

Teaching guide: Area of study 1 (the operas of Mozart)

This resource is a teaching guide for Area of Study 1 for our A-level Music specification (7272). All students will need to study:

- Strand A (Baroque solo concerto)
- Strand B (The operas of Mozart)
- Strand C (The piano music of Chopin, Brahms and Grieg).

Appraising music – listening

In the listening part of the exam, students are tested on their recognition of musical elements from excerpts of unfamiliar music across all three of these strands. Their learning and understanding of these musical elements can be developed from their study of the set works.

In the exam students must apply their knowledge and skills to excerpts from other works within the genre. For two of these strands, students will also be required to use their recognition of these elements to place the music in context.

We recommend you broaden your students' experience of these genres by regularly exposing them to works by other composers in the case of Baroque solo concerto, other Mozart operas and other piano music by Chopin, Brahms and Grieg. Students could listen to examples from the list below:

- Don Giovanni
- Così fan tutte
- The Magic Flute
- Die Entführung aus dem Serail.

In the exam, recordings will be from performances in the original language, with a translation provided.

Appraising music – analysis

In the analysis part of the exam, students answer specific questions on musical elements and contextual understanding from **two** of the three strands.

With the help of a printed score they use their knowledge and understanding of the set works to show:

- the effect of audience, time and place on how the set works were created, developed and performed
- how and why the music across the selected strand is different

- how the composer's purpose and intention for the set works is reflected in their use of musical elements
- relevant musical vocabulary and terminology for the set works
- the complex interdependencies between musical elements
- the sophisticated connections between music and its context.

The scores will be Sibelius files of an extract from three of the set works (one from each strand). No prior knowledge of a particular edition of the set works will be necessary for this. For the operas of Mozart, the extract will be in full score.

The operas of Mozart

Mozart composed *Le Nozze di Figaro* when he was at the height of his powers working in Vienna in the summer and autumn of 1785. In the previous year he had composed no fewer than eight piano concertos and his musical imagination and grasp of structural form was unrivalled. This was his first collaboration with the librettist Lorenzo da Ponte, the renowned poet who was also the resident librettist for the Italian company at the Burgtheater in Vienna. They had first met in 1783 and Mozart determined immediately that he wanted to write a comic opera '*opera buffa*' for the Italian company. The chosen work, an adaptation of Beaumarchais' play of the same name first performed in 1784, was not without its difficulties. The play was a sequel to *The Barber of Seville* (first performed in 1775), and it had already caused an uproar in Paris for its subversive and political comment. Joseph II, the Austrian Emperor, had banned it.

The first performance of *Le Nozze di Figaro* took place on 1 May 1786 at the Burgtheater with Mozart directing from the fortepiano.

Opera is drama through music, and Mozart's *Le Nozze di Figaro* is revolutionary in the way that his music integrates instrumental forms, most notably sonata form, with the drama. The characterisation appears through the music such that in many places in the score, (Bartolo's '*Revenge Aria*' for example) the vocal part is almost supplementary. As with all great art, however, much is concealed, and the genius of Mozart's writing gradually reveals itself the more it is studied. On first hearing, the opera can be enjoyed as a magnificent romp of ridiculous situations (Cherubino hiding behind the sofa), full of wit and vigour, with wonderful melodies, joyous dancing and a happy final reconciliation. The contrasts of upstairs/downstairs characters (an eighteenth century *Downton Abbey* scenario), with opportunities for servants to subvert authority and expose their masters' human frailties is great fun, and the comic misunderstandings and ulterior motives add colour to the intrigue. But study the work more, and one appreciates Mozart's brilliant capture of the whole range of common human emotions – love, rejection, humiliation, jealousy, revenge, anger, hate, ambition, broken relationships, loneliness, generosity – all present in three hours of delightful music. It is as though Mozart has embraced the soul of humanity in one single work – no wonder that it is high on the list of most peoples' favourite opera.

Students at A-level will need to study the overture and seven of the numbers (plus two recitatives) from Act 1, and will therefore be examined on their knowledge of Figaro and Susanna, Bartolo and Marcellina, Cherubino, the Count and Basilio. All the music moves at break-neck pace – Overture Presto, (1) Allegro, (3) Allegretto-Presto, (4) Allegro con spirito, (5) Allegro and Allegro vivace, (7) Allegro assai (9) Vivace. To some degree, this fast pace is necessary at the start of the work to get a long way into the script and characterisation in a short space of time, but

there is no introduction to the Count and Countess (all students must surely be introduced to 'Porgi amor?'), nor for the extraordinary ensembles at the conclusions to Acts 2 and 3. Nonetheless, one hopes that all students will wish to see the whole opera, either live or on screen, before taking the exam.

Each of the arias and duets to be studied works as a single musical entity, aside from the opera. Figaro's Cavatina and *Non più andrai* and Cherubino's *Non sò più* are excellent solo arias for young voices, and the duets are equally accessible as performance items in a concert setting. The orchestration utilises the now standard classical orchestra:

- double woodwind (two flutes, two oboes, two clarinets and two bassoons)
- brass (two horns, two trumpets and timpani in limited keys)
- strings (including harpsichord for the recitatives).

Marriage of Figaro (Act 1)

Overture

The instrumental overture which Mozart composed in haste just a few hours before the first performance effectively sets the mood for the forthcoming drama. Fast-paced and relentless in its energy, full of intrigue and wit, unexpected twists and turns, and with passages of beauty and charm too, it aptly prepares us for the momentous day in Count Almaviva's court. Whilst free-standing thematically from any of the subsequent numbers, the musical elements which form Mozart's mature classical style are all present – tuneful melodies, carefully crafted harmonies, rhythmic drive, imaginative orchestration, varied textures – and all encapsulated in a sure-footed structural and tonal scheme which balances the material into a satisfying whole.

The music begins with a whispered, closed one-bar phrase (motif a), the crotchet rest offering the briefest moment to catch breath. The second, open two-bar phrase rises sequentially through the pitches of the tonic triad (marked x) to finish on the dominant with a repetition of motif a. The consequent four-bar phrase falls partially sequentially through the pitches of the dominant triad (marked y) to finish abruptly at the start of the seventh bar. The scurrying quavers are almost totally conjunct, but alive with adventure as they dart backwards and forwards in direction, the tiny bits of chromaticism adding mystery and colour to their journey. This first statement of the **first subject** is sounded in octaves, unencumbered by harmony, in strings (low in the violins' register), the bass line reinforced by both bassoons (a2).

The second idea in this first subject group is initially more lyrical in character, passing antiphonally between the oboes and horns (falling stepwise) and the flutes and clarinets (rising arpeggios), but then bursts into a lively and brilliant tutti, complete with trumpets and timpani. Entirely diatonic and pinned to a tonic pedal (until the IIb7 - Ic - V cadential figure) it exudes confidence and excitement, the rhythmic vitality sustained through repeated quavers in the 'cellos, and the texture is now grandly homophonic, the melodic shapes doubled at the 3rd in two different octaves with the violins providing some vivacious decorations. Trumpets and horns sustain, and then forcefully repeat, the tonic at three different octaves until articulating the two-bar cadence point with a typical falling fanfare pattern, the quaver movement now passing from lower strings to upper woodwind.

Both first subject ideas are then repeated (bars 18–34), the first idea being given some attractive two-part accompaniment high above the melody which clarifies the harmonic progression.

The **transition** section (bars 35–58) provides the journey from tonic (D major) to dominant (A major). The music continues to sound brightly optimistic as *fp* punches articulate the rising melodic shape of tonic – supertonic – mediant every second bar whilst rushing quaver scales descend, largely in 3rds, in the violins above ten more bars of tonic pedal. The energy levels increase further in bars 41–44 as the woodwind parts strive towards the upper tonic note, the violin scales now ascending, imitated in the lower strings, and the trumpets and timpani articulate firstly a military-sounding dotted rhythm and then insistent crotchets. To increase the intensity, the harmonic rhythm changes chord every bar (41 and 42) and then every half-bar (43 and 44), the secondary dominant (V^7 of IV) in bar 42 being a particularly telling moment.

Once the tonic is reached at bar 45 the tension is released and tonic and dominant harmonies alternate joyously. The violins are now in unison at the top of their range, the lighter homophonic texture enhanced by Ib chords on the strong beats and rests punctuating the short accompanying phrases. After two false starts, a full D major descending scale (sounding like the pealing of bells) in octaves by the whole orchestra (the brass picking out the triadic pitches) leads to an eight bar dominant

pedal – the chords now alternating as V and Ic – finishing on an expectant dominant in bars 57–58.

59 *fp* 1st vlins *fp* b inverted *fp*

fp motif b *fp* *fp* *fp* descending sequence

2nd vlins and vlas

63 *fp* motif b *fp* motif d flutes imitation of d

motif c *p*

fp *fp* *fp* descending sequence *p*

bsns, vcl and db

The **second subject** continues in a similar vein, containing a wealth of new melodic ideas, sustaining the drama with bold adventures in harmony and instrumental colour, but without any lessening of the rhythmic vitality.

Features of this opening section include:

- dominant key (A major)
- close three-part texture in upper strings alone
- imitation (including inverted imitation of b)
- three distinctive melodic ideas (motifs b, c and d)
- conjunct motion
- chromatic harmony (VIIb of V in bars 61 and 62)
- incessant quaver movement
- repeated *fps* throughout a generally *p dynamic*.

These eight bars are repeated again in full (bars 67–74) before three dramatic strokes on the weak beats of bars 75, 77 and 79 take the music sequentially through E minor and D minor, as the bass falls by step to the dominant, and then another perfect cadence in A major at bar 85.

Another, more aspirant, idea emerges – a rising scale in the bass ending with a chromatic passing note and appoggiatura which has a sense of yearning. The dynamic is now **forte**, the strength of the gesture reinforced by a long sustained A major chord in the upper woodwind and upper strings and punctuated by repeated As in the brass and timpani. At the third hearing (bar 91) the appoggiatura is changed to

an unexpected $F\flat$ (flattened submediant chord) before falling chromatically through Ic (in A minor), Vb^7 (in E), Vd^7 (in A) finishing more confidently with a standard $Ib - IIb - Ic - V - I$ progression to the cadence.

The rising scalic idea is taken over quietly by the violins in octaves, this time unaccompanied, the appoggiatura figure closely imitated at the end of the phrase by oboes and bassoons in 3rds, and lower strings in contrary motion, providing a little cadence pattern. What follows is an extraordinarily bold and masterful reworking of the material:

100

bsn

vlns

vlas

vcl and db

G7 Fm Fo Bb dim7th Csus4/9 C Dmsus9 Bb/D V7 VI IIb7 V I

in A minor

The $F\flat$ is sustained, initially unharmonised and hanging, before the lower strings enter, imitating the rising scale in semitonal steps in parallel 3rds and 10ths. Unexpectedly, the first harmony treats the $F\flat$ as the 7th of a G^7 chord, its resolution to C not arriving until a bar and a half later via some very fast-moving chromatic harmony and a 4–3 suspension. Three more suspensions follow as the melody falls by step in a long-drawn out augmentation and extension of the original material, the last three bars in the dominant minor key (A minor) after a colourful Neapolitan chord on the second beat of bar 104. If that is not enough to unsettle the comfortable existence of the second subject material, Mozart intertwines a comical bassoon countermelody, initially high in its tenor register, but after some light-footed, dancing staccato leaps, finishing low down in the bass.

At bar 107, yet more new melodic material emerges. A **codetta** section finishes the exposition with a sudden reversal of tonality back to A major and more tonic pedals reestablishing the key. The new melody is the most *galant* yet, in regular four-bar phrases and entirely diatonic, based largely on triadic patterns with some typical ornamentation. Once again, Mozart finds some fresh orchestral sounds – a low sustained pedal in the horns, newly dancing staccato quavers in the 2nd violins, and the 1st violin melody doubled at the octave by the bassoon. The repetition in bar 116 adds a flute doubling the melody at the octave above, the melody in sharp relief in this homophonic texture.

Another 16-bar section follows, acting as a link between the end of the exposition in bar 122 and the recapitulation in bar 139. The music is very similar in character to that of the transition (bar 35 onwards), with its gradual ascent step by step on the first beats of every other bar, articulated by **fps**, agitated quavers in the violins providing the rhythmic energy. The A pedal point starts out as a continuation of the tonic pedal of the codetta, but after a strong A^7 harmony in bar 127, and then a syncopated reiteration of the same chord with the 7th at the top in bars 133–134 it is clear the climax has been reached – a roll in the timpani (the only one of the whole overture)

highlighting the moment. A tricky exposed passage of ensemble for the violins follows – a variant of motif a in parallel 3rds descending rapidly to the tonic.

The **recapitulation** begins at bar 139 with a reassuringly exact repeat of the **first subject** material from the exposition back in the tonic key. However, when the opening idea repeats in bar 156 the music starts to change direction. The subtle change to a G# on the final quaver of bar 157 swings the tonality briefly towards A major, and then a more decisive C \flat in the flute abruptly sends it in the opposite direction towards G major, the string phrase shortened to another two-bar pattern. Another string phrase starts in bar 161 suggesting E minor, before landing firmly on the dominant again in bar 164. Meanwhile, the flute and oboe accompaniment explores a series of suspensions in descending sequence in a pattern very reminiscent of the close of the second subject (bars 103–105). As a new addition to the texture, the horns reinforce these falling suspensions high in their register an octave below the woodwind.

The musical score consists of two systems. The first system (bars 156-160) features two staves: 'flute and oboe' and 'strings in octaves'. The flute and oboe part shows a sequence of notes with arrows indicating 'preparation', 'suspension', and 'resolution'. The strings play a rhythmic pattern in octaves. Harmonic changes are marked below the strings: D major (bars 156-157), A major (bars 157-158), and G major (bars 158-160). The second system (bars 160-164) features three staves: flute and oboe, horns, and strings. A bracket above the flute and oboe staff is labeled 'long descending sequence of suspensions'. The horns part is marked 'p' and then 'f'. The strings part is marked 'f'. Harmonic changes are marked below the strings: E minor (bars 161-162) and D major (bars 162-164).

At bar 164, the music from the final eight bars of the **transition** is repeated – the long dominant pedal with alternating tonic and dominant harmonies and in full orchestration. Significantly, the repeat of the second first subject idea, and the whole of the early transition material has been omitted, and the section ends on the same expectant open dominant note as it did in bar 58.

In the exposition, this dominant ending was a preparation for the second subject in the dominant key; here, however, the same dominant ending acts as preparation for the **second subject** in the tonic key. Mozart repeats all this material exactly, now pitched a fourth higher, with small alterations in the orchestration. The flutes rather than the oboes make the first woodwind entry and bassoons add further textural reinforcement the second time around (bar 180). The more dramatic central section follows, now passing through the keys of A minor and G minor with more woodwind support and a varied violin configuration of the leaping octaves ahead of the perfect cadence in D major at bar 198. The third, rising scalar idea appears as expected, but now a fifth lower in the bass and then a fourth higher in the violins. The **codetta theme** is likewise an exact repeat in bars 220–235 with small adjustments in the woodwind doublings.

However, at bar 236 a lengthy **Coda** begins, balancing the shortening of the first subject and transition material from earlier in the recapitulation. Quavers in the first violins, similar to the first subject, but more agitated with separate rather than slurred bowing, and accompanied by a rhythmically insistent pedal note, begin *pp*. A long *crescendo* is supported by a very gradual rise in pitch, ascending sequences in one, two and half-bar patterns, an imitative entry in the second violins and then further textural reinforcements from the woodwind and horns, before the joyous transition music emerges with the entry of the trumpets and timpani at bar 250. The brightly exultant character is now sustained for a final 45 bars of brilliance, rather like an exciting firework display, driving headlong to the finish through repetitions of the pealing bells in octaves in the strings and high in the woodwind in thirds. No fewer than eleven bars of D major chord bring the overture to a close, enlivened by dotted rhythms passing antiphonally between brass and woodwind and triple stopping in the violins.

Scene 1 No.1: Duettino – Figaro and Susanna

As the curtain rises, we're in an unfurnished bedroom in Count Almaviva's castle near Seville in the mid-18th century. Figaro is measuring up the room for a bed and Susanna is trying on a new hat and admiring it and herself in a mirror. They are seemingly ignoring each other, each immersed in their own task.

The music relaxes from the scurrying Presto rhythms of the Overture into a slightly slower Allegro in the more subdued subdominant key of G major. Two melodies quietly vie for attention, the first violins starting on the upbeat with a distinctive dotted rhythm and a two-bar phrase of measured repeated D crotchets followed by a rising and falling fifth, (Theme A1) and the violoncellos and basses starting half-way through the next bar with a sustained G tonic moving downwards to the lower dominant, picking up the distinctive dotted rhythm along the way (Theme A2). Two seemingly innocent melodies, the upper one relating to a determined and optimistic Figaro going about his mundane task and the lower one, perhaps more subversive, playfully undermining his security and well-being. Moments of tension are felt at the start of the second, fourth, fifth and sixth bars when the upward leaps create suspensions in the bass. The consequent phrases rise a sixth, and then a seventh, as the pattern is shortened and the music becomes more impassioned, with the bass imitating the rising intervals as it tries to catch up reaching ever higher pitches. Woodwind and horns thicken the texture and the dynamic reaches forte before an imperfect cadence resolves the tension at bar 9.

A second, more gentle, legato and less aspirant theme emerges, largely in thirds in the oboes over a dominant pedal. It is a two-bar phrase repeated three times with insistent appoggiaturas emphasised by sfs and rushing semiquaver patterns in the violins marking the phrase endings.

The introduction concludes with a typically confident tutti four-bar section outlining a IV - Ic - V7 - I cadential progression and repetition of the opening dotted rhythmic pattern.

As the music of this introduction fades away, the violins have already seamlessly started again with Theme A1 and this time Figaro picks up the notes of the final falling fifth for the opening words of the opera 'Cinque' (five) as he measures the floor of the room with a ruler in short fragmented phrases. The first eight bars of the piece are effectively repeated, but without the power struggle between the upper and lower parts, nor the shortening of phrases, quickening pace, or stretto imitation. Tension seems to have dissipated as Figaro goes about his perfunctory task. The imperfect cadence from bar 9 with its preceding secondary dominant is now followed by a full-blown perfect cadence in the dominant key of D as Figaro finds the correct measurement for his bed 'quaranta tre' (forty three).

The attention now turns to Susanna as she appreciates herself in her hat with the lyrical second theme, firmly pulling the music straight back to the tonic and concluding with a similarly satisfied Ic - V7 - I perfect cadence. All seems well with them both as dancing triplets in the violins cascade down the tonic arpeggio.

But the opening music starts a third time, this time with Figaro anticipating the violin phrase and Susanna immediately adding a third strand to the counterpoint trying to capture Figaro's attention 'Guarda un po' (look a moment). Figaro is put out and misplaces his next few phrases, interrupting Susanna's line in the process.

violins

Susanna

Figaro Guarda un po, mio ca - ro Fi-ga-ro, Guarda un po, mio ca - ro

Cin- que... die- ci....

cellos and basses

4

Fi-ga-ro, Guarda un po, Guarda un po, guarda a - des-so'il mio cap

ven - ti.... tren - ta...

Susanna becomes more insistent as the tonality moves first to the dominant and then (at bar 46) reaches the dominant of the dominant (A major) through a VIIb - I progression and increased rhythmic vitality with the off-beat quavers in the accompaniment. Figaro quickly realises that this is not a battle worth fighting, and he takes up Susanna's tune '*Si, mio core*' (yes, my love) this time in the dominant key. Susanna has quickly established her personality – bright and intelligent and resourceful in dominating the relationship.

For the last 25 bars of the duet the two lovers sing together in consonant harmony, largely in parallel tenths, as Susanna's theme sustains itself over a 14-bar dominant pedal with some teasing echo effects between voices and wood-wind (bars 65–66), a pause on a dominant seventh chord (bar 67) and still no resolution until, firstly a Ib chord in bar 73, and then finally a Ic - V7 - I perfect cadence in the tonic at bar 75, accompanied by the dancing triplets. Nothing now inhibits their joyful union as the codetta from bar 81 triumphantly heralds their happiness in the distinctive dotted rhythms from the opening of the movement.

Recitative – Susanna and Figaro

The music moves seamlessly into the recitative, Figaro explaining why he's measuring up the room (to see where the bed will best fit), and Susanna asserting that she's not intending to sleep in a bedroom adjacent to the Count's bedroom. The conversational style of the dialogue is effectively conveyed in (a) the varying phrase-lengths and rhythms, (b) the melodic shapes and (c) the harmony changes.

a) The recitative starts with two long phrases, a question from Susanna and an explanatory answer from Figaro. Later, as friction develops, the phrases are short and snappy (*'perche non voglio'*).

b) Questions finish with upward intervals (*e la ragione?*), and answers fall (*e tu see pazzo*), the strength of feeling matched by the size of the interval eg a perfect 5th for 'certo'. The vocal range is narrow and mid-register (Susanna a 6th and Figaro an octave).

c) Apart from the cadences in F major, all the chords are in first inversion to facilitate easy movement between keys. Chords change on the final syllable (or syllables) of each statement, except in some short exchanges, where there is no harmony change. Following the G major finish to the preceding duet, the chords move through a cycle of fifths (G - C - F - Bb) darkening the mood as conflict becomes apparent, and then a sudden shift of tonality to D minor (F7 for '*la ragione l'ho qui*' followed by A major as the dominant of Dm with its corresponding false relation for Figaro's lack of comprehension)... and then a switch to the brightness of D major as Susanna teases with 'you are my servant, no?'). The initial cycle of fifths then repeats itself to set up the key of the subsequent duet (Bb major).

Recitative – Susanna and Figaro

This is a much longer recitative where Susanna now tells Figaro plainly that the Count has amorous intentions towards her, and has given them a dowry effectively as payment for sexual favours. Don Basilio (Susanna's singing teacher) is acting as the Count's facilitator, bringing the subject up at every one of Susanna's singing lessons. The Count intends to act on his Droit de Seigneur (supposedly recently abolished) as Lord and Master of the Household on the night of Figaro and Susanna's wedding. As the bell rings for Susanna to attend to the Countess, Figaro starts to plot his course of action.

The early part of the recitative uses musical devices in exactly the same way as in the previous recitative, first inversion chords moving from C - A (the sudden switch of tonality highlighting '*nuovo*') and then D - D7 - G. As Figaro begins to understand that it is Susanna under the threat of the Count's philandering the key moves even flatter C - C7 - F - Bb - Bb7 - Eb creating a very long cycle of fifths. The Eb chord is more firmly in root position, giving Figaro an excellent platform upon which to exclaim '*Chi, Basilio! oh, birbante!*' A reference to Figaro's good looks from Susanna restores C major, and then the same progression to Eb is repeated.

After Susanna has left the stage, the 'cello takes on a more lively and spirited role, perhaps as a co-conspirator with Figaro taking on the Count. It energises the final section of the recitative with a series of short phrases, often repeated in sequence, punctuating Figaro's utterances as his resolve strengthens.

Scene 2 No.3: Cavatina – Figaro

Mozart gives this aria the title Cavatina, which literally means 'a little song', perhaps simple in character and without the adornment of a da capo. Act Two begins with another Cavatina, '*Porgi amor*' sung by the Countess, and there are examples of instrumental Cavatina's in the music of Beethoven.

Figaro is alone on stage, as if singing to the Count, but perhaps with rather more bravado than he would if the Count were actually present. The music begins graciously as a courtly minuet in a gentle 3/4 metre with repeated references to the 'little Count' and his 'dancing' i.e. sexual games with his servants. Figaro's more lowly status is clear in his references to playing the guitar, and the two characters are cleverly illuminated in Mozart's orchestration, the pair of horns characterising the

Count's 'hunting' and pizzicato strings portraying Figaro's guitar.

Allegretto

motif a

falling 3rd

Se vuol bal - la - re, si - gnor Con - ti - no

violins

horns

pizz 'cellos and basses

The repeated pitches of the opening phrase (motif a) and syllabic setting remind us of Figaro's music in the first duet with Susanna, and subsequently the melody is entirely conjunct except for the falling third at the end of the phrase, a feature that will assume greater importance as the music develops, with the rising contour perhaps suggesting Figaro's resolve to assert his control over the situation. The dotted rhythm in bar 2 helps to convey the dancing, the emphasis on '*ballare*' strengthened by the introduction of the bass instruments at this point. The harmony is I - V - I in F major, creating a closed phrase ending in a perfect cadence which lends a certainty to Figaro's determination. The texture is interesting: Figaro's melody is doubled by the horn (and violas) an octave higher, and by the first violins two octaves higher; the second horn is largely in parallel 6ths below the first horn, and later in parallel 3rds, dependent on the notes of the harmonic series available, creating a dense six-part homophonic texture.

The second phrase is a repeat as a sequence a third higher, the harmony staying as root position tonic and dominant chords, one per bar. The third phrase starts higher still on the dominant and depicts the guitar (*il chitarrino*) with a series of descending sequences featuring the falling 3rd, finishing with a VI - IIb - V imperfect cadence and then the fourth phrase is a variant of the first phrase, notable for the rising 3rd on '*sì*' (yes) as Figaro's determination strengthens. Each of the four-bar phrases is separated by rests, giving a distinctly four-square sound, and the structure is a clear A A B A' form.

rising 3rd

rising 6th

le suo - ne - ro, sì, le suo - ne - ro, sì,

Mozart then breaks that predictability, firstly with the sudden change of direction at the cadence, and then by repeating the last two bars twice more, once with a rising 6th to top F and only fulfilling expectations with a fall to the tonic in bar 20 to end this opening section.

The image displays three systems of musical notation. The first system consists of three staves: a bass staff (labeled 'vln, vcl, db'), a treble staff (labeled 'horns in octaves'), and another bass staff (labeled 'violins in octaves'). The second system features a vocal line with the lyrics 'Se vuol ve - ni - re nel - la mia' and a bassoon line. The third system shows a bassoon line with a bracketed section labeled 'inversion of motif b'. The music is in a minor key, indicated by the key signature.

The music now steps up a gear in energy and excitement. The horns lead the way with repeated declamatory quavers in octaves on F which, once the harmony changes, become an inner tonic pedal. The violins take up their bows and ornament this pedal point using lower auxiliary notes in semiquavers (effectively a lower trill) whilst the cellos, basses and violas anticipate Figaro's next phrase in parallel 3rds. Figaro is warming to his task, but remains steadfast in his syllabic crotchet setting of the text, this time in a four-note descending scale, starting on the subdominant and falling to the tonic (motif b). The text could not be delivered more clearly; Figaro delivering his instructions with a growing authority, every phrase two bars long, separated by rests and repeated three times, once in the tonic and then moving to the dominant. Little of the gracious minuet is evident here. Note the inverted imitation in parallel 3rds by the bassoons between each phrase.

At bar 31, the music changes again, now in the key of C major. A series of stern warnings are issued to the Count in contrasting two-bar phrases:

- A high vocal tessitura; repeated pitches ending with falling 3rd;
dotted rhythm; all C major chords; full orchestra;
triple stopping in violins; 7-part chordal texture; forte dynamic.
- B low vocal tessitura; largely conjunct melody ending with rising 3rd;
all crotchets; VI - IIb - V - I chord progression in C major;
strings alone in close 4-part texture; piano dynamic and staccato.

The structure of these phrases is A B A' B' B'' B'''', the variants of B augmenting Figaro's final rising interval from a 3rd, to a 4th and then a 6th, before falling at bar 42 to end the section.

Figaro reverses this process in the next passage (bars 41–50) during repeated utterances of 'saprò' – (I'll know), starting with a falling 7th, then 6th, 5th, 4th, 3rd and finally a falling 2nd. The urgency of the situation is highlighted with rushing rising semiquaver scales in the violins, each one starting one note higher in sequence, whilst the inner strings provide an agitated syncopated accompaniment. All of this over repeated quaver Cs in the bass which act as an anchoring tonic pedal at the start, but with the introduction of Bbs in bar 43 becomes a dominant pedal anticipating a return to the original tonic key of F major. The harmony changes initially every two bars (I - II7d in C and V7 in F), and then every one bar (Ic - V7 - Ic in F).

At bar 50, Mozart confounds the expected resolution on to the tonic with a sudden chromatic shift in the bass to a menacing diminished 7th chord for 'ma piano' (but gently). Figaro has a plan of his own as the melody falls and the bass rises through another diminished 7th chord on G# to an imperfect cadence in D minor at bar 54. Since bar 41 the woodwind and horns have provided sustained chords to support Figaro's rising anger, but at bar 54 there is a return to the music of bar 21 with the repeated quavers in octaves in the horns now on the dominant of D minor, Figaro joining them on this inner pedal point as he plots his scheme. The different strands of the texture now add to the intrigue, and there is a sense of anticipation as the section ends on a Phrygian cadence with the hint of an Italian 6th chord striking against the sustained dominant.

A pause of dramatic silence (bar 62), and then Figaro launches into a fast and furious Presto, abruptly back in the tonic key (A is the linking note), as his anger is now well and truly aroused. In 2/4 time, all connection to the courtly minuet is apparently thrown away as Figaro tells the Count how he intends to find him out. A two-bar phrase is repeated three times in rising sequence, over tonic and dominant harmonies sustained by low bassoons to give a dark colour to the orchestration, and short trills in the violins energising the weak beats. But notice how similar the shape of melody is to the opening of the aria:

Se vuol bal - la - re, si-gnor Con - ti-no Se vuol bal - la - re, si-gnor Con - ti-no

L'ar - te scher-men-do, l'ar - tea-do-pran-do, di qua pug-nen-do, di la scher-zan-do

In typically classical style, these eight bars are balanced by a complementary eight-bar falling phrase to an imperfect cadence, flutes now joining with the violins an octave higher, a crescendo enhanced by repeated quavers and a quicker harmonic rhythm on 'rovescerò' (I'll overthrow), followed by stabbing octaves in the whole orchestra as Figaro catches his breath.

At bar 79, Mozart employs similar contrasting effects to those at bar 31, matching forte and piano phrases with full orchestra and winds alone; high vocal tessitura and falling 7ths with rising conjunct motion; melody above the bass followed by melody in the bass; repeated crotchets in the accompaniment followed by sustained minims. A four-bar excursion into the supertonic, is quickly returned to the tonic via a descending harmonic sequence. Note how Mozart cleverly integrates melodic material from the opening section; motif a is the very start, and motif b is the inversion of the second idea, first heard in the bassoons in bar 24.

The image shows a musical score for a vocal line and orchestra accompaniment. The vocal line is in bass clef with lyrics: "L'ar-te scher-men do, l'ar-tea-do-pran do, di qua pun-gen-do, di la scher-zan-do". The accompaniment features a full orchestra (flutes, horns, bassoons) and a bass line. The score is divided into two sections: G minor (bars 79-83) and F major (bars 84-88). Motif a is marked in the vocal line at the start of the G minor section, and Motif b is marked at the start of the F major section. The bass line shows a descending harmonic sequence from G minor to F major.

The final 16 bars of this Presto section are also in balanced four-bar arch-shaped phrases in the form, A B A C. A is a rising one-bar sequence, the violins doubling Figaro's part with decorations and the bass moving in contrary motion to produce a light two-part texture. The second phrase, B, starts with a full-blooded dominant 7th harmony in full orchestra to depict 'tutte' finishing in bold octaves. A is then repeated with a devious countermelody in octaves in the 2nd violins and violas, creating 7–6 suspensions in a short piece of three-part counterpoint, before the section ends with determined octaves descending through the notes of the dominant 7th chord, setting up a return to...

The courtly minuet returns at bar 104 for 19 bars, before a short orchestral codetta repeats the A and C sections of the last part of the Presto, the countermelody now in full force in the woodwind against the violin melody as Figaro rushes off stage to go and enact his plan.

Scene 3 No.4: La Vendetta – Dr.Bartolo

Bartolo and Marcellina are on stage together. In the previous recitative, Marcellina has announced that she intends to prevent Figaro and Susanna's wedding because she once lent Figaro some money and the arrangement was that Figaro would marry Marcellina if he failed to repay the debt. She has appointed the lawyer Bartolo to act as her advocate. (Later in Act 3 it becomes known that Bartolo and Marcellina were previously lovers, and that Figaro is in fact their illegitimate son) Bartolo had once fancied Rosina, the Countess, and intends to seize this opportunity also to get revenge on Figaro, who played a part in facilitating Rosina's marriage to the Count.

So far, the opera has introduced only the young lovers, full of optimism for their future together. Now we see a middle-aged couple, worldly-wise and grumpy, and for the first time since the overture, Mozart employs the full orchestra, with trumpets and timpani, to signify Bartolo's self-importance. The musical material is sophisticated

and elaborate, displaying many of the symphonic features of a truncated sonata-form movement:

- Exposition (bars 1–50)
- Central episode (bars 51–72)
- Recapitulation (bars 73–104).

The **first subject** is firmly authoritative – the full orchestra in parallel octaves, rising up the D major arpeggio, a turn in the upper strings and woodwind accentuating the major 3rd on the second syllable of '*vendetta*', and half-bar rests punctuating the first two phrases as Bartolo states his intentions in direct style. At bar 5 a change of texture heralds increased rhythmic energy, the bass instruments in stretto imitation of the first violins, cross-phrasing the dotted rhythms over a two-octave span. Second violins meanwhile scurry relentlessly in semiquaver patterns low in their register under sustained woodwind chords, the whole somewhat reminiscent of the overture. The harmonic scheme is as follows:

bars 1–6: I

bar 7: II

bar 8: V7

bars 9/10: I

bar 11: II

bar 12: V7

bars 13/14: I

At bar 15, a **transition** passage begins, taking the tonality towards the dominant key. Sudden changes of musical elements highlight the range of Bartolo's emotions here: a rising phrase in B minor for '*l'onte*' (the shame), forte staccato woodwind chords including the diminished 7th for '*oltraggi*' (outrage), a sinuous descent of first inversion chords to highlight '*bassezza*' (baseness), followed by a long sustained dominant pedal '*è ognor vilta*' (cowardice evermore), punctuated with chromatic sforzandi on the weak beats and double suspensions. A moment of reflection ensues during a silent pause in bar 29.

The **second subject** begins at bar 30. Bartolo is now telling us what he intends to do (with cunning, with wit, with judgement etc) and Mozart uses just the same musical devices that Figaro employed with his list of methods in the previous aria – namely four two-bar phrases, separated by rests and widely contrasting in character (much as a barrister might do in court?):

A forte, full of orchestra, triple stopping, high tessitura, octave leaps, harmony changing every two beats, I - IV - I

B piano, strings alone, low tessitura, stepwise vocal movement, harmony changing every bar, V - I

This passage began in E major (the dominant of the dominant), and Mozart then repeats the music of the end of the transition (bars 23–26) and then extends it over a pedal with repeated Ic - V harmonies as the music rises in pitch and volume (and the first violins niftily incorporate the turn figure from bar 2), before the music abruptly stops on an unresolved dominant 7th in bar 45. After a dramatic hiatus, '*il fatto è*

serio' (the matter is serious) is accompanied by a sforzando Italian augmented 6th chord in full orchestra, complete with timpani rolls, repeated three times, each one resolving on to the expected A major harmony.

Calmer waters resume at bar 51 where one might expect the development to begin. The tonic key returns and Bartolo's phrases are doubled in parallel 3rds by the bassoons and oboes, but the lyricism of the first six bars is quickly dispelled as the violins embark on a new triplet quaver motif which Bartolo picks up in characteristic *basso buffo* style. As he tells us what legalistic skills he will bring to the task in rapid delivery, the accompaniment firstly winds around chords Ib - IV - Ib - IIb⁷ - V⁷ - I including chromatic auxiliary notes similar to those heard in bar 23, and then secondary dominants hinting at the keys of G major and E minor, before finishing with some more Italian 6ths and an imperfect cadence as Bartolo pauses for breath in bar 66. The frenetic character of this section dissipates as we hear a return to the music from the final seven bars of the transition, back on the dominant pedal but with a touch of malice in the strengthening of the tonic minor chord at the start of bar 71 (now Ib rather than the weaker Ic in bar 28). Another silent pause before...

The **recapitulation** brings a return to the opening material, although the orchestral decorations of Bartolo's melody are altered slightly to create a more heterophonic texture. The first thirteen bars are almost entirely in boldly assertive octaves as he proclaims '*Tutta Siviglia cognosce Bartolo*' (All Seville knows Bartolo) with none of the conflicting counterpoint and cross-rhythms of the same passage in the exposition. A cadential pattern in crotchets of IV - Ic - V⁷ - I is followed by two cadences of IIb⁷ - V - I in whole bars as the aria reaches its climax.

A short **coda** (bar 93) of wholly tonic and dominant chords features some antiphony between the wind and brass against the first violins, whilst the second violins and violas provide more excitement with their bustling semiquaver scales before Bartolo departs to a two-octave scalic descent (a pleasing complement to the rising shapes at the start of the movement) and pounding octaves and repeated tonic chords – no doubt to tumultuous applause.

Scene 4 No.5: Duettino – Marcellina and Susanna

After the previous aria, Marcellina has been left on stage on her own. Susanna enters and, during a brief recitative in a series of asides to the audience, we learn that Marcellina is jealous of Susanna ('a pearl of virtue') and claims Figaro is only interested in money '*l'argent fait tout*'. Susanna mocks Marcellina's ability to speak French.

The duettino begins in the key of E major, but during a two-bar orchestral introduction the bass moves down five notes by step under an E pedal to establish the key of A major. This is the brightest key of the opera so far on the tonal spectrum, and with a strings – only accompaniment, light homophonic texture, high tessitura of the violin melody and anacrusic start to the opening phrases, it helps to convey the apparently graceful femininity of the scene (in strong contrast to the pompous bluster of Bartolo's aria).

Violins begin with an innocent enough one-bar phrase, its dotted rhythms almost balletic in character, the conjunct rising shape effectively an inversion of the falling bass line. A repetition of the phrase on the dominant chord is followed by a falling broken chord and falling scale, a typically classical arch-shape, the faster harmonic rhythm hurrying into the perfect cadence to create an unsettling three-bar structure. Evidence of conflict in the air is also apparent in the juxtaposition of triplets in the accompaniment against the melodic quavers, and Marcellina's entry halfway through

the bar, later picking up the violin's melody. The three bars are repeated, this time with Susanna offering her greeting.

Allegro

motif a motif b

Marcellina
Via re - sti ser - vi - ta, ma - da - ma bril - lan - te

A dialogue of restrained pleasantries ensues in short phrases based on variants of motifs a and b as the music moves towards the dominant and the violins offer high jabbing quavers. As the women jockey for position, the voices travel in parallel thirds, doubled at three different octaves by the woodwind, the violins now picking up on the restless quavers, and double suspensions over the E pedal reinforce the tension before a perfect cadence in the dominant is reached at bar 17. The whole four-bar passage is repeated (bars 17–20) this time with the vocal parts reversed, Marcellina now dominating above Susanna.

1st violins

major 2nd major 3rd perfect 4th perfect 5th

At bar 21, a second section begins using the same material of the start, but now in the dominant key. The rising phrase in the violin is developed in ever-increasing intervals as the voices' pleasantries turn into insults, *fp* dominant 7th harmonies articulating each new level of animosity in the exchanges. The tonality returns to the tonic through chord V^7d at bar 26 and a new triplet idea in parallel 10ths between the two violins is introduced at bar 29. As the voices are reduced to single-word taunts, the woodwind articulate repeated perfect cadences each bar until Susanna lands the killer punch with '*l'eta*' (the age!) – Marcellina's fury aptly portrayed in the full orchestra with repeated triplet chords on the subdominant (the first time this harmony has been heard in the whole movement) in bar 34. The section ends with one more phrase from each character as an aside to the audience, Marcellina's accompanied by short quaver chords in the strings in a brisk harmonic rhythm (IV - Ib - IV - Ic - V - I), whilst Susanna's is accompanied by sustained wind chords in a very slow

harmonic rhythm (I - V⁷ - I). The coolness of these two bars (the only place where the strings are *tacet*), is in marked contrast to Marcellina's outburst, and this phrase is treated in a wholly different manner at the very end of the duet.

At bar 38 one might have expected the duet to finish, with Marcellina rushing off stage in high dudgeon. However, that would be too sudden and too short a number, so Mozart extends the music, firstly with four bars recapping the opening compliments, Marcellina taking the tonality towards the subdominant, and Susanna instantly reversing direction towards the dominant, via a secondary dominant of B minor, and then at bar 42 the material from bar 21 returns. Up to bar 54 the music of the insults is repeated identically, except for two places where Mozart telescopes two bars (23/24) into a single bar (44), and (27/28), (47), each time Susanna jumping in faster with her retorts.

The musical score shows two vocal parts and a piano accompaniment. The top staff is for Susanna, with lyrics 'l'e - ta, l'e - ta, l'e - ta' and 'ci - pi-to se ancor, se ancor re-sto qua,'. The middle staff is for Marcellina. The piano part includes triplets and dynamic markings like *f* and *p*. Chord symbols are provided below the piano part: 3 IV, 3 IV, Ib IV, Ic V, I V⁷, I V⁷, I.

At bar 55, Susanna taunts her adversary with 'l'eta, l'eta, l'eta', three catty 'miaows' taken from Marcellina's motif a at the beginning, and the last 20 bars of music, now firmly in the tonic key, set the two voices against each other in a distinctly contrapuntal texture, Susanna clearly in the ascendancy as she rises higher and higher above Marcellina in range (reaching a top A in the final phrase) and laughing ('*da rider*') in mocking triplets – the only melismatic writing of the opera so far.

After the restrained orchestration of the first 55 bars, the characterisation now changes, and there are reminiscences of Bartolo's aria in:

- the turns on the fourth beats of bars 56–58, and again at 60–62 in the first violins, reinforcing Marcellina's line and reminding us of '*La vendetta*'
- the cross rhythms and phrasing of the wide-ranging arpeggio figures, in inversion, between the upper and lower strings in bars 66–67 which are similar in character and style to the raging figures of bars 5–12 in Bartolo's aria. As Marcellina exits in fury, the violins give full vent to the melody which began the piece.

Scene 5 No.6: Aria – Cherubino

After Marcellina's exit, Susanna is left on stage and Cherubino, the Count's page boy, joins her. During the intervening recitative we learn that Cherubino has been dismissed from the household for being found alone (by the Count) with Barbarina. He steals a ribbon belonging to the Countess from Susanna, and offers her a song he has written in exchange. Cherubino is an adolescent, in love with Barbarina, with the Countess, with anything in a skirt – and traditionally played by a woman (made doubly confusing when later in the opera he dresses up disguised as a woman).

Mozart brilliantly contrasts Cherubino's youthful exuberance with Marcellina's bitterness. The orchestration exchanges flutes and oboes for the warmer, more rounded sounds of the clarinets (used entirely in their higher register) for the first time since the overture, and the strings are '*con sordino*' helping to evoke the breathless, whispered quality of the music, a typical feature of the '*aria agitata*'. The key, Eb major, is far removed from the sharp keys of Bartolo's and Marcellina's preceding arias, and is the furthest on the flat side of the tonal spectrum, excepting Barbarina's F minor aria at the start of Act 4, in the entire opera. The pace is very lively – '*Allegro vivace*' in 2/2 metre – the sudden accents, syncopated wind entries and agitated quaver palpitations in the upper strings all helping to promote the frenzied excitement of Cherubino's fervour.

The aria is in two halves. The **first section** (bars 1–51) is in ternary form (**A B A**), with a middle section in the dominant, and the **second section** (bars 51–100) is in two parts (**C C'**), with the text repeated, the first part modulating to the subdominant and supertonic minor keys before returning to the tonic, and the second part wholly in the tonic key.

Mozart's masterful approach to melodic invention and development can be seen in the first 15 bars (**A**). Three different ideas are presented, each repeated.

In the **first**, a descending three-note stepwise motif is repeated in sequence a third lower; a third repetition begins after the leap of a 6th, then extended by one note with an appoggiatura (x). The whole phrase is then repeated a note higher on the supertonic, the rising 6th now augmented to an octave, ending on an imperfect cadence.

The **second** idea is based on rapid repetitions of the dominant, the falling 4th and appoggiatura (or accented upper auxiliary note) giving due emphasis to the down beats. Note how the anacrusis of the repeated phrase starts on Bb, giving greater emphasis to the second '*donna*' with a larger interval, and the harmony of this passage is more stable with the gentler Vb - I progressions.

The **third** idea begins on the beat with an inversion of motif a in augmented rhythm, and is extended to three bars with a wide-ranging contour of disjunct intervals (largely based on the tonic arpeggio) aptly capturing Cherubino's volatile emotions. The first of these phrases ends with an interrupted cadence; the second (Ic - V - I) perfect cadence is approached by a brief moment of chromatic harmony, a cheeky secondary dominant cleverly anticipating the full move to the dominant at bar 16.

The image shows three staves of musical notation in Eb major, 2/2 time. The first staff contains the first melodic idea, labeled 'motif a', with sub-motifs 'a' and 'a' (with an 'x' for appoggiatura), and a 'rising sequence'. Harmonic analysis below the staff shows: I, I, 6th, II⁷, II⁷, 8th, V⁷. The second staff shows the second idea, with a descending line and appoggiatura. Harmonic analysis below shows: I, V^b, I, V⁷, I, V^b, I. The third staff shows the third idea, an inversion of motif a. Harmonic analysis below shows: I^b V^c, I, I^b, II^b, V⁷, VI, I^b V^c, I, VI, V^{#b} of V, I^c, V⁷, I.

The changing pace of harmonic rhythm also helps to generate energy in this opening statement. At the start the chords change every two bars, then every half-bar, and at the climax three chords in each bar.

At bar 16 a contrasting passage (**B**) begins in Bb major, similar to a second subject in character. The orchestral texture lightens to just three parts as the wind players drop out, except for punctuating the gaps between vocal phrases, the bass moving in parallel 10ths with the melody, and the first violins providing an oscillating octave upper pedal point. Cherubino's phrases rise mostly chromatically by step (the mention of love disturbing his heart), and appoggiaturas and syncopated rhythms continue to support the sighing and unsettled affection.

The image displays two systems of musical notation for a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The first system covers bars 16-18, with the vocal line starting on a whole note G4 and moving chromatically upwards. The piano accompaniment features a bass line moving in parallel 10ths with the vocal melody and a first violin part with an oscillating octave upper pedal point. The second system covers bars 19-21, continuing the chromatic ascent of the vocal line. Both systems include a 'w/w' marking above the vocal line in the final bar of each system, indicating a woodwind doubling.

At bar 22, a high clarinet hovers above the texture on a dominant pedal, as Cherubino 'talks of love', the harmony supporting the vocal syncopations by changing on the weak beats ($Vb^7 - I - Vd^7 - Ib$) and a diminished 7th harmony enriches '*un desio*', this phrase being repeated in bars 31–36 with a clarinet and bassoon doubling the high soaring vocal line in octaves. A descending bass line in bars 36–37 from the dominant to the tonic brings the music back to the opening for the **reprise of A**, complementing the rising melody line in bar 15 which effected the transition into B.

The **second section** of the aria (**C**) starts at bar 51. The music subsides through long sustained parallel 3rds in the clarinets (a very augmented version of motif a), and in the bassoons in inversion, as the horns hold a long Eb which turns out to be a dominant pedal as the tonality moves to Ab major. The first violins repeat the 'leaping heart' idea, first heard in bars 16–21, but now rhythmically augmented in crotchets. The vocal part depicts '*Parlo d'amor*' on a single note (as if speaking), joining in half-way through the orchestral phrase, finishing with a quadruple appoggiatura. This four-bar phrase is repeated a third lower in sequence in the key of F minor.

Par-lo d'a-mor ve-glian-do,

Vln Clt Bsn Hrn

V⁷ I_c V⁷ I

At bar 60, the earlier energy and vitality resumes as Cherubino lists all the places he talks of love (the water, the shadows, the mountains etc) over repeated dominant 7th chords, ever rising in pitch to a climactic pause (and appoggiatura and characteristic *fp*) on 'venti' (the winds). Yet another new idea emerges, based on a falling 4th interval (the first one a diminished 4th) again doubled in 3rds by the woodwind before the winds 'carry away his useless words' in a rising scale of agitated repeated quavers in the violins, complete with crescendo as the tonic is finally reached via VIIb and another pause. Energy dissipated, the final two bars are repeated '*piano*', the vocal part falling this time to the perfect cadence.

At bar 72, this section (**C'**) is repeated now in the tonic key throughout. There are other differences too: Cherubino enters after only a single bar of orchestral introduction and the woodwinds parallel 3rds are joined in the texture by yet another new melody in the first violins – skipping dotted rhythms which leap above and below Cherubino's line. Over a tonic pedal the harmony moves through I - IVc - I and then I - Vb - I (reminiscent of bars 6–8) until the climactic pause is reached, now on the tonic. The simpering final phrase of bars 70–71 now finishes on an inconclusive I_b chord and, after another pause, the music enters a final, desolate, introspective phase ('if no one is near to hear me'). The tempo changes to Adagio, the phrases are fragmented by rests, the tessitura lowers and the strings only accompany, recitative-style, to an interrupted cadence... before Cherubino bursts once more into life for a life-affirming, confident finish (I speak of love to myself).

Scenes 6 and 7 Recitative (not required for the exam)

The Count has already cast a dark and sinister presence over proceedings in the drama, threatening the happiness of Susanna and Figaro, and giving notice of his intention to dismiss Cherubino from his employment. Basilio is his co-conspirator and, in his position as Susanna's singing teacher, able to influence events to his master's advantage. With both characters now arriving on stage in quick succession the pace of the drama increases and Mozart exploits the potential for musical expression and characterisation within an ensemble in a series of complicated twists of situation and realisation.

As Cherubino sets to leave, he sees the Count on his way to find Susanna, and runs back to hide behind the armchair. In the ensuing recitative, the Count makes clear his intention to seduce her – with money – and, when Basilio also arrives unexpectedly, the Count also hides behind the armchair, Cherubino niftily running around to the front and jumping into it where Susanna briskly covers him up with a dressing-gown. Basilio assumes that he is alone with Susanna and berates her for apparently preferring Cherubino's charms to those of the Count.

Susanna's anxiety intensifies as Basilio suggests that everyone is gossiping about Cherubino's lust for the Countess. The last three phrases of the recitative effectively set up the drama for the following trio – the Count leaps up in anger 'What is everyone saying?' Basilio revels in the situation 'Oh, delightful!' and Susanna is mightily alarmed 'Oh, heavens!'

Scene 7 No.7: Terzetto – Count, Basilio and Susanna

Mozart exploits the dramatic situation in a fully-blown, fast-paced (*Allegro assai*) sonata form movement, using the whole orchestra except flutes, trumpets and timpani:

Exposition (bars 1–69)

Development (bars 70–146)

Recapitulation (bars 147–221)

A four-bar inner dominant pedal prefaces the **first subject**, the orchestra bursting forth with a progression of dominant – tonic harmonies in Bb major which aptly conveys the importance and energy of the Count's first appearance on stage, the rapidly repeating semiquavers describing the urgency of the moment. The perfect cadence in the woodwind (y) cuts to a foreboding *piano* as the Count exclaims – '*Cosa sento!*' The Count's simmering anger is revealed in the rhythmic rising three-note motif (a), punctuated by rests, stuttering quietly in octaves in the strings. Repeated twice in rising sequence, the whole two-bar phrase is then repeated twice more, stopping mid-flow on the submediant '*il seduttore*' (the seducer). The irony of the Count's text sinks in during three beats of silence, whereupon he gives full vent to his rage in a consequent four-bar phrase very reminiscent of Bartolo's Aria No.4 (the violins and basses in cross-rhythmic dialogue at the opposite ends of a wide-ranging texture bound together by staccato woodwind chords and energised with repeated semiquavers in the second violins and violas). The assertively diatonic harmonic progression is also very familiar: $V^7 - I - VI - IIb^7 - V^7 - I$, typical of a strongly masculine first subject.

The Count's confidence in his own authority and impregnability is contrasted by two subsidiary ideas which act as a kind of **transition** in the sonata-form structure. At bar 16, Basilio's theme inverts the three-note motif, in rhythmic augmentation and in a sustained hymn-like texture '*perdonate*' (forgive me). The staccato crotchets at the end of each phrase seemingly mock at the Count's first utterances (marked 'x'). Secondary dominant chords (the first and third are diminished 7th chords, the final one is a half-diminished 7th chord) add chromatic flavour as the tonality moves away from the tonic towards the dominant key.

Allegro assai

Count (to Basilio)

Susanna's anxiety and apprehension is caught in the next bars by:

a sudden move to the tonic minor, repeated quavers in short rising phrases, anticipatory notes and an appoggiatura, frequent short melismas, whilst the low tessitura of the second violins running largely in parallel 10ths below the melody adds another dark strand to the texture. Note how her first two phrases finish with the same two crotchets (now embellished with an upper auxiliary note) as the Count's and Basilio's phrases, giving a distinct unity to this opening section.

The haste with which she delivers her lines is contrasted by the slow harmonic rhythm (two bars of V followed by two bars of Ic) over a dominant pedal which shows her frozen in terror.

23 Susanna

The image shows a musical score for Susanna's aria. It consists of three staves: a vocal line for Susanna, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "Che ru - i - na, me me- schi na, son op- pres-sa_ dal_ ter - ror!". Above the vocal line, there are annotations: "upper auxiliary" with arrows pointing to notes marked with 'x' in bars 24 and 25; "anticipation" with arrows pointing to notes in bars 26 and 27; and "appoggiatura" with an arrow pointing to a note in bar 27. Below the piano accompaniment, there are harmonic labels: "V (in Bb minor)" under the first two bars and "Ic" under the last two bars.

Che ru - i - na, me me- schi na, son op- pres-sa_ dal_ ter - ror!

V (in Bb minor) Ic

The transition passage continues at bar 27 with an abrupt key change to F minor (the dominant minor), each of the three characters repeating their texts and developing their material in a more intricate contrapuntal texture. The Count's declamatory utterances are reinforced by stabbing chords from the full orchestra, whilst the violins double Basilio's unctuous falling phrases firstly one octave, and then two octaves, above his line. Susanna wails at the top of the texture (unsupported by the orchestra) in dramatic descents of diminished 5th, diminished 7th and minor 6th intervals as she feigns fainting '*Son oppressa dal dolor*', a device which promptly silences the men. During the ensemble passage the harmony alternated only between chords I and V, largely on a dominant pedal, but now as the action intensifies, so the pace of harmonic change quickens and an important melodic idea (motif b) emerges from the orchestral texture. The violas and second violins engage in their own wide-ranging counterpoint (the large leaps characterising Susanna's swooning) as the two-octave descent of an F minor scale in quavers in the first violins leads to the cadence.

A restful peace follows at bar 43 as the two men are distracted from their own musings to go and assist Susanna. Mozart characterises this in the music by the following means:

- F major key (the dominant)
- conjunct melody in longer note values
- very slow harmonic rhythm (opening with four bars of tonic)
- voices doubled in 3rds and octaves by the more gentle sounds of mid-register clarinets and bassoons over sustained octaves in the horns
- rocking lullaby-like quavers in the string accompaniment.

43 **Basilio** *motif a*
 Ah, gia svien la po - ve - ri - na! co - me,oh

Count
 Ah, gia svien la po - ve - ri - na! co - me,oh

Vln 1
Bsns **Vln 2**

48
 di - o! le bat - teil cor,
 di - o! *motif b* le bat - teil cor,

51
 co - me,oh di - o! le bat - toil cor,
 co - me,oh di - o! le bat - toil cor,

German augmented 6th chord
 circle of fifths

This quietly lyrical, more feminine affection is, of course, the **second subject**. Even here, Mozart achieves a thematic unity, the main melody being another variant of motif a, and the violin phrase from the end of the transition (motif b) now returning in the major tonality. At bar 47, the 'beating heart' is represented by stabbing crotchets in the voices and staccato quavers in the violins, and the sudden anxiety of what to do next on the part of the men can be heard in the dramatic chromatic harmony (emphasised with a weak beat *sfp* on the repetition in bar 54) and rapid harmonic rhythm.

A **codetta** follows featuring a sprightly tune in the violins as Basilio helps Susanna towards the armchair, but this is swiftly interrupted as she recovers and pushes them away '*che insolenza, andate fuor*'. Here the music moves to G minor (the relative minor), becoming ever more impassioned before finishing on an imperfect cadence.

An even more abrupt change of key (to Eb major, the subdominant) suggests the beginning of a **development** section. The men attempt to calm Susanna down with a return to the restful second subject material, now in a flatter tonality, but when Basilio mentions '*del paggio*' again, using his own theme from the transition, Susanna jumps in quickly to defend Cherubino. The music becoming increasingly agitated, a spiky rising arpeggio pattern in the first violins ascends ever higher over a long dominant pedal, whilst the woodwind rise in an augmented version of motif a. At bar 101, the Count reasserts his authority with a return to his opening theme in the tonic and Basilio now sides with Susanna. The spiky violin melody contrasts with the sustained falling cadence patterns (y) in descending sequences (in Bb in bars 104–111, then in G minor in bars 112–113 and F major in bars 114–115), followed by more rising suspense as Susanna and Basilio question the Count over another long dominant pedal point.

For the central moment of drama in the scene, Mozart breaks into recitative as the Count relates the story of finding Cherubino locked in a room with Barbarino. When he gets to the point of telling how he lifted the table cloth to reveal Cherubino hiding, he breaks into Basilio's theme, descending further and lower in parallel 3rds with the basses. At the moment of exposure (both in his story, and literally of Cherubino on stage) bassoons enter darkly in 3rds at the bottom of the texture, horns hold a sustained dominant pedal and a single oboe sits high above the texture, as if plaintively appealing for mercy on poor Cherubino. Motif a now rises slowly, and then rises and falls in contrary motion - the Count in astonishment, Susanna fearful and Basilio laughing, the section ending on an unresolved dominant 7th, a silent pause allowing the ironies to sink in.

Pianissimo the **recapitulation** creeps in at bar 147. For the final 75 bars of the movement, wholly in the tonic key, the drama is suspended whilst each of the three characters repeats over and again their response to the situation. Mozart uses this opportunity to draw together all of the musical ideas from earlier in an inventive and exhilarating ensemble. The Count opens with the **first subject**, the perfect cadence figure (y) from the introduction (bars 4–5) now the accompaniment to Susanna's leaping first phrase, complete with the spiky violin counter-melody from bar 92. Basilio's falling theme is now preceded by four repeated notes whilst the bass rises sequentially by semitone steps to the dominant (bar 159). A gay little quaver motif, based on Susanna's first theme from the transition, starts quietly in the second violins, before being passed between Basilio and the violins. Meanwhile, the voices engage in some rhythmically distinct three-part counterpoint – Susanna's anxiously dotted rhythms, the Count's unnervingly syncopated and Basilio's laughing quavers. Another long dominant pedal underpins more repetitions of the opening cadence figure (now in diminution) in the woodwind parts before a firm perfect cadence at bar 167 heralds the **second subject**. Now the texture is homophonic for 8 bars, until Basilio butts in with a repetition of his reference to Cherubino (*maliciously to the Count*) from bar 85. Bars 182–197 are an exact repeat of bars 159–174 and, after another repeat of the last three bars, the sense of excitement and anticipation of what might happen next is increased in a final **Coda**.

The **Coda** (bar 201) begins *pianissimo* with the voices descending in parallel first inversion chords in a lively antiphonal exchange with the woodwind whilst the strings fall in a sequential pattern of quavers in octaves, very similar in style to the hustling quavers at the start of the overture. The rhythmic energy is reinforced with an even

greater textural complexity and after a brief *crescendo* no fewer than six perfect cadences bring the piece to a quiet conclusion, not before some more references to the spiky violin theme and the woodwind cadential pattern (y) with which the movement began.

Scene 7 and 8 Recitative and Chorus (not required for the exam)

In the recitative following No.7 the Count comes to realise the implications of Cherubino witnessing his advances on Susanna. In the subsequent Peasants' Chorus, Figaro persuades the Count publicly to renounce his *droit du Seigneur* ahead of Figaro's wedding night. The Count agrees, but later, and pardons Cherubino – sending him off to Seville for army duty, well away from any ladies. The first Act ends with Figaro giving Cherubino some advice on life in the army, Susanna and Basilio also on stage.

Scene 8 No.9: Aria – Figaro

On the assumption that students have been captivated by the sheer energy and hilarity of the opening Act, then Figaro's foot-tapping *buffo* aria is destined to send them to the interval in high spirits, much as the first audiences did in 1786. Constructed in rondo form and typically playful in mood like the final movements of many instrumental works, Mozart cleverly combines this structural basis (which keeps the rondo theme firmly in the listeners' memory) with the dramatic demand to move onwards from courtly frolics to military realities.

Rondo theme	bars 1–13	C major
First episode	bars 14–31	G major
Rondo theme	bars 32–43	C major
Second episode	bars 43–77	C and G major
Rondo theme	bars 78–89	C major
Coda	bars 89–115	C major

The *buffo* character is immediately established in the four-square phrasing and tonic – dominant harmony of the **rondo theme**. The anapaestic rhythms of the vocal line, given an extra liveliness by the dotted patterns on each weak beat, and the spare textural accompaniment combine to present the meaning of the text without inhibition. The sounds of oboes, bassoons and horns and the regular 'left, right, left, right' quaver patterns in the second violins perhaps allude to the march, but first violins doubling Figaro's melody two octaves above (complete with decorative embellishments) and the 'pah, pah' chordal stabs at phrase endings appear to poke fun at Cherubino's new situation. Whilst the opening two phrases sound instructional and authoritative with their narrow range and sequential descent, in the rapidly escalating triadic third phrase '*delle belle turbando il riposo*' the sexual connotation is given further credence by the cross-phrasing and *tenuto* emphasis, fortified by an wholly parallel octave texture. The major 3rd of the triad is given significant emphasis in three of these first four phrases, perhaps implying the sweetness of Cherubino's current lifestyle, but Mozart repeats the last two phrases once more (after a frippery in the oboes), bringing him, this time, firmly down to earth on the tonic.

20

oboes

bsns

1st vlms

Figaro

2nd vlms

lan - te, quel - la chio - ma, quell' a - ria bril -

22

flutes

lan - te, quel ver - mi - glio, don - nes - co co - lor,

An abrupt move to the dominant key in bar 14 introduces the **first episode**. Here the text refers to the various aspects of Cherubino's dress, and the melodic shape changes to a more feminine conjunct pattern, accompanied by the lighter timbre of the flute – again decorated with turns and chromatic auxiliaries – and strings. The harmony is wholly root position tonic and dominant chords, changing regularly on every strong beat, until a move towards D major with a series of four $Vb^7 - I$ progressions in bars 20–24 surrounds the third and fourth vocal phrases. Here the orchestral texture also changes, the violins engaging in some playful imitation of a decorated version of the vocal line whilst the woodwind parts sustain the main melody notes in thirds in what amounts to a heterophonic texture. The sound builds as firstly oboes, then flutes and finally horns join in at different octaves as a dominant 7th chord draws the tonality firmly back to G major, the climax reached in bar 25 as the final notes are struck in parallel octaves. The tonal balance is maintained with six-bar **codetta**, Figaro repeating fragments of his text from earlier in this section, developing a motif from the last four notes of his third phrase (x), whilst rushing descents from the first violins act as a countermelody, building around a sustained inner dominant pedal to the perfect cadence in bar 31.

The **rondo theme** is repeated exactly in bars 32–43, omitting the opening bar of orchestral tonic.

For the **second episode** (bars 43–77) the focus of attention moves away from Cherubino's current existence in the court towards the realities of his future in the army. The dancing dotted rhythms initially give way to bold fanfares in straight quavers and semiquavers, and the melody repeatedly outlines the interval of a fourth, starkly identifying the masculinity of the troops. For the first time in the movement (and not since Bartolo's Aria No.4) the trumpets and timpani sound forth in bold octaves during antiphonal exchanges with Figaro. At bar 47 the dotted rhythms return, this time with a more military bearing, and Figaro vividly describes the scene in brusque one-bar phrases, each one falling in contrast to the confidently rising string patterns, the key modulating first to G major (bar 51), then to D major (bar 53) and then, ominously, to E minor (bar 55)... 'little pay'. After the jagged dotted rhythms and triple stoppings in the violins the texture changes to something much less grand and majestic as Figaro repeats three times more intimately '*poco contante*', the tonality briefly settling in the minor with another perfect cadence and pause for reflection in bar 57.

A three-bar transition (III - Vc⁷ - V⁷) introduces the next section of this episode, a clever little **march**, back in C major, very quietly (as if from afar) in woodwind and horns alone. Here Figaro paints the picture for Cherubino '*per montage. Per valloni... di bombarde, di cannone*' etc in a typically *buffo* patter style. The instrumental texture is a polarised one, the melody high up in parallel thirds, doubled by flutes and oboes, above a low bass sometimes as much as three octaves below. Horns double outlines of the melody an octave lower, except during the high third phrase.

At bar 69, the music reverts back to the **codetta** passage from the end of the first episode (bars 26–31), again in G major, but this time extended to nine bars including some echo effects in the orchestra.

The **rondo theme** is repeated for the third time in bars 78–89.

The **march** now returns twice more for the final **Coda** section of the movement. Firstly, in bars 89–100, quietly as an accompaniment to Figaro urging Cherubino on to victory and military glory, and then loudly as all characters are instructed to 'exit in a military style'. Note Figaro's melodic contour for the phrase '*Cherubino alla vittoria*' – the phrase which supposedly caused all performers on stage and in the orchestra to shout '*Bravo! bravo! maestro, Viva! viva grande Mozart!*' when Francesco Benucci sang it in rehearsals before the premiere in 1786. It matches Figaro's '*Se vuol venire*' in the Cavatina (No.3) as well as '*riposo*' at the top of the third phrase of the rondo theme in this aria. In the first reprise the trumpets and timpani join the woodwind and horns, a bugle call in triplet quavers illustrating '*alla gloria militar*', and with two further repetitions of Figaro's last two-bar phrase the music extends to a 12-bar whole. The second reprise is an exact repeat, this time with the addition of full strings, the melody in thirds now also doubled an octave lower in the violas to thicken the texture, and three bars of tonic to round the music off in exhilarating fashion.