K. 505, and basset horn in “Non più di fiori.” What distinguishes the concert arias of this comparison from the opera aria with obbligato is the independence and equality of voice and obbligato. Kathryn Libin argues that, in K. 505 the piano carries an equal amount of “expressive intent” as the voice and that both are “agent[s] of meaning.” She compares K. 505 to K. 490, which shares the same text and use of obbligato soloist (in the latter case, a violin), but she points out that the violin obbligato in K. 490 is dependent on the voice and serves merely to decorate it, while the piano obbligato in K. 505 is integral to the aria by itself. “Non più di fiori” shows a similar approach to obbligato, where the basset horn is primarily dependent on the voice. It often enters prior to the voice but falls silent when the voice enters, as in the opening to the slow section, or it serves to provide decorative figuration to accompany the voice, as in the triplets in mm. 127-129. As in K. 490, the obbligato in “Non più” may sometimes precede the voice, but it nearly always concedes the spotlight when the voice enters. K. 418 seems to sit somewhere in the middle; the oboe is quite prominent and doesn’t merely introduce the voice or accompany it, but rather echoes it in a call and response pattern. The oboe is clearly subordinate to the voice but is meant to blend with it. Yet it does not have its own melodies but merely echoes the voice. K. 505 is somewhat unique in placing the obbligato soloist—which in the first performance was Mozart himself on piano—in an equal position to the singer. Yet, in either case, the concert arias


here show Mozart using obbligato instrumental soloists in more prominent positions than in the opera arias.

**Conclusion**

The Viennese period of Mozart’s career certainly saw a shift in his operatic efforts towards opera buffa and away from opera seria, at least on the theatrical stage. Due to the cultural politics in Vienna in the 1780s, Mozart turned to the concert venue as an outlet for his desire to continue to compose in the seria genre. His attempts to mount a performance of *Idomeneo* in Vienna led to concert performances of individual arias and later the full opera in concert in 1786. At the same time, this shift of his seria efforts toward the concert venue led to the composition of many new concert arias. His return to composing opera seria for the stage with *La clemenza di Tito* may have benefited from the years spent writing seria arias for the concert stage, yet, the comparisons in this chapter of these concert arias to arias from both operas show that there is not a linear development of seria style from one opera to the other through the concert arias.

While Mozart’s concert arias of the 1780s do bear out the trend towards two-tempo rondòs, which may be seen when comparing *Idomeneo* to *La clemenza di Tito*, a closer examination of the particulars of the forms used in each shows that this set of independent pieces does not represent merely an experimental laboratory for developing new stylistic approaches to opera composing. Instead, the concert arias consistently demonstrate unusual, surprising, and adventurous approaches to the three basic form types: binary sonata, ternary sonata and two-tempo arias. In each case, Mozart makes use
of the form in an unusual way to further the expressive aims of the concert aria, which differ from those of an opera aria.

In this chapter, I demonstrated that many of the techniques used in these concert arias are not in themselves unique, but rather the specific ways in which they are used do set the concert arias apart. For instance, Mozart uses modal mixture in “Vedrommi intorno” as well as in K. 512, yet in the latter it is used to more surprising and unusual effect, shorn of the meaning that “Vedrommi intorno” derives from the presence of the same minor key elsewhere in the opera. In addition, in K. 368, the composer brings in a rondò-like use of two tempos and meters in an otherwise sonata-based form—responding to the meaning of the text—in a way that is also unusual and crafts a realization of the form that is not seen in either opera considered here. Finally, obbligato instrumental solos are present in both concert arias and opera arias, but the obbligatos in the concert arias are notably more independent and in dialogue with the voice rather than subordinate to it, as in K. 418 and 505 when compared to “Non più di fiori” for example.

The analysis in this chapter brings into focus the ways in which the unique nature of the concert aria genre—as discussed in Chapter 1—results in pieces that are quite different from their operatic counterparts. The concert arias do not merely experiment with new style techniques to be added into a later opera, but rather provide a new and different venue that allows Mozart to innovate within the forms. This innovation is not meant for later incorporation into an opera. Instead, it allows the concert aria to function as a genre in and of itself, that is, to be an autonomous genre with its own function and purpose, distinct from—although historically tied to—the opera aria.
CONCLUSION

Taking the broad approach to the entire group of Mozart's concert arias rather than treating the pieces individually allows for greater understanding of the patterns and trends that bind them. Chapter 1 laid out the traits that separate these pieces from the genre of opera, from which they are derived. The aspects of genre of the concert aria discussed in Chapter 1 led the composer to approach their composition differently. The subsequent chapters outlined how these traits are expressed in relation to different external considerations. Chapter 2 showed that even when Mozart was inspired by or attempting to emulate an earlier setting by an older composer, the unique nature of the concert aria genre resulted in a noticeably different compositional outcome. Chapter 3 demonstrated that the particular aspects of the concert aria genre contributed to a different way of realizing Cartesian philosophy in Metastasian arias. Finally, Chapter 4 argued that these unique genre characteristics allow Mozart to innovate unusual and surprising stylistic aspects in the concert arias of the 1780s.

Mozart’s surviving compositions include more concert arias than in the works of any other eighteenth-century composer. The notable availability of both scores and recordings of Mozart’s contributions to this genre make scholarship on them more feasible. Yet, many of Mozart’s contemporaries also composed pieces like these, some of which remain extant. Generally speaking, even less has been written on the concert arias of those composers than on the works of Mozart considered here. While a larger consideration of the concert arias of all these composers would be beyond the scope of
this dissertation, I believe this project can provide a starting point for further consideration of the concert aria more broadly, incorporating the repertoire of multiple composers. The methodological and analytical groundwork laid in this dissertation could later be applied to the concert arias of other composers as well. In addition, it will further our understanding not only of Mozart’s engagement with opera but also how opera functioned in the late eighteenth century outside of the standard theatrical performances. Further research on this topic could begin to apply this conceptual framework and analytical methodology to concert arias by other composers such as Paisiello, Boccherini, Haydn, and J. C. Bach, among others.

Such a larger project might elucidate connections in the genre of the concert aria more broadly. Do these traits exist only in Mozart’s concert arias, or do they pertain across multiple composers? An examination of the concert aria across the output of multiple composers would allow for a more concrete understanding of how the genre functioned in eighteenth-century culture, including beyond the reaches of Viennese musical life. In turn, this would illuminate further how the concert aria allowed opera to flow out of the theater and to participate in musical culture more broadly in eighteenth-century society.
APPENDIX

List of Mozartian Concert Arias

Editorial Note:

I compiled this database during the early stages of my research, drawing on the literature on each piece to formulate the most concise way of denoting each item. Where the literature disagrees or where the precise information is unknown, I have indicated that. The data contained herein range from factual information about the categorization in both the Neue Mozart-Ausgabe and Köchel catalogues as well as what is known about the source of the text and the circumstances of composition of each piece to data on the music itself including instrumentation, tonal relationships, form and poetic structure. The pieces are ordered chronologically by date of composition—as best as that can be determined. Mostly, this follows the ordering in the NMA volumes, but in some cases fragments or other miscellaneous pieces from the NMA appendices are interspersed, according to their dates as much as they are known.
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<thead>
<tr>
<th>Aria Title</th>
<th>NMA Volume, Number</th>
<th>Köchel number</th>
<th>Poet: Source</th>
<th>Act and Scene Numbers in Source Libretto</th>
<th>Date and Place of Composition</th>
<th>Voice Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Va, dal furor portata</td>
<td>B/7/1, No. 1</td>
<td>K. 21/19c</td>
<td>Metastasio: Ezio</td>
<td>Act II, Sc. 4</td>
<td>London, 1765</td>
<td>tenor</td>
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<tr>
<td>Conservati fedele</td>
<td>B/7/1, No. 2</td>
<td>K. 23</td>
<td>Metastasio: Artaserse</td>
<td>Act I, Sc. 1</td>
<td>The Hague, October 1765, rev. January 1766</td>
<td>sopranos</td>
</tr>
<tr>
<td>Per piút, bell’ idel mio</td>
<td>B/7/1, No. 3</td>
<td>K. 78 (73b)</td>
<td>Metastasio: Artaserse</td>
<td>Act I, Sc. 5</td>
<td>c. 1765-66</td>
<td>sopranos</td>
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<td>Oh, temerio Arbace!—Per quel paterno amplesso</td>
<td>B/7/1, No. 4</td>
<td>K. 79 (73d)</td>
<td>Metastasio: Artaserse</td>
<td>Act I, Sc. 11</td>
<td>c. 1766</td>
<td>sopranos</td>
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<td>Cara, se le mie pene</td>
<td>B/7/1, No. 7</td>
<td>K. deest</td>
<td>possibly Metastasio: Alessandro nell’Indie</td>
<td></td>
<td>Milan, February-March 1770 (according to Stefan Kunze, NMA, Anthony Pryer suggests later, early April 1770 in Florence)</td>
<td>sopranos</td>
</tr>
<tr>
<td>Fra cento affanni</td>
<td>B/7/1, No. 8</td>
<td>K. 88 (73c)</td>
<td>Metastasio: Artaserse</td>
<td>Act I, Sc. 2</td>
<td>Milan, March 1770</td>
<td>sopranos</td>
</tr>
<tr>
<td>Misero me!—Misero pargoletto</td>
<td>B/7/1, No. 9</td>
<td>K. 77 (73e)</td>
<td>Metastasio: Demofoonte</td>
<td>Recit: Act III, Sc. 4; Aria: Act III, Sc. 5</td>
<td>Milan, March 1770</td>
<td>sopranos</td>
</tr>
<tr>
<td>Ah, più tremar non voglio</td>
<td>B/7/4, App. No. 1</td>
<td>K. 71</td>
<td>Metastasio: Demofoonte</td>
<td>Act I, Sc. 1</td>
<td>? Italy 1770 (NMA), Milan March 1770 (Anthony Pryer)</td>
<td>tenor</td>
</tr>
<tr>
<td>Se ardire e speranza</td>
<td>B/7/1, No. 10</td>
<td>K. 82 (73e)</td>
<td>Metastasio: Demofoonte</td>
<td>Act I, Sc. 13</td>
<td>Rome, 25 April 1770</td>
<td>sopranos</td>
</tr>
<tr>
<td>Se tutti i mali miei</td>
<td>B/7/1, No. 11</td>
<td>K. 83 (73p)</td>
<td>Metastasio: Demofoonte</td>
<td>Act II, Sc. 6</td>
<td>Rome, April-May 1770 (according to Stefan Kunze, NMA, Anthony Pryer suggests an earlier version composed in Milan March 1770)</td>
<td>sopranos</td>
</tr>
<tr>
<td>Non curo l’affetto</td>
<td>B/7/1, No. 12</td>
<td>K. 74b</td>
<td>Metastasio: Demofoonte</td>
<td>Act I, Sc. 7</td>
<td>Milan or Pavia, early 1771</td>
<td>sopranos</td>
</tr>
<tr>
<td>Ridente la calma</td>
<td>B/7/1, App. No. 4</td>
<td>K. 152 (210u)</td>
<td>unknown</td>
<td>between 1772-1775</td>
<td>sopranos</td>
<td></td>
</tr>
<tr>
<td>Si mostra la sorte</td>
<td>B/7/1, No. 13</td>
<td>K. 209</td>
<td>unknown</td>
<td>Salzburg, 19 May 1775</td>
<td>tenor</td>
<td></td>
</tr>
<tr>
<td>Un dente guasto e gelato</td>
<td>B/7/4, App. No. 2</td>
<td>K. 209u</td>
<td>unknown</td>
<td>1775</td>
<td>bass</td>
<td></td>
</tr>
<tr>
<td>Con ossequio, con rispetto</td>
<td>B/7/1, No. 14</td>
<td>K. 210</td>
<td>Petrosellini: L’astratto, ovvero II giocatore fortunato (text not found in libretto)</td>
<td>Act 2, Sc. 20</td>
<td>Salzburg, May 1775</td>
<td>sopranos</td>
</tr>
<tr>
<td>Voi avete un cor fedele</td>
<td>B/7/1, No. 15</td>
<td>K. 217</td>
<td>Goldoni: Le nozze di Dorina (altered by unknown librettist)</td>
<td>Act I, Sc. 4</td>
<td>Salzburg, 26 October 1775</td>
<td>sopranos</td>
</tr>
<tr>
<td>Ombra felice!—Io ti lascio</td>
<td>B/7/2, No. 16</td>
<td>K. 255</td>
<td>Giovanni de Gamerra: Arsace o Medonte, re d’Epiro</td>
<td>Act II, Sc. 8</td>
<td>Salzburg, September 1776</td>
<td>alto</td>
</tr>
<tr>
<td>Clarice cara mia sposa</td>
<td>B/7/2, No. 17</td>
<td>K. 256</td>
<td>Petrosellini: L’astratto, ovvero II giocatore fortunato</td>
<td>Act II, Sc. 20</td>
<td>Salzburg, September 1776</td>
<td>sopranos</td>
</tr>
<tr>
<td>Ah, lo previdi!—Ah, t’invasa—Deh, non varcar</td>
<td>B/7/2, No. 18</td>
<td>K. 272</td>
<td>Cigna-Santi: Andromeda</td>
<td>Act III, Sc. 10</td>
<td>Salzburg, August 1777</td>
<td>sopranos</td>
</tr>
<tr>
<td>Aria Title</td>
<td>Intended Singer</td>
<td>Intended Performance</td>
<td>Instrumentation</td>
<td>Obbligate Parts</td>
<td>Recitative Key</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------</td>
<td>---------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td>Va, dal furor portata</td>
<td>Ciprandi?</td>
<td>Possibly pastiche performance of Ezio in London in 1764-65 (but unlikely according to Sadie)</td>
<td>2 ob, 2 hn, 2 ln, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Conservati fedele</td>
<td>Princess Caroline of Nassau-Weilburg?</td>
<td>Possibly majority celebration of Prince William V of Orange on 11 March 1766, possibly sung by Mozart himself at a concert in Dijon 18 July 1766</td>
<td>str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Per pietà, bell’ idol mio</td>
<td>unknown</td>
<td>unknown</td>
<td>2 ob, 2 hn, str</td>
<td>oboe and horn</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Oh, tamerin Arlaccio! — Per quel paterno amplesso</td>
<td>unknown</td>
<td>unknown</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>Eb-Bb</td>
<td></td>
</tr>
<tr>
<td>Or che il dover — Tali e canti soni</td>
<td>unknown</td>
<td>anniversary of Archbishop Sigismund’s consecration on 21 December 1766</td>
<td>2 ob, 2 hn, 2 tpt, timp, str</td>
<td>none</td>
<td>D-a-e-G-C-a-b-b</td>
<td></td>
</tr>
<tr>
<td>A Bernice — Sol nascente</td>
<td>unknown</td>
<td>possibly birthday of Archbishop Sigismund 28 February 1767 or productions of Sarti’s or Jomelli’s opera Feolegepe in Salzburg December 1766 or February 1767 or March 1769</td>
<td>2 ob, 2 hn, 1 vln, vlc, continuo (harpsichord, vlc, bs)</td>
<td>brief solo for pairs of oboe and horns</td>
<td>G-D-G-C</td>
<td></td>
</tr>
<tr>
<td>Cara, se le mie pene</td>
<td>unknown</td>
<td>likely a private or domestic performance</td>
<td>2 hn, va, va, b</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Fra cento affanni</td>
<td>possibly Carlo Niccolini (according to Anthony Pryer)</td>
<td>serire in house of Count Firmian in Milan, March 12 1770 (according to Stefan Kunze NMA, disputed by Anthony Pryer, who suggests insertion for performance of Artaserse in Florence late 1770</td>
<td>2 ob, 2 hn, 2 tpt, (2 vla)</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Misera me! — Misera pargiutta</td>
<td>Giuseppe Apriile (according to Anthony Pryer)</td>
<td>soire in house of Count Firmian in Milan, March 12 1770 (according to Anthony Pryer)</td>
<td>2 ob, 2 hn, 2 ln, str</td>
<td>none</td>
<td>Eb-Bb-c-Eb-F-g-d-G-a-d-c-Ab-c-F-Bb-c</td>
<td></td>
</tr>
<tr>
<td>Ah, più tremar non voglio</td>
<td>Giuseppe Gariglio (according to Anthony Pryer)</td>
<td>soire in house of Count Firmian in Milan, March 12 1770 (according to Anthony Pryer)</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Se ardore e speranza</td>
<td>unknown</td>
<td>unknown</td>
<td>2 fl, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Se tutti i mali miei</td>
<td>Antonia Bernasconi (according to Anthony Pryer)</td>
<td>soire in house of Count Firmian in Milan, March 12 1770 (according to Anthony Pryer)</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Non cura l’affetto</td>
<td>unknown</td>
<td>Per il Teatro di Pavia 1771 (according to 19th century manuscript copy; although Mozart likely did not visit Pavia during his Italian tours at this time)</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Ridente la calma</td>
<td>unknown</td>
<td>unknown</td>
<td>piano reduction</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Si mostra la sorte</td>
<td>unknown</td>
<td>insertion for unknown opera buffa at Archbishop’s court</td>
<td>2 fl, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Un dente guasto e gelato</td>
<td>unknown</td>
<td>unknown (likely opera buffa performance at Archbishop’s court)</td>
<td>ln, vln, vlc, bs</td>
<td>horn and violin</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Con ossequio, con rispetto</td>
<td>unknown</td>
<td>insertion into Piccinni’s L’Astratto ovvero Il giocatore fortunato (II, 20)</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Voi avete un cor fedele</td>
<td>unknown</td>
<td>insertion into B. Galuppi: Le nozze di Dorina (I, 4)</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Ombra felice! — In ti lascio</td>
<td>Francesco Fortini</td>
<td>Fortini’s performance as part of visiting Italian theater troupe run by Pietro Rosa, who performed Il giocatore fortunato in Salzburg in the mid-1770s</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>F-d-F</td>
<td></td>
</tr>
<tr>
<td>Clarice cara mia sposa</td>
<td>Antonio Palmini</td>
<td>insertion into Piccinni’s L’Astratto ovvero Il giocatore fortunato (II, 20)</td>
<td>2 ob, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Ah, lo previdi! — Ah, t’invisda — Deh, non varcar</td>
<td>Joseph Guschd, later Aloysia Weber</td>
<td>possibly performed in a musical evening at the Tanemmonstrad (Dancing Master’s Hall) around August/September 1777</td>
<td>2 ob, 2 hn, str</td>
<td>oboe (Cavatina)</td>
<td>Recit 1 (a-d-g-f-c), Recit 2 (c-Ab-Eb-d-Bb)</td>
<td></td>
</tr>
<tr>
<td>Aria Title</td>
<td>Aria Form</td>
<td>Aria A section key areas</td>
<td>Aria B section key areas</td>
<td>Poetic Form</td>
<td>Distribution of Poetic Lines</td>
<td>Notes</td>
</tr>
<tr>
<td>------------</td>
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<td>-------------</td>
<td>-----------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>Va, dal furor portata</td>
<td>dal segno</td>
<td>C-G-a-C</td>
<td>F-C-a-C</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4), a2(1-4), a3(1-4), a4(1-4, 3-4), b1(1-4)</td>
<td>rage aria</td>
</tr>
<tr>
<td>Conservati fedele</td>
<td>da capo</td>
<td>A-E-b-a-A</td>
<td>a</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4, 3-4), a3(1-4), b1(1-4), b2(1-4)</td>
<td></td>
</tr>
<tr>
<td>Per pietà, bell’idol mio</td>
<td>no B section</td>
<td>Eb-Bb-Bbm-Eb</td>
<td>N/A</td>
<td>Acquirente), B quater, only A section omitted, only A set to music</td>
<td>a1(1-4), a2(1-4), a3(1-4), a4(1-4), b1(1-4)</td>
<td>aria d’affetto</td>
</tr>
<tr>
<td>Oh, temerio Arbace!— Per quel paterno amplexo</td>
<td>no B section</td>
<td>Bb-F-Gm-Bb</td>
<td>N/A</td>
<td>Acquirente), B section omitted, only A set to music</td>
<td>a1(1-4, 3-4), a2(1-4), a3(1-4, 3-4)</td>
<td>first known accompanied recitative by Mozart</td>
</tr>
<tr>
<td>Or che il dover— Tali e cangiati sonno</td>
<td>da capo</td>
<td>D-A-b-D</td>
<td>D-b</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4), a3(1-4), a4(1-4), b1(1-4)</td>
<td></td>
</tr>
<tr>
<td>A Bernice— Sol nascente</td>
<td>dal segno</td>
<td>G-D-G</td>
<td>C-a-b</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4, 3-4), a2(1-4, 3-4), b1(1-4)</td>
<td></td>
</tr>
<tr>
<td>Cara, se le mie pene</td>
<td>da capo</td>
<td>C-G-C</td>
<td>F-a</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4, 3-4), a2(1-4, 3-4), b1(1-3, 2, 4)</td>
<td></td>
</tr>
<tr>
<td>Fra cento affanni</td>
<td>dal segno</td>
<td>C-G-a-g-F-C</td>
<td>a-C</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4, 3-4), a3(1-4, 4(1-4), a4(1-4), b1(1-4), b2(1-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Misero me!— Misero pariglittio</td>
<td>dal segno</td>
<td>Eb-Bb-Eb</td>
<td>Eb-c-g</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4, 3-4), a2(1-4, 3-4), b1(1-4), b2(1-4)</td>
<td></td>
</tr>
<tr>
<td>Ah, più tremar non voglio</td>
<td>fragment</td>
<td>F-C (incomplete fragment)</td>
<td>N/A</td>
<td>Acquirente), B section (fragment)</td>
<td>a(1-4)</td>
<td></td>
</tr>
<tr>
<td>Se ardite e speranza</td>
<td>dal segno</td>
<td>F-C-F-d-F</td>
<td>d-a</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4, 3-4), a3(1-4, 4(1-4), a4(1-4), b1(1-4), b2(1-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Se tutti i mali miei</td>
<td>dal segno</td>
<td>Eb-f-Bb-Eb-f-Eb</td>
<td>c-Ab-f-g</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4, 3-4), a3(1-4, 4(1-4), b1(1-4), b2(1-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Non curo l’affetto</td>
<td>dal segno</td>
<td>E-B-E</td>
<td>e-D</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4, a2(1-4, line 1 is backwards), a3(1-4), a4(1-4, line 1 is backwards), b1(1-4), b2(1-4)</td>
<td></td>
</tr>
<tr>
<td>Ridente la calma</td>
<td>ternary</td>
<td>F</td>
<td>C</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4, b1(1-4), a3(1-4), a4(1-4), a5(1-2)</td>
<td></td>
</tr>
<tr>
<td>Si mostra la sorte</td>
<td>ternary sonata</td>
<td>D-A-D</td>
<td>A-b-G-D</td>
<td>Acquirente), B(quatrain)</td>
<td>a1(1-4), a2(1-4, 3-4), b1(1-4), b2(1-4, 3-4), a3(1-4), a4(1-4), b1(1-4, b2(1-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Un dente guasto e gelato</td>
<td>fragment</td>
<td>D-A</td>
<td>N/A</td>
<td>N/A(fragment)</td>
<td>N/A(fragment)</td>
<td></td>
</tr>
<tr>
<td>Con ossequio, con rispetto</td>
<td>binary sonata/without development</td>
<td>C-G-C</td>
<td>N/A</td>
<td>Acquirente, couplet aside</td>
<td>a1(1-7), a2(1-7, 5), a3(1-7), a4(2-7), a5(2-7)</td>
<td></td>
</tr>
<tr>
<td>Voi avete un cor fedele</td>
<td>rendio</td>
<td>A(G-D), A2(G), A3(G)</td>
<td>B1(D-G), B2(G), B3(G)</td>
<td>A(verse), B(verse)</td>
<td>a1(1-6), b1(1-6), b2(1-6, 3-4), a2(1-6), b3(1-6), a4(1-6), b4(1-6), a5(1-6), b5(1-6)</td>
<td></td>
</tr>
<tr>
<td>Ombra felice!—In il lascio</td>
<td>rendio</td>
<td>A1(F-C), A2(F), A3(F), A4(F)</td>
<td>B1(c-C), B2(F), B3(F)</td>
<td>A (two quatrains), B(quatrain)</td>
<td>a1(1-8), b1(1-5), b2(1-3, 4, 8, 4-5), a3(1-3), b3(1-3), a4(1-4)</td>
<td></td>
</tr>
<tr>
<td>Clarice cara mia sposa</td>
<td>through-composed</td>
<td>D-A-d-D</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>interspersed with bits of recitative (interjections of another character)</td>
</tr>
<tr>
<td>Ah, lo previdi!— Ah, t’invola— Deb, non varcar</td>
<td>binary sonata/without development</td>
<td>(Aria) e-EB-f-g-c</td>
<td>(Cavatina) Bb-F-Bb-Eb-c-Eb</td>
<td>Aria (saxit), Cavatina (quintain)</td>
<td>Aria: 1(1-2, 1-2, 3-6, 3-6, 6), 2(1-2, 1-2, 3-6, 3-6), Cavatina: 1(1-2, 3-5, 2(1-4, 4-5, 1-3, 5, 2, 1), 3(5)</td>
<td></td>
</tr>
<tr>
<td>Aria Title</td>
<td>NMA Volume, Number</td>
<td>Këchel number</td>
<td>Poet: Source</td>
<td>Act and Scene Numbers in Source Libretto</td>
<td>Date and Place of Composition</td>
<td>Voice Type</td>
</tr>
<tr>
<td>------------</td>
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<td>--------------</td>
<td>----------------------------------------</td>
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<td>------------</td>
</tr>
<tr>
<td>Alcandro, io confessò — Non sò d’onde viene</td>
<td>II/7/2, No. 19</td>
<td>K. 294</td>
<td>Metastasio: <em>L’olimpiade</em></td>
<td>Act III, Sc. 6</td>
<td>Mannheim, 24 February 1778</td>
<td>soprano</td>
</tr>
<tr>
<td>Se al labbro mio non credi</td>
<td>II/7/2, No. 20</td>
<td>K. 295</td>
<td>Salvi for insertion in Hasse setting of Metastasio: <em>Ariaserse</em></td>
<td>Act I, Sc. 14</td>
<td>Mannheim, 27 February 1778</td>
<td>tenor</td>
</tr>
<tr>
<td>Basta, vincerti — Ah non lasciarmi, no</td>
<td>II/7/2, No. 21</td>
<td>K.486a (295a)</td>
<td>Metastasio: <em>Didone abbandonata</em></td>
<td>Act II, Sc. 4</td>
<td>Mannheim, 27 February 1778 (sketched by, but date of completion unknown)</td>
<td>soprano</td>
</tr>
<tr>
<td>Popoli di Tessaglia! — Io non chiedo, eterni Dei</td>
<td>II/7/2, No. 22</td>
<td>K. 316 (300b)</td>
<td>R. de’ Calzabigi: <em>Alceste</em></td>
<td>Act I, Sc. 2</td>
<td>Paris, July 1778; finished Munich, 8 January 1779</td>
<td>soprano</td>
</tr>
<tr>
<td>Ma che vi fece, o stelle — Sperai vicino il lido</td>
<td>II/7/2, No. 23</td>
<td>K. 368</td>
<td>Metastasio: <em>Demofoonte</em></td>
<td>Act I, Sc. 4</td>
<td>Vienna, Spring 1782</td>
<td>soprano</td>
</tr>
<tr>
<td>Misera, dove son! — Ah! non son io che parlo</td>
<td>II/7/2, No. 24</td>
<td>K. 374</td>
<td>G. De Gama: <em>Sismano nel Mogol</em></td>
<td>Act III, Sc. 7</td>
<td>Vienna, April 1781</td>
<td>soprano</td>
</tr>
<tr>
<td>Nehmt meinen Dank, ihr holden Gönner!</td>
<td>II/7/3, No. 26</td>
<td>K. 383</td>
<td>unknown</td>
<td>Vienna, 10 April 1782</td>
<td>soprano</td>
<td></td>
</tr>
<tr>
<td>In te spero, oh sposo amato</td>
<td>II/7/3, App. No. 3</td>
<td>K. 440 (383b)</td>
<td>Metastasio: <em>Demofoonte</em></td>
<td>Act I, Sc. 2</td>
<td>Vienna, Spring 1782</td>
<td>soprano</td>
</tr>
<tr>
<td>Der Liebe himmlisches Gefühl</td>
<td>II/7/3, App. No. 1</td>
<td>K. 119 (382b)</td>
<td>unknown</td>
<td>Vienna, 1782</td>
<td>soprano</td>
<td></td>
</tr>
<tr>
<td>Mia speranza adorata! — Ah non sai quali pena sia</td>
<td>II/7/3, No. 27</td>
<td>K. 416</td>
<td>G. Sertor: <em>Zemira</em></td>
<td>Act II, Sc. 5</td>
<td>Vienna, 8 January 1783</td>
<td>soprano</td>
</tr>
<tr>
<td>Ah! spiegarti, oh Dio</td>
<td>II/7/3, App. No. 2</td>
<td>K. 178 (125/417e)</td>
<td>Petrosellini or Bertati: <em>Il curioso indiscreto</em> (librettist not known for sure)</td>
<td>Act I, Sc. 6</td>
<td>Vienna, June 1783</td>
<td>soprano</td>
</tr>
<tr>
<td>No, che non sei capace</td>
<td>II/7/3, No. 29</td>
<td>K. 419</td>
<td>unknown (new text for insertion aria)</td>
<td>Act II, Sc. 7</td>
<td>Vienna, June 1783</td>
<td>soprano</td>
</tr>
<tr>
<td>Per pietà, non ricercate</td>
<td>II/7/3, No. 30</td>
<td>K. 420</td>
<td>Petrosellini or Bertati: <em>Il curioso indiscreto</em> (text taken from original libretto, librettist not known for sure)</td>
<td>Act II, Sc. 4</td>
<td>Vienna 21 June 1783</td>
<td>tenor</td>
</tr>
<tr>
<td>Così dunque tradisci — Aspri rimorsi atroci</td>
<td>II/7/3, No. 31</td>
<td>K. 432 (421a)</td>
<td>Metastasio: <em>Temistocle</em></td>
<td>Act III, Sc. 8</td>
<td>Vienna c. 1782-83</td>
<td>bass</td>
</tr>
<tr>
<td>Miseré! O sogno — Aura, che intorno spiri</td>
<td>II/7/3, No. 32</td>
<td>K. 431 (425b)</td>
<td>Mazzolà: <em>L’isola capricciosa</em> (altered for this setting, possibly by Mozart himself)</td>
<td>Vienna possibly December 1783</td>
<td>tenor</td>
<td></td>
</tr>
<tr>
<td>Männer suchen stets zu naschen</td>
<td>II/7/4, App. No. 2</td>
<td>K. 433 (416e)</td>
<td>unknown</td>
<td>Vienna, 1783</td>
<td>bass</td>
<td></td>
</tr>
<tr>
<td>Del gran regno delle amazzoni</td>
<td>II/7/4, App. No. 5</td>
<td>K. 434 (424b, 480b)</td>
<td>Petrosellini: <em>Il regno delle amazzoni</em></td>
<td>Act I, Sc. 1</td>
<td>Vienna, 1783</td>
<td>tenor and 2 basses</td>
</tr>
<tr>
<td>Mißt ich auch durch tausend Drachen</td>
<td>II/7/4, App. No. 7</td>
<td>K. 435 (416b)</td>
<td>unknown</td>
<td>Vienna, 1783</td>
<td>tenor</td>
<td></td>
</tr>
<tr>
<td>Dite almeno in che mancai</td>
<td>II/7/3, No. 33</td>
<td>K. 479</td>
<td>Da Ponte?</td>
<td>Act II, Sc. 13</td>
<td>Vienna, 5 November 1785</td>
<td>soprano, tenor, 2 basses</td>
</tr>
<tr>
<td>Aria Title</td>
<td>Intended Singer</td>
<td>Intended Performance</td>
<td>Instrumentation</td>
<td>Obbligato Parts</td>
<td>Recitative Key Areas</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Alcandro, in confusso—Non sì d'onde viene</td>
<td>Aloysia Weber</td>
<td>musical evening hosted by Cannabich on 12 March 1778 in Mannheim</td>
<td>2 fl., 2 cl., 2 bn., 2 hn., str</td>
<td>bassoon</td>
<td>Eb-c</td>
<td></td>
</tr>
<tr>
<td>Se al labbro mio non credi</td>
<td>Anton Raff</td>
<td>unknown</td>
<td>2 fl., 2 ob., 2 bn., 2 hn., str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Basta, vincesti—Ah non lasciarmi, no</td>
<td>Dorotea Wendling</td>
<td>unknown</td>
<td>2 fl., 2 bn., 2 hn., str</td>
<td>none</td>
<td>1(F-b-g), 2(g-Fb)</td>
<td></td>
</tr>
<tr>
<td>Popoli di Teosia!—Io non chiedo, eterni Dei</td>
<td>Aloysia Weber</td>
<td>insertion to Gluck’s setting of Calzabigi’s ‘Alceste’</td>
<td>1 ob., 1 bn., 2 hn., str</td>
<td>oboe and bassoon</td>
<td>c-f-b-b-c</td>
<td></td>
</tr>
<tr>
<td>Ma che vi fece, a stelle—Sparai vicino il lido</td>
<td>possibly for Elisabeth Wendling</td>
<td>unknown</td>
<td>2 fl., 2 bn., 2 hn., str</td>
<td>none</td>
<td>1(F-b-f-a-f), 2(F)</td>
<td></td>
</tr>
<tr>
<td>Misera, dove son!—Ah! non son in che parli</td>
<td>Countess Paumgarten, later Valentine Adamberger</td>
<td>Paumgarten-unknown, Adamberger- musical evening in Burgtheater in Vienna 23 March 1783</td>
<td>2 fl., 2 bn., str</td>
<td>none</td>
<td>Eb-g-d-c-Bb-bb-Eb</td>
<td></td>
</tr>
<tr>
<td>A questo seno debbi venire—Or che il cielo a me ti rende</td>
<td>Francesco Ceccarelli (or possibly Josepha Duschek)</td>
<td>possibly 8 April, 1781- concert hosted by Prince Rudolf Joseph Collerdu, possibly Ceccarelli’s academy 10 March, 1782, or Duschek’s spring 1786, definitely sung by Duschek 22 April 1786 in Leipzig; possibly also sung by Ceccarelli in a musical evening by Mozart in Frankfurt on 13 October 1790</td>
<td>2 ob., 2 bn., str</td>
<td>none</td>
<td>Bb</td>
<td></td>
</tr>
<tr>
<td>Neuch mein Dank, ihr holden Götter!</td>
<td>Aloysia Weber?</td>
<td>unknown</td>
<td>fl., ob., hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>In tu spero, oh spous amato</td>
<td>unknown</td>
<td>unknown</td>
<td>vocal part and bass line extant only</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Der Liebe himmelmächtiges Gefühl</td>
<td>Aloysia Weber? (but unlikely), or possibly Gerd Marschand</td>
<td>unknown</td>
<td>piano reduction to an incomplete version of K. 418</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Mia speranza adorata!—Ah non sai quel pena sia</td>
<td>Aloysia Weber</td>
<td>11 January, 1783- amateur concert organized by Philipp Jakob Martin in the city clubroom at the Mechaukörb (Nesser Märtyr) and again at a musical evening at the Burgtheater on 23 March 1783, performed later at a concert put on by sisters Aloysia and Constanze on 11 November 1795 in the Leipzig Gewandhaus</td>
<td>2 ob., 2 bn., 2 hn., str</td>
<td>oboe and bassoon</td>
<td>g-d-Bb-Db-c-g</td>
<td></td>
</tr>
<tr>
<td>Ah! spiegarti, oh Dio</td>
<td>Aloysia Weber</td>
<td>early, incomplete version of K. 418</td>
<td>piano reduction</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>No, che non soli capace</td>
<td>Aloysia Weber</td>
<td>insertion for Anfossi: ‘Il curioso indiscreto’, in Vienna Burgtheater 30 June 1783, also performed as an insertion to an excerpted performance of Paisiello’s ‘Fedra’ at a TKS academy on 16 April 1791 (again sung by Weber)</td>
<td>2 ob., 2 bn., 2 hn., str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Per pietà, non ricercate</td>
<td>Valentine Adamberger</td>
<td>insertion for Anfossi: ‘Il curioso indiscreto’, not performed (possibly later performed 22 and 23 December 1783 according to John Rice, see K. 431)</td>
<td>2 ob., 2 bn., 2 hn., str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Caso dunque tradisci—Aspi rimorsi atroci</td>
<td>possibly for Ludwig Fischer</td>
<td>possibly insertion in a performance of ‘Timostruc or unknown concert performance’</td>
<td>2 ob., 2 ob., 2 bn., 2 hn., 2 hn., str</td>
<td>none</td>
<td>e-g-f</td>
<td></td>
</tr>
<tr>
<td>Misera! O sogno—Ara, che intorno spiri</td>
<td>Valentine Adamberger</td>
<td>possibly sung by Adamberger at the Tonkünstler- Societät on 22 and 23 December 1783 (John Rice argues K. 420 for that instead)</td>
<td>2 fl., 2 bn., 2 hn., str</td>
<td>none</td>
<td>Eb-bb-d-Eb-f-g</td>
<td></td>
</tr>
<tr>
<td>Männer suchen stets zu machen</td>
<td>unknown</td>
<td>possibly intended for Mozart’s proposed setting of a German version of Goldoni: ‘Il servitor di due padroni’</td>
<td>2 ob., 2 hn., str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Dei gran regno delle amazzoni</td>
<td>unknown</td>
<td>insertion for Accorimboni: ‘Il regno delle amazzoni’, performed in Parma 1783</td>
<td>2 ob., 2 bn., 2 cl., str</td>
<td>brief solos for 1st/2nd oboe and bassoon</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Miäti ich auch durch tausend Drachen</td>
<td>unknown</td>
<td>possibly intended for Mozart’s proposed setting of a German version of Goldoni: ‘Il servitor di due padroni’</td>
<td>fl., ob., cl., 2 bn., 2 hn., 2 tpt., impanis, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Aria Title</td>
<td>Aria Form</td>
<td>Aria A section key areas</td>
<td>Aria B section key areas</td>
<td>Poetic Form</td>
<td>Distribution of Poetic Lines</td>
<td>Notes</td>
</tr>
<tr>
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<tr>
<td>Alexandre, io confesso—Non so d’onde viene</td>
<td>ternary sonata</td>
<td>Eb-Bb, Eb</td>
<td>Bb-c-Eb-f-g-Eb</td>
<td>A(sestet), B(quatrain)</td>
<td>a1(1-4), a2(1-4), a3(1-6, 5-6), b1(1-2, 1-2, 3-4, 3-4), b2(1-2, 1-2, 3-4, 3-4), a(1-4), a(1-4), a(1-2, 5-6, 5-6)</td>
<td></td>
</tr>
<tr>
<td>Se al labbro mio non credi</td>
<td>dal sengo</td>
<td>Bb-F-g-Bb</td>
<td>g-c-d</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4), a3(1-4, 2), a(1-4, 2), a(1-4), a(1-4), a(1-4, 2), b1(1-4, 3-4), b2(1-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Basta, vinti—Ah non lasciarmi, no</td>
<td>ternary sonata</td>
<td>A(g-Eb), A’(Eb)</td>
<td>Bb-F-g-Bb</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4), a5(1-4), a6(1-4, 2), a(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>Popoli di Tessaglia!—Io non chiedo, eterni Dei</td>
<td>two-tempo rondo</td>
<td>C-G</td>
<td>G-C-c-Eb</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4), b1(1-4, 2), b2(1-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Ma che vi fece, o stelle—Sperai vicino il lido</td>
<td>ternary sonata</td>
<td>A(F-C), A’(F)</td>
<td>Bb-F-g-Bb, B’(Eb)</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a(1-4)</td>
<td></td>
</tr>
<tr>
<td>Misera, dove son?—Ah non son io che parlo</td>
<td>ternary sonata</td>
<td>A(g-Eb), A’(Eb)</td>
<td>Bb-F-g-Bb</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a(1-4, 2), a(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>A questo son di voi vieni—Ora che il cielo a me ti rende</td>
<td>rondo</td>
<td>A1(Eb), A2(Eb), A3(Eb)</td>
<td>Bb-F-g-Bb, B2(Eb-c)</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a5(1-4, 2), a6(1-4, 2), a(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>Nehmt meinen Dank, ihr heiligen Götter!</td>
<td>binary (strophic)</td>
<td>A1(G-D), A2(G-D)</td>
<td>B1(D-G), B2(D-G)</td>
<td>A(octave), B(octave)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>In te spero, oh sposo amato</td>
<td>fragment (possibly meant to be ABA’?)</td>
<td>A1(EG), A2(EG)</td>
<td>B1(D-G), B2(D-G)</td>
<td>A(octave)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a5(1-4, 2), a6(1-4, 2)</td>
<td>dedicated to his then-fiancée, Constanze Weber</td>
</tr>
<tr>
<td>Der Liebe himmlisches Gefühl</td>
<td>fragment</td>
<td>A(A-E), A(A)</td>
<td>E-A-0</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-5), b1(1-5), a2(1-5), b2(1-5)</td>
<td></td>
</tr>
<tr>
<td>Mia speranza adorata!—Ah non sai quel pena sia</td>
<td>ternary sonata</td>
<td>A(EE), A’(EE)</td>
<td>B1(Bb-c), B2(Bb-Bb)</td>
<td>C1(Bb), C2(Bb)</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a5(1-4, 2), a6(1-4, 2), a(1-4, 2)</td>
</tr>
<tr>
<td>Ah! spiegarti, oh Dio</td>
<td>fragment</td>
<td>A(A-E), A(A)</td>
<td>E(A-E), B’(A)</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>Verrsi spiegari, oh Dio!</td>
<td>ternary sonata</td>
<td>A(A-E), B(E-D), A’(A-e)</td>
<td>A</td>
<td>A(two quatrains), B(quatrains, two tercets)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>No, che non sei capace</td>
<td>ternary sonata</td>
<td>C-G-C</td>
<td>C</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>Per pietà, non ricercate</td>
<td>ternary sonata</td>
<td>A1(Eb), A2(Eb)</td>
<td>B1(Eb-Bb), B2(Eb-C1)</td>
<td>B1(Eb), B2(Eb)</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a5(1-4, 2), a6(1-4, 2), a(1-4, 2)</td>
</tr>
<tr>
<td>Codi dunque tradici—Asperi rimorsi atroci</td>
<td>ternary sonata/sonata without development</td>
<td>f</td>
<td>B1(Bb-g), B2(Bb-Bb, B1(Bb-g), B2(Bb-Bb, B1(Bb-g), B2(Bb-Bb)</td>
<td>A(quatrain), B(quatrain)</td>
<td>a1(1-4, 2), a2(1-4, 2), a3(1-4, 2), a4(1-4, 2), a5(1-4, 2), a6(1-4, 2), a(1-4, 2)</td>
<td></td>
</tr>
<tr>
<td>Misera! O sogno—Aurora, che interno spiri</td>
<td>ternary sonata</td>
<td>Eb-Bb-Eb</td>
<td>Eb-c-bb-Bb</td>
<td>A(quatrain), B(quatrain, octave)</td>
<td>a1(1-5, 4-5), a2(1-5, 4-5), a3(1-5, 4-5), b1(1-12, 7-12, 11-12)</td>
<td></td>
</tr>
<tr>
<td>Minnauer suchen stets zu naschen</td>
<td>fragment</td>
<td>C</td>
<td>N/A</td>
<td>N/A (fragment)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Del gran regno delle amazzoni</td>
<td>fragment</td>
<td>Bb-F</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mähle ich euch durch tausend Drachen</td>
<td>ternary sonata</td>
<td>A(D-A), A’(D)</td>
<td>A-D-G</td>
<td>A(two quatrains), B(sestet)</td>
<td>a1(1-8, 7-8), b1(1-6, 2), a2(1-4, 7-8)</td>
<td></td>
</tr>
<tr>
<td>Dite almeno che mancai</td>
<td>through-composed</td>
<td>Eb-Bb-Eb</td>
<td>Eb-Bb-Eb</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Aria Title</td>
<td>NMA Volume, Number</td>
<td>Køchel number</td>
<td>Poet: Source</td>
<td>Act and Scene Numbers in Source Libretto</td>
<td>Date and Place of Composition</td>
<td>Voice Type</td>
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<tr>
<td>Mandina amabile</td>
<td>II/7/3, No. 34</td>
<td>K. 480</td>
<td>Da Ponte?</td>
<td>Act I, Sc. 12</td>
<td>Vienna, 21 November 1785</td>
<td>soprano, tenor, bass</td>
</tr>
<tr>
<td>Ch'io mi scordi di te?—Non temer amato bene</td>
<td>II/7/3, No. 35</td>
<td>K. 505</td>
<td>unknown</td>
<td>Act II, Sc. 1</td>
<td>Vienna, 26 December 1786</td>
<td>soprano</td>
</tr>
<tr>
<td>Alcandro, io confessò — Non sò d'onde viene</td>
<td>II/7/4, No. 36</td>
<td>K. 512</td>
<td>Metastasio: <em>L'olimpiade</em></td>
<td>Act III, Sc. 6</td>
<td>Vienna, 19 March 1787</td>
<td>bass</td>
</tr>
<tr>
<td>Mentre ti lascio, oh figlia</td>
<td>II/7/4, No. 37</td>
<td>K. 513</td>
<td>Angiolini-Morbelli: <em>La disfatta di Dario</em></td>
<td>Act II, Sc. 9</td>
<td>Vienna, 23 March 1787</td>
<td>bass</td>
</tr>
<tr>
<td>Bella mia fiamma, addio—Rosta, oh cara</td>
<td>II/7/4, No. 38</td>
<td>K. 528</td>
<td>D.M. Scarcone: <em>Cerere placata</em></td>
<td>Act II, Sc. 5</td>
<td>Prague, 3 November 1787</td>
<td>soprano</td>
</tr>
<tr>
<td>Ah se in ciel, benign stelle</td>
<td>II/7/4, No. 39</td>
<td>K. 538</td>
<td>Metastasio: <em>L'eroe cinese</em></td>
<td>Act I, Sc. 2</td>
<td>begun Mannheim 1778 (sketched in partial score, voice and bass only), finished Vienna, 4 March 1788</td>
<td>soprano</td>
</tr>
<tr>
<td>Ich möchte wohl der Kaiser sein</td>
<td>II/7/4, No. 40</td>
<td>K. 539</td>
<td>J.W.L. Gleim</td>
<td>Vienna, 5 March 1788</td>
<td>bass</td>
<td></td>
</tr>
<tr>
<td>Un bacio di mano</td>
<td>II/7/4, No. 41</td>
<td>K. 541</td>
<td>Da Ponte?</td>
<td>Act II, Sc. 4</td>
<td>Vienna, May 1788</td>
<td>bass</td>
</tr>
<tr>
<td>Alma grande e nobil core</td>
<td>II/7/4, No. 42</td>
<td>K. 578</td>
<td>Palomba: <em>I due baroni di Rocca Azzurra</em></td>
<td>Act I, Sc. 8</td>
<td>Vienna, August 1789</td>
<td>soprano</td>
</tr>
<tr>
<td>Schön facht der holde Frühling</td>
<td>II/7/4, App. No. 8</td>
<td>K. 580</td>
<td>unknown</td>
<td>Vienna, 17 September 1789</td>
<td>soprano</td>
<td></td>
</tr>
<tr>
<td>Chi sà, chi sà, qual sia</td>
<td>II/7/4, No. 43</td>
<td>K. 582</td>
<td>Lorenzo Da Ponte: <em>Il burbero di buon cuore</em></td>
<td>Act I, Sc. 14</td>
<td>Vienna, October 1789</td>
<td>soprano</td>
</tr>
<tr>
<td>Vado, ma dove? oh Dei!</td>
<td>II/7/4, No. 44</td>
<td>K. 583</td>
<td>Lorenzo Da Ponte: <em>Il burbero di buon cuore</em></td>
<td>Act II, Sc. 5</td>
<td>Vienna, October 1789</td>
<td>soprano</td>
</tr>
<tr>
<td>Per questa bella mano</td>
<td>II/7/4, No. 45</td>
<td>K. 612</td>
<td>unknown</td>
<td>Vienna, 8 March 1791</td>
<td>bass</td>
<td></td>
</tr>
<tr>
<td>Io ti lascio, oh cara, addio</td>
<td>II/7/4, No. 46</td>
<td>K. Anh. 245 (621a)</td>
<td>unknown</td>
<td>Prague? September 1791 (Tyson suggests earlier after arrival in Vienna from Prague in late 1787 going into 1788, based on paper types)</td>
<td>bass</td>
<td></td>
</tr>
<tr>
<td>Aria Title</td>
<td>Intended Singer</td>
<td>Intended Performance</td>
<td>Instrumentation</td>
<td>Obbligato Parts</td>
<td>Recitative Key Areas</td>
<td></td>
</tr>
<tr>
<td>----------------------------</td>
<td>------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Mandina amabile</td>
<td>Celeste Coltellini, Vincenzo Calvesi, Paolo Mandini</td>
<td>interpolation for first Vienna performance of F. Bianchi: <em>La villanella capitata</em>, 28 November 1783 at the Burgtheater</td>
<td>2 fl, 2 ob, 2 cl, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Ch'io mi scordi di te?— Non tener amato bene</td>
<td>Nancy Storace</td>
<td>possibly for farewell soirée for Storace on 23 February 1787, later performed by J. Duschek (along with K. 328) at Leipzig on 12 May 1789 at academy concert given by Mozart</td>
<td>2 cl, 2 bs, 2 hn, pf, str, piano</td>
<td>Ab-g-bb-c-g</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alessandro, il confesso — Non sai d'onde viene</td>
<td>Ludwig Fischer</td>
<td>musical evening given by Ludwig Fischer in Kärntnertheater 21 March 1787</td>
<td>2 fl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>C-g-d</td>
<td></td>
</tr>
<tr>
<td>Mentre ti lascio, oh figlia</td>
<td>Gottfried von Jacquin</td>
<td>unknown</td>
<td>2 cl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Bella mia fiamma, addio — Resta, oh cara</td>
<td>Josepha Duschek</td>
<td>original performance unknown, later performed by Duscheck (along with K. 305) at Leipzig on 12 May 1789 at academy concert given by Mozart</td>
<td>2 cl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>e-d-F-Bb-c</td>
<td></td>
</tr>
<tr>
<td>Ah se in ciel, benign stelle</td>
<td>Alwyna Weber</td>
<td>possibly performed at the Burgtheater on March 4 or March 15 (latter for an event by the Tonkünstler-Societät)</td>
<td>2 ob, 2 bs, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Ich möchte wohl der Kaiser sein</td>
<td>Friedrich Baumann</td>
<td>Vienna, Leopoldstadt Theatre, 7 March 1788</td>
<td>pic, 2 ob, 2 bs, 2 hn, perc, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Un bacio di mano</td>
<td>Francesco Albertarelli</td>
<td>insertion for Anfossi: <em>Le gelose fortunate</em>, at the Vienna Burgtheater 2 June 1788</td>
<td>2 fl, 2 ob, 2 bs, 2 hn, str flute, wind ensemble</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alma grande e nobil core</td>
<td>Louise Villeneuve</td>
<td>insertion for Cimarosa: <em>I due baron di Rocca Azzurra</em>, at the Vienna Burgtheater September 6 and 13, 1789</td>
<td>2 cl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Schon lacht der holde Fräulich</td>
<td>Josepha Hoffer (née Weber)</td>
<td>insertion for German version of Paisiello: <em>Il barbiere di Siviglia</em> (not finished or performed)</td>
<td>2 cl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Chi sà, chi sà, qual sia</td>
<td>Louise Villeneuve</td>
<td>substitution for Martin y Soler: <em>Il barbero di basso cuore</em>, at the Vienna Burgtheater, 9 November 1789</td>
<td>2 cl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Vado, ma dove? oh Dio!</td>
<td>Louise Villeneve</td>
<td>substitution for Martin y Soler: <em>Il barbero di basso cuore</em>, at the Vienna Burgtheater, 9 November 1789</td>
<td>2 cl, 2 bs, 2 hn, str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Per questa bella mano</td>
<td>Franz Xaver Gerl</td>
<td>interpolation in unknown opera buffa</td>
<td>fl, 2 ob, 2 bs, 2 hn, str double bass (Friedrich Pischelberger)</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Io ti lascio, oh cara, addio</td>
<td>Gottfried von Jacquin?</td>
<td>on the occasion of the departure of an acquaintance of Mozart’s</td>
<td>str</td>
<td>none</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Aria Title</td>
<td>Aria Form</td>
<td>Aria A section key areas</td>
<td>Aria B section key areas</td>
<td>Poetic Form</td>
<td>Distribution of Poetic Lines</td>
<td>Notes</td>
</tr>
<tr>
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</tr>
<tr>
<td>Mandina amabile</td>
<td>through-composed (two-temps, delineated by Pippo’s entrance)</td>
<td>A-E-A</td>
<td>a-C-a-A-E-A</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Ch’io mi scordi di te? — Non temer amato bene</td>
<td>two-tempo rondo</td>
<td>Eb-Bb-EB-F-c-Bb-EB</td>
<td>Eb-Bb-EB-c-Ab-cb-EB</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-4), b1(1-2), a2(1-2), b2(4-5), c1(1-4), c2(3-4, 3-4), c3(1-4), b(4-5), x(1-4), b(4-5), c(1-4), c(1-4, 4-7)</td>
<td></td>
</tr>
<tr>
<td>Alessandro, lo confesso — Non si d’onde viene</td>
<td>ternary sonata</td>
<td>A(F-C), A’(a-F)</td>
<td>C-d-a</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-4), b1(1-4), b2(1-4), a3(1-4), a4(1-4, 4)</td>
<td></td>
</tr>
<tr>
<td>Mentre ti lascio, oh figlia</td>
<td>two-tempo rondo</td>
<td>Eb-bb-Bb-cb</td>
<td>Eb</td>
<td>(quatrain, one extra line), (quatrain, one extra line)</td>
<td>a1(1-3), a2(1-3), b1(1-3, 2-3), b2(2-3), a3(1-3), a4(1-3, 4, 4)</td>
<td></td>
</tr>
<tr>
<td>Bella mia fiamma, addio — Rosta, oh cara</td>
<td>two-tempo rondo</td>
<td>A(C/c), B(C-G/g), A’(G-c-C), B’(C-G-a-G-C), Coda(C)</td>
<td>C-G-C</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-8), a2(1-8), b1(1-4), b2(1-4), b3(a1/6, 3-6, 4-6), b4(3-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Ah se in ciel, benigno stelle</td>
<td>ternary sonata</td>
<td>F-Cx, F/F</td>
<td>C-F</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-4), a2(1-4, 3-4), b1(1-4), x(1-4), a(1-4, 3-4, 3-4)</td>
<td></td>
</tr>
<tr>
<td>Ich möchte wohl der Kaiser sein</td>
<td>strophic</td>
<td>A</td>
<td>N/A</td>
<td>A(couplet), B(couplet)</td>
<td>a1-2, b1-2, a1-2 (repeat for 4 stanzas)</td>
<td>Turkish topic (picc, drums, etc.)</td>
</tr>
<tr>
<td>Un bacio di mano</td>
<td>ABCB’ Coda</td>
<td>F-C-F</td>
<td>N/A</td>
<td>(quatrain), (quatrain), (quatrain, one extra line)</td>
<td>a1(4-1, 3-4, b1(1-4), c1(1-8), b2(1-4, 4)</td>
<td>theme in mm. 20-36 later adapted into Mvt I of Jupiter Symphony</td>
</tr>
<tr>
<td>Alma grande e nobil core</td>
<td>two-tempo rondo</td>
<td>Bb-F</td>
<td>BF-Bb), C(Bb)</td>
<td>(quatrain), (quatrain), (quatrain)</td>
<td>a1(2-1, 4), a2(1-4, 4), b1(1-2), c1(1-4, 3-4, 4)</td>
<td></td>
</tr>
<tr>
<td>Schon lacht der holde Frühling</td>
<td>ternary sonata, fragment</td>
<td>A(Bb-F), A’(Bb)</td>
<td>g-Bb-g</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-8), a2(1-8), b1(1-4), a3(1-8, 7-8, 8)</td>
<td>mostly strings or vocal/horn line only, winds parts not complete</td>
</tr>
<tr>
<td>Ch’i sì, ch’i sì, quai sia</td>
<td>rondo</td>
<td>C</td>
<td>B(C-G-C), B’(C)</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-4), b1(1-4, 3-4, 4), a2(1-4), b2(1-4, 4, 4)</td>
<td></td>
</tr>
<tr>
<td>Vado, ma dove? oh Dei!</td>
<td>two-tempo rondo</td>
<td>Eb-Bb-EB</td>
<td>Eb-Bb-Bb</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-4), a2(1-4, 2-4), b1(1-4), b2(1-4, 4, 4)</td>
<td></td>
</tr>
<tr>
<td>Per questa bella mano</td>
<td>two-tempo rondo</td>
<td>A(D), B(A), A’(D), B’(D)</td>
<td>C and D (D)</td>
<td>(quatrain), (quatrain), (quatrain, one extra line)</td>
<td>a1(1-4), b1(1-4), b2(1-4), b3(1-6, 6), b4(1-6, 6), b5(1-6, 6)</td>
<td></td>
</tr>
<tr>
<td>Io ti lascio, oh cara, addio</td>
<td>rondo</td>
<td>A(EB), A’(Eb), A’’(Eb), Coda (Eb)</td>
<td>B(Bb), B’(Eb)</td>
<td>(quatrain), (quatrain)</td>
<td>a1(1-3), b1(1-4), a2(1-3), b2(1-4), a3(1-3), a(1-3, 1-3)</td>
<td></td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Primary Sources


Martín y Soler, Vicente. Il Barbero di buon cuore. / Drama giocoso / Rappresento nel Teatro di Corte. / a Vienna L’Anno 1786. / La Musica e del Sig.r Vincenzo


Paisello, Giovanni. Andromeda / Rappresentata in Milano / Andromeda / Opera seria atti 3 / Poesia di ... / Musica di Giovanni Paisiello / Rappresentata al Teatro... / L’anno... Autograph manuscript, 1773. Naples, Biblioteca del Conservatorio di Musica S. Pietro a Majella (I-Nc): Rari 3.1.9-11.


Secondary Sources


