AN ANALYSIS OF THE CONCERT ARIAS FOR SOPRANO VOICE COMPOSED BY W. A. MOZART IN 1770

THESIS

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CHAPTER I

INTRODUCTION

The concert arias of Wolfgang Amadeus Mozart represent a major portion of his creative output. He composed more than thirty concert arias for the soprano voice alone. This study will probe the problems of performance in a selected body of this repertoire, those composed during the year 1770.

Chapter Two traces the development of the concert aria from its antecedents at the close of the sixteenth century to the time of Mozart. It will explore the role of the aria in the early history of opera and in the solo cantata. In addition, the influence of the development of the concerto style on the aria will be noted and discussed.

The third chapter is a brief summary of Mozart's life and stylistic development prior to 1770. Particular emphasis is given to those factors influencing the development of his vocal style.

Chapter four is a detailed analysis in relation to performance of the six concert arias composed in 1770. The six arias are "Misero pargoletto" (K. 77), "Per pieta, bell'idol mio" (K. 78), "Fra cento affanni" (K. 88), "Per quel paterno ampesso" (K. 79), "Se ardire e speranza"
(K. 82), and "Se tutti i mali miei" (K. 83). The aria "Quaere superna" (K. 143), written in the same year, is often considered a concert aria. It will be excluded from this discussion, however, because it is a fragment belonging to one of the two Latin motets written during 1770.\textsuperscript{1} The final chapter will summarize the analysis and state what conclusions as to performance may be elicited from it.

\textsuperscript{1}Ludwig Ritter von Köchel, \textit{Cronologisch-thematisches Verzeichnis samtlicher Tonwerk Wolfgang Amade\textsuperscript{1} Mozarts} (New York, 1945), pp. 97-98.
CHAPTER II

THE CONCERT ARIA PRIOR TO MOZART

The origin of the concert aria can be traced through its antecedents to Italy at the close of the sixteenth century. It was common at that time "for one part of a polyphonic madrigal to be sung while the others were played, perhaps by the singer himself, in a simplified version on a lute." ¹ This type of solo singing was possibly a reaction of the Italian composers to the polyphony of the Netherlands schools, which had prevailed in Italy since the early part of the sixteenth century. Believing that melody was the ultimate in music, the Italians loathed abstraction and ambiguity and preferred solo vocal performance to ensemble.

This preference for the individual voice was expressed by the Florentine Camerata, a group of scholars, poets, musicians, and amateurs in Florence. The idea of monodic singing was first introduced to them by Girolamo Mei, a Roman scholar. ² He sought to revive "the declamation used in the open-air theaters of ancient Greece, where texts were

¹Donald J. Grout, A Short History of Opera, (New York, 1965), 34.
²Ibid., pp. 34, 36.
chanted so as to be heard farther than when articulated in
the ordinary voice."³ Greek music was virtually unknown to
the Camerata. Their conclusions were subjectively deduced
from the few ancient writings available, and classical
traditions. A basic principle was formulated by the Cam-erata stating that the perfection of Greek music was derived
from the way words and music were united. It was further
concluded that the words dominated the music. From this,
three additional conclusions were drawn:

1. The text must be clearly understood.
   A very simple accompaniment for the solo voice
   must be used. Contrapuntal writing was not to
   be used because it distracted, causing confusion
   and distortion of pronunciation.

2. The words must be sung with correct and
   natural declamation.
   The words sung should be as natural as speaking
   and no dance-like metres of popular songs were
   to be used.

3. The melody must not depict mere graphic
   details in the text but must interpret the
   feeling of the whole passage.
   This was to be done by intensifying and
   initiating the intonations and accents proper
   to the voice of a person who is speaking the
   words under the influence of the emotion which
   gives rise to them.⁴

The emphasis on declamation and emotional content of the
poetry, expressed in the aesthetic principles of the
Camerata, forms the foundation of true dramatic music

³Kathleen Hoover, "In the Beginning," Opera News, XXV
⁴Grout, A Short History of Opera, p. 36.
These principles were given practical application by the two leading composers of the Camerata, Jacopo Peri (1561-1633) and Giulio Caccini (ca. 1546-1618). Peri "endeavoured to allow the singing voice to depict the ideas expressed by inflections such as would be made by the speaking voice under similar circumstances." Thus, the dramatic recitative was invented. Caccini wanted to introduce a kind of music where the idea of speaking in tones was to be utilized, "using therein . . . a certain noble negligence of melody, now and then running over some dissonant tone, but holding firmly to the chord in the bass."

Some of the earliest compositions in the monodic style are to be found in Caccini's Le nuove musiche (1601). Within this collection, there are numerous "arias" and "madrigals," for solo voice with a lute or stringed instruments for accompaniment. Many of the songs were written in the stile recitativo, with a certain amount of textual repetition and vocal embellishments. The melodies are of a free arioso type. The arias are strophic in form and have simpler and more regular rhythms than the madrigals.

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6Ibid., p. 37.
7Grout, A Short History of Opera, p. 36.
arias were written in a strophic variation arrangement in which the bass remained the same for every stanza of the text while the melody of the solo part varied each repetition of the bass pattern. The purpose for this was to obtain unity. However, the madrigals were written in free form with a refrain-like repetition of the melody. Caccini's fundamental purpose was to achieve a purity of tone and a flexibility of the voice, in both timbre and intensity, by means of the accents and their musical expansion or augmentation.

This monodic style with recitative and embellishments quickly made its way not only into sacred music but into secular music as well. The monodic style, therefore, was the necessary thing needed to make opera possible. "It provided a medium by which both dialogue and exposition could be conveyed in music clearly, quickly, and with all the necessary freedom and flexibility for truly dramatic expression." Thus, opera began merely as an experimental attempt to revive Greek music.

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9 Grout, A Short History of Opera, p. 38.
11 Giulio Silva, "The Beginnings of the Art of Bel Canto," The Musical Quarterly, VIII (January, 1922), 64.
12 Grout, A History of Western Music, pp. 278-279.
After Peri and Caccini had paved the way for opera, other composers followed. Opera was "a new form, an untried and questionable innovation; but it contained the elements of strength and endurance, and by rapid steps grew and developed, until within a few short years all other methods of accompanying stage plays by music were obsolete and the new "monodic" style held unquestioned sway."13 The greatest number of these operas, appearing at Rome between 1610 and 1650, were used for special events or festive occasions presented with elaborated stage effects and a large cast of people.14 "Rome was the connecting link between opera in Florence, the birthplace of recitative in the Camerata, and opera in Venice, which supplied the solo aria."15 Also, it was in Rome that composers were taught much about the chorus, which was to become a distinctive part of all opera.

Domenico Mazzocchi (1592-1665), is responsible for definite separation of the aria and recitative in his opera *Catena d'Adone* ("The Chain of Adonis"), which was presented at Rome in 1656. Musically speaking, this opera is significant "for its embryonic line of demarcation between

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monodic recitatives and songs of a more definite melodic profile and musical form." Then too, it is here that the term aria appears for the first time. It was applied not only to solo songs but also to duets and larger ensembles as well. Some of the solo "arias" however, were barely different from the monodic recitative, and then others were organized into clear-cut sections with distinct melodic contours. Thus, the separation of solo singing into two clearly defined types can be observed in the music of the Roman opera. These two types were recitative and aria. In these songs or arias, melody and all other elements of musical interest were implemented, bringing about rather definite shapes. For example, there were "strophic arias, arias over a ground bass, and (most often) arias in loose two-part form with the sections framed by orchestral ritornellos." Then too, it was from the madrigal tradition "modified of course by the presence of a continuo and by the more regular rhythm of the seventeenth century" that the many concerted vocal pieces, whether for chorus or ensemble of solo voices, were present in the Roman operas. With this separation of recitative and aria, composers were free to

17 Ibid., p. 62.
19 Ibid., p. 281.
write aria melody unhindered by the requirement of following every nuance of the text. "Arias began to unfold in graceful, smoothly flowing phrases supported by simple harmonies, most often in slow triple meter with a persistent single rhythmic motif." 20 This style of writing was known as the bel canto style, being a creation of Italian composers which was imitated in both vocal and instrumental music in all countries throughout the Baroque period and after. 21

A new form of solo song, which developed in the seventeenth century and had its roots in the monodies written at the end of the previous century, was called the chamber cantata. There were two styles of this type of solo song: "the first tending towards recitative, the second towards that of the early type of operatic aria." 22 The most popular form was strophic variation, containing ornamented or elaborated stanzas over a constant bass, which remained the same for each stanza. The earliest cantatas were written in the new bel canto style, being in part a reaction prompted by the influence of popular taste. The bel canto style called for "a more obviously tuneful vocal line, simple rhythms (generally in triple time), the separation of aria and

20 Ibid., p. 288.
21 Ibid., p. 288, 290.
recitative, and a concentration on harmonies of the primary triads."²³ The cantatas, having the same characteristics as the operas, were written by opera composers, and unlike opera were designed for small groups of connoisseurs. Here the composers could experiment with new ideas before applying them to the operas. Thus, the cantata was valuable as a training ground for composers and was a conveyance for exceptional singing rather than for dramatic expression.

The first well-known cantata composers were Giacomo Carissimi (1605-1674) and Luigi Rossi (1598-1654), who wrote for the ecclesiastical and aristocratic elite of Rome. For most of the seventeenth century, opera was banned in Rome; this situation led to the cultivation of the cantata and the oratorio as a substitute. It was Carissimi and Rossi, however, who created the characteristic form of the cantata "as a setting of a dramatic or pastoral narrative poem to a mixture of aria, arioso and recitative generally for solo voice."²⁴ The continuo bass, played on a stringed instrument (viola da gamba or cello), supplied the accompaniment, along with the harpsichord filling in the implied harmonies, "extemporizing rhythm and texture to suit the melodic contours of the vocal part and to underline the emotions.

²³Ibid., p. 294.
²⁴Ibid., p. 294.
expressed in the text." The influence of the earlier monodies in their use of a species of rondo form can be shown in Rossi's cantatas. For example, there are "repetitions of an aria separated by arioso and recitative sections." Other examples are either in simple ternary form ABA, which was the first example of the da capo aria, or expanded binary form ABB. In addition, short instrumental ritornelli between the vocal sections can be found in some of the cantatas, with a single continuo or with one or two violins added to the accompaniment.

However, the cantatas of Carissimi, in comparison to Rossi's, have longer sections, each one being more of a self-contained unit. Further, it was the dramatic character of Carissimi's cantatas that had a marked influence on opera, along with the employment of sequential coloratura passages supported by a steady rhythm moving to a cadence. "The long soaring melodic lines so typical of his work are another feature shared in common with the bel canto opera."

In addition to being a prominent cantata composer, Carissimi became a master of oratorio writing. The oratorio was nothing more than a sacred opera with the libretto in Latin or Italian. However, unlike opera, the

25 Ibid., pp. 294-295.
26 Ibid., p. 295.
27 Ibid., p. 295.
oratorio was never meant to be staged. In Carissimi's treatment of the oratorio, "his art shows the corruption of Church music by a secular style rather than the rise of Biblical music-drama to the dignity of Church music." Therefore, it was through the efforts of Carissimi in his oratorio compositions that "clearly show how limited a divergence from the method of opera was possible when music was first emancipated from the stage."

As a result of all of the stylistic changes such as the deterioration of the opera libretto and the changes in the character of the music, there arose a demand for opera to be presented in public performance rather than to private audiences. It was then that the first public opera house was opened at Venice, in 1637. The popularity of the opera was astonishing, and other theaters began to be built so as to produce opera. Thus, Venice became the operatic capital of Italy before many years, remaining so until the end of the seventeenth century.

The most important composer associated with the Venetian opera was Claudio Monteverdi (1567-1643). "At his hands the new form passed out of the experimental stage,

28Grout, A History of Western Music, p. 293.
acquiring a wealth of musical resource, a power and depth of expression that make his music dramas still living works after more than three hundred years."\(^{31}\) Monteverdi possessed a relentless passion for drama, depicting it in music which defied every convention. His first attempts at dramatic expression was a book of five-part madrigals written in his twentieth year (1587). These madrigals contained extreme chord progressions and bold rhythms, skillfully stressing the meaning of the verses. "There are no scores in madrigal literature which are more prophetic of opera."\(^{32}\) For example, Monteverdi was one of the very first composers to write dramatic madrigals, or the salon piece, chamber cantata (cantata da camera). The basic form was a short dramatic work recited by one person in verse with instrumental accompaniment. Thus, he has been called "the father of opera."\(^{33}\)

Moreover, when the madrigal declined, Monteverdi applied real musical power to opera. It was his first opera, Orfeo, written in 1602, that profoundly impressed young musicians of that day. The opera was a pastorale with monodic declamation. With his genius of musicianship and

\(^{31}\)Grout, A Short History of Opera, p. 51.


\(^{33}\)Bauer and Peyser, How Music Grew, p. 32.
sound technique, "he combined the madrigal style of the late sixteenth century with the orchestral and scenic apparatus of the old intermedi and a new conception of the possibilities of monodic singing."\(^3\) In doing so, Monteverdi was the first to attempt to "apply the full resources of the art of music to opera, unhampered by artificial limitations."\(^3\) To this end, he wrote as he felt, with strong, varied emotions, expressive harmonies, and a flow of recitatives as organized tangible musical forms. To sum up, Monteverdi not only brought the secular and religious madrigal to supreme beauty but he contributed his spark of genius to operas.\(^3\)

Another leading composer at Venice and a pupil of Monteverdi was Pier Francesco Caletti-Bruni, who took the name of his patron, Cavalli. Under this name, he composed numerous operas, many of which were performed in other cities. The arias of his operas were integrated with recitative or arioso sections, after which the aria is resumed; "the composite form is then repeated in its entirety with different words."\(^3\) His genius for dramatics

\(^3\)Grout, *A History of Western Music*, p. 280.
\(^3\)Tovey, *The Forms of Music*, pp. 143-144.
surpassed that of his master, Monteverdi.\(^3^8\) Although well-marked arias and distinct sections of recitative are present in Cavalli's operas, the actual formal separation of the styles is by no means complete.\(^3^9\) "From the time of Cavalli, to the early years of Mozart, the conventional type of vocal air, especially in opera, but also in oratorios, cantatas and vocal chamber music, was the tripartite aria with a contrasting middle section after which the first section was repeated *da capo*.\(^4^0\)

Before the end of the seventeenth century, Naples had become the center of Italian opera. Opera was tending toward stylization of musical language and forms. There were tendencies toward simple musical texture with focus on the single melodic line of the solo voice, supported by favoring harmonies. "The eventual result was a style of opera which was more concerned with elegance and external effectiveness than with dramatic strength and truth; but the dramatic weaknesses were often redeemed by the beauty of the music."\(^4^1\)

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\(^3^9\) Grout, *A Short History of Opera*, p. 89.


\(^4^1\) Grout, *A History of Western Music*, p. 312.
Two leading composers of the Neapolitan school were Alessandro Scarlatti (1659-1725) and G. F. Handel (1685-1759). It was Scarlatti who realized the importance of the lyric drama. In it, he brought the da capo aria to artistic perfection. The aria began with a statement of the initial theme, first of all, by the instruments, then by the voice, before the main statement in the voice. All of this was to happen in the A section of the aria. The B section, written in the relative key, consisted of contrasting material. Then section A was repeated once again as before. Each section contained a three-part modulating scheme. Although Scarlatti's main contribution was to the aria, he developed accompanied recitative as a part of the opera. Instead of using a few instruments for accompaniment, the recitative was supported by an orchestral accompaniment. Indeed, with these developments, Scarlatti created the so-called Classic opera, "equipped with homophony, the Italian aria, the da-capo aria, accompanied recitative, balanced melodic phrases, development of themes into broader tunes."

Handel, another leading composer of the Neapolitan school, began presenting his operas to the public in 1705.

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44. Hoover, "In the Beginning," p. 48.
The early ones possess a mixture of German and Italian influence which is evident in the poetry as well as the music. However, by 1711, Handel's operas show that he was fully capable of assimilating the art of the Italian masters Legrenzi and Scarlatti. 45 Although his opera arias follow the da capo pattern, they contain incomparable variety in that form. "The principle of musical development is the unified working out of one or two basic motives, by voice and instruments jointly, in a continuous flow, within which the various periods are organized by a clear key scheme and a systematic use of sequences." 46 A type of aria which Handel adopted was the siciliano type. It was an aria in 6/8 or 12/8 meter, usually with a flowing broken-chord accompaniment. The melody was soft and lyrical, written in dotted rhythms. This aria served its purpose whenever soft rural scenes were to be rendered in music. 47 Another feature of Handel's arias was the coloratura passages, which he frequently used. However, he seldom wrote such passages for display but he organized them within the musical structure, as a natural part of the music or text. 48 Handel's recitative, rich as it was with a variety of harmonic patterns

45 Grout, A Short History of Opera, pp. 157-158.
46 Ibid., p. 160.
48 Grout, A Short History of Opera, p. 164.
and modulatory material, was written to convey expression and to motivate the action of the drama. Thus, the whole of a Handel opera "is in reality a musical structure of perfect artistic validity, whose restrictions, far from being arbitrary, exist only to assure freedom in essential matters." 49

In addition to contributing to the development of the opera aria, Scarlatti and Handel aided in the maturing of the solo cantata. The development of the cantata by these two men closely corresponds to that of the operatic recitative and aria. Although Handel's solo cantatas closely resemble those of Scarlatti, it was through Handel's seventy-two solo cantatas that cantata composition was at its height. The resemblance in the two styles was the treatment of the continuo bass and avoidance of obligato instruments. Scarlatti's "own happy combination of strength and sweetness, of passion and humor, was not to be heard again in music until the time of Mozart." 50

The solo cantata and the concert aria, which is its logical outgrowth, closely parallel the concertato style. The concertato style originated in the polyphonal works of the Venetian school and many late sixteenth and early

49 Ibid., p. 159.
50 Ibid., p. 180.
seventeenth madrigals. It was, in form, the performance of two or three voices, or a solo voice, which not only sounded together but competed. The different elements employed counterpoint, with emphasis on contrast of one voice or instrument against another, or of one group against another, or of a group against a solo.\textsuperscript{51}

With this evolution of opera and aria, the \textit{da capo} aria during the eighteenth-century, had become "a vehicle of great virtuoso display and of a conventionalism which led to a codification and classification in various types prescribed by typical operatic situations."\textsuperscript{52} These types of \textit{da capo} arias were

1. \textit{aria cantabile} (An aria of gentle moods possessing a quiet flowing melody. The singer was free to improvise at his own will).

2. \textit{aria di portamento} (Symmetrical in form, having a wide range between the softest tones and the loudest. The rhythm was dignified and more marked).

3. \textit{aria di bravura or d'agilita} (An aria of display or technical skill).

4. \textit{aria di mezzo carattere} (An aria somewhat between the gentler \textit{cantabile} and the stronger \textit{portamento}).

5. \textit{aria d'imitazione} (The voice and instruments compete with one another to imitate the sounds of nature).

6. \textit{aria all' unisono} (An aria in which the voice and the accompaniment carry the same melody).

\textsuperscript{51}Grout, \textit{A History of Western Music}, p. 285.

\textsuperscript{52}Apel, "Aria," p. 51.
7. **aria parlante** (An aria which was declamatory in character. As it became more intense, it was called the **aria agitato** or **aria strepito** or **aria infuriato**).

8. **aria conoigitato** (An aria supported by elaborate accompaniment).

9. **aria senza accompagnamento** (There was no accompaniment used. This aria was rarely performed).

10. **cavatina** (It was different from the others in that it had no second part).\(^5^3\)

However, by 1750, a new form of aria, consisting of two separate arias of contrasting character, was developing. The purpose for it was the desire of the singers to show their abilities in various musical styles. The first aria in the new form was dramatic and more like an expanded version of the first part of a da capo aria, "with a key-scheme like that of the sonata and with orchestral ritornellos as in a concerto."\(^5^4\) The second aria was of a more lyrical nature.\(^5^5\) Then later, the Neapolitan operas used even greater extended arias than this, so that the whole opera consisted of nothing but arias. "This abuse was the main point of attack of Gluck's reform."\(^5^6\)

Through the efforts of the Florentine Camerata, the concert aria is a logical outgrowth of the early opera, the


\(^{54}\)Apel, "Aria," p. 51.

\(^{55}\)ibid., p. 51.

\(^{56}\)ibid., p. 51.
solo cantata, and the *concertato* style. The concert aria became a vital part in the history of music when it was isolated from the drama and developed into its own form through the music of such composers as W. A. Mozart.
CHAPTER III

A SUMMARY OF THE LIFE AND WORKS OF

W. A. MOZART PRIOR TO 1770

Wolfgang Amadeus Mozart "came into the world with a native genius that probably had not had its equal in the history of music and it was his good fortune to have a father who was able to develop and guide the natural gift."\(^1\) He was born on a bitter winter Sunday in Salzburg on January 27, 1756. His father, Leopold, worked as assistant director of the orchestra, while his mother, Anna Maria, quite devoid of any talents, served her purpose as a good Catholic wife.\(^2\) Wolfgang had one sister, Maria Anna, who was five years of age at his birth. At the time, she was quickly developing at the keyboard instruments.\(^3\)

Leopold began teaching music to the children as soon as they were able to learn. At the age of three, Wolfgang began to pick out on the clavier note combinations which

\(^1\)Sanborn Pitts, "Wolfgang Amadeus Mozart," The International Cyclopedia of Musicians, edited by Oscar Thompson (New York, 1956).


pleased his ear, the most pleasant being thirds and sixths. By four years of age, he could play little pieces from memory with perfection. At five, he was truly composing pieces which his father wrote down. These pieces, in their awkward and childish way, possessed a wonderful sense of charm. He could go spontaneously from one key to the other, major or minor.

Realizing that his children possessed prodigious talent, Leopold desired to show them to the world. Therefore, he planned a concert trip to Munich in 1762 to introduce the girl performing on the clavier and the harpsichord and the boy on the clavier and the violin. After the first concert at Munich, "they made a fine impression, were extravagantly admired, and handsomely received everywhere." In fact, all the courts were open to them.

During their concerts, they played together and sometimes alone. In addition, as soon as they learned how, they sang. Upon returning to Salzburg after three weeks, the father began planning for a tour to Vienna. For this tour, they spent the next nine months in laborious preparation.

The following September found the family on their way to Vienna. With successful performances there, "in no time,

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5Ibid., p. 22.
they were the talk of the town."  

This pleased Leopold, for Vienna was the leading city of musical culture at this time. Leopold's wish for the children to be heard by the Empress Maria Theresa was fulfilled with the command for them to perform for her in 1762. The Empress was a good musician; she had been taught by her father to play the clavier and to sing. The Mozart children played for the royal family within the private salon for three hours, covering themselves with glory.  

Thus the Mozart family won great favor with the Viennese aristocracy.  

Leopold's taste of success now prompted plans for a grand tour. During the short time at home, before the tour, Wolfgang practiced his violin to perfection. For the tour, "Leopold had laid out a route to Paris that included all the important courts along the way." The family left on this important journey the ninth of June, 1763. In Paris, Wolfgang was able to compose as well as perform, and it was here that he came under the influence of a number of musicians, including the Germans Schobert and Eckhardt.

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7 Ibid., pp. 18-20.
8 Ibid., pp. 20-22.
11 Davenport, Mozart, p. 28.
After an astounding success in Paris, Leopold was urged to go to London. He arrived there April 22, 1764, and stayed for fifteen months. The most important effect upon Wolfgang during this stay in London was the opportunity of meeting three outstanding musicians. The first, Friedrich Abel, was a composer and viola da gamba player. He had been a pupil at Leipzig of Johann Sebastian Bach. Abel influenced Wolfgang in the early part of the sojourn. The second, a son of J. S. Bach, was Johann Christian, music master to the Queen. At the age of twenty-nine, J. C. Bach was winning distinctive favor as an opera composer. It was his completely Italianate style of writing that appealed to young Wolfgang.12 A third musician, who influenced Mozart somewhat differently, was the opera singer Manzuoli. He gave Mozart not only voice lessons but also secrets of virtuoso singing and writing for the human voice.13

By the end of this visit to England, Wolfgang was beginning to mature as a composer. In July, 1765, his first vocal work, "God is our Refuge" (K. 20), a so-called madrigal, was presented to the British Museum. His first concert aria was written the following January.14 It was a soprano aria, "Conservati fedele" (K. 23), written with string

13Pitts, "Wolfgang Amadeus Mozart," p. 1392.
14Blom, Mozart, p. 30.
accompaniment, for Princess Caroline at the Hague. The text was from *Artaserse* by Metastasio. Wolfgang continued to compose when he had time between concerts. After three and a half years of touring, the family once again returned to Salzburg in November, 1766. After the grand tour, Leopold engaged Wolfgang in a course of strict counterpoint. This was "a period of thorough and unremitting study and active composing and arranging."\(^{15}\)

By January, 1768, the family was back in Vienna once more.\(^{16}\) The Emperor, Joseph II, in Vienna commissioned Wolfgang to write his first opera requesting that the boy conduct his opera from the clavier. Leopold, who thought little of the operas of that day, especially those by Gluck, realized that a successful opera would establish Wolfgang as a composer. The opera, *La finta semplice* (K. 51), was rejected by those who thought the boy incapable of writing an opera because of the lack of his knowledge of the Italian language. It was also said that Leopold wrote it and not Wolfgang. Consequently, the opera was never given, but both received one hundred ducats as compensation.\(^{17}\)

\(^{15}\)Pitts, "Wolfgang Amadeus Mozart," p. 1392.

\(^{16}\)Ibid., p. 1392.

\(^{17}\)Davenport, *Mozart*, p. 55.
With the rejection of this first opera, "Doctor Anton Mesmer, the famous physician and hypnotist, had heard of Wolfgang's misfortunes and offered him consolation by commissioning a miniature opera."\(^{18}\) Thus, \textit{Bastien und Bastienne} (K. 50) was produced in the private home of Doctor Mesmer and was "with all its ingeniousness, much more mature and poetical a work than \textit{La finta semplice}."\(^{19}\)

The family returned to Salzburg on the fifth of January, 1769. Instead of scolding Leopold for his lengthy absence, the archbishop ordered a performance of the ill-fated opera, \textit{La finta semplice}. To express his appreciation for this performance, Mozart wrote "Sol nascente" (K. 70), a licenza. Wolfgang passed the rest of the year quietly in musical study and composition.

Leopold decided to "crown their travels with a visit to Italy, the country where above all music flourished and opera thrived."\(^{20}\) It was during this trip that young Wolfgang's career was profoundly affected. The boy and the father departed alone on December 13, 1769. The months following were filled with customary triumphs for Wolfgang; not only his performances but also his compositions were well-received. In Milan, they stayed long enough to make a

\(^{18}\)Ibid., p. 55.
\(^{19}\)Blom, \textit{Mozart}, p. 41.
\(^{20}\)Pitts, "Wolfgang Amadeus Mozart," p. 1393.
cordial friend of Count Firmian, the Governor General. He demonstrated his interest in Wolfgang by a commission for the boy to write an opera for the Christmas celebrations of the following season. Continuing to Mantua and Parma, Wolfgang heard the world-famed Italian singing at its best. At Parma, in particular, Wolfgang was affected by the singing of the celebrated Lucrezia Agujari. It was the phenomenal range of her voice which influenced him most. She could sing incredibly high notes with perfect ease and purity of voice. Of her Wolfgang commented:

I could not have conceived it possible to sing to C in altissimo if my ears had not convinced me .... She is not handsome nor yet ugly, but has at time a wild look in her eyes, like people who are subject to convulsions; and she is lame in one foot. Her conduct formerly was good, consequently she had a good name and reputation.21

Other acquaintances of notable account were Padre Martini, an authority of music in his time; Nardini, a violin virtuoso and composer; Jommelli, composer of opera and sacred music; "Manzuoli once more; the English Dr. Burney, then gathering material for his 'Musical Tour,' and that gifted English boy Thomas Linley, a brother-in-law of Richard Brinsley Sheridan, whose friendship with Wolfgang is historic."22

21 Davenport, Mozart, p. 56.
22 Pitts, "Wolfgang Amadeus Mozart," p. 1393.
Although the successes at Parma and Mantua were important, Leopold’s cherished goal was at Rome. It was there that Pope Clement XIV conferred on Wolfgang the Order of the Golden Spur, which Gluck had received earlier. For a few weeks in Bologna, Wolfgang studied with Padre Martini and was "elected a member of the Accademia Filarmonica after he had passed through the ordeal of writing for it a contrapuntal setting of a cantus firmus."  

However, it was the intelligent criticisms and analyses of the music he heard that are really significant, for it was the beginning of Wolfgang’s freedom of opinion. For instance, at one time he remarked; "opera here . . . is beautiful, but too discreet and old-fashioned for the theatre. . . . The dances are wretched pompous. The theatre is handsome." At another time:

the prima Donna sings well but not loud . . . she cannot open her mouth, but whimpers everything. La seconda Donna has a presence like a grenadier. . . . Il primo Uomo sings well, but has an uneven voice . . . Il secondo Uomo is getting old and does not please me. Prima ballerina good, and they say she is no scarecrow. . . . The rest are just like all others.

After a year in Italy, Wolfgang was given the opportunity of showing what his study of the bel canto style had

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23 Ibid., p. 1393.  
24 Davenport, Mozart, p. 61.  
25 Ibid., p. 61.  
26 Ibid., p. 61.
done for him. First, he composed six concert arias for soprano in this year. Four of them were written in Milan and the other two at Rome. The four concert arias composed in Milan were probably first performed in March at an evening entertainment at Count Firmian's house. The first is the recitative "Misero me" and aria "Misero pargioletto" (K. 77), written on a text from Metastasio's Demofonte (Act III, Scene V). Half of this aria was written by Leopold and the other half by Wolfgang. There is no account as for whom the aria was written. The second, "Per pieta, bell'idol mio" (K. 78) was from Metastasio's Artaserse (Act I, Scene V). The third aria, "Fra cento affanni" (K. 88), is also taken from Artaserse (Act I, Scene II); as is the fourth "Per quel paterno ampesso" (K. 79), which is found in Act II, Scene XIII. The two arias written in Rome during April and May of 1770 are taken from Metastasio's Demofonte. "Se ardire, e speranza" (K. 82), composed in April, is from Act I, Scene XIII. This aria was probably written for an academy. The last concert aria written for soprano in 1770 was "Se tutti i mali miel" (K. 83), written during May. The text, also from Demofonte, is from Act II, Scene.

28 Ibid., p. 105-106.
VI. This aria may have been composed in Naples, where Wolfgang traveled with his father. Mozart entered this aria in a competition which won him recognition.\(^{29}\)

Not only did Wolfgang write these arias in 1770, proving his knowledge of the bel canto style, but he completed the opera which had been commissioned by Count Firmian of Milan. The opera was *Mitridate, Re di Ponto* (K. 87), and was premiered December 26, 1770. The opera contains stereotyped pieces, concert pieces, arias containing long ritornelli; "there are pieces in which passion simply will not be kept waiting."\(^{30}\) It not only was the first mature opera of Wolfgang's, but it was also his first opera to be given a full stage production. The success of this opera was so great that it had to be repeated twenty times.\(^{31}\)

Five months later, Count Firmian had procured a command from Maria Theresa for Wolfgang to compose a stage serenata for the approaching wedding festivities of the Archduke Ferdinand and the Princess Maria of Modena. It was to take place during October, 1771. The name of this serenata became *Ascanio in Alba* (K. 111). The best parts in it were

\(^{29}\)Ibid., p. 106.


"the sung ballets, light and graceful, for which Wolfgang himself arranged the dances."\textsuperscript{32} At the same time \textit{Ascanio in Alba} was performed, a composer who had dominated the Italian opera for years was in Milan doing an opera with the great poet Metastasio. His name was Hasse; he proclaimed that Wolfgang was equal to himself, remarking once that "this boy will throw us all in the shade."\textsuperscript{33}

Thus, by 1770, when these concert arias for soprano were completed, Mozart had matured as a composer. By 1771, at the end of his Italian tour, the particular characteristics which marked Mozart's genius were already apparent.

\textsuperscript{32}Henri Gheon, \textit{In Search of Mozart} (London, 1934), p. 22.

\textsuperscript{33}Davenport, \textit{Mozart}, p. 63.
CHAPTER IV

ANALYSIS OF CONCERT ARIAS FOR SOPRANO VOICE COMPOSED IN 1770

The first four arias discussed in this chapter were written in Milan. Probably they were presented during Count Firmian's evening concert on March 12, 1770.¹

"Misero pargoletto" (K. 77)

The text for "Misero pargoletto" (K. 77) is taken from Demofonte, a drama by Pietro Metastasio.² The action is from Act III, Scene VI, and the character is Timante, the first son of King Demophoonte. Timante has discovered that Dircea, to whom he is secretly married, is in truth his sister. This aria and the recitative which precedes it express the bitter grief of Timante as he faces the reality of his tragic situation.

The recitative, accompanied by full orchestra, relates the majority of the action. This type of accompanied recitative is "usually reserved for the climactic scenes of the drama."³ The meter is 4/4 time and the vocal line is

¹ Köchel, Cronologisch-thematisches Verzeichnis samtlicher Tonwerk Wolfgang Amadeus Mozarts, pp. 97-98.
² Ibid., pp. 97-98.
³ Apel, "Recitative," p. 630.
written consistently in eigth and sixteenth notes. The recitative is to be sung in a speaking manner by following the natural inflections of speech. The harmonies which support the vocal line express the depth of emotion felt by the character. The texture of this particular accompaniment is rather heavy and dramatic. It begins with sustained chords in the winds and syncopation in the upper strings over an alberti bass figure (see page 35). With these opening bars, the accompaniment indicates at once the dramatic plane on which the drama is to move. In this recitative, however, the voice and the orchestra are allowed to speak separately. The statements of the singer are accompanied by continuo alone, with the full orchestra punctuating the statements of the singer or responding to them in dialogue fashion.

Although the recitative has no key signature, the piece begins with an E flat chord which is the tonic key of the aria. Then, the following measures move through a series of keys. At other points in the recitative repeated sixteenth notes and scale-like sixteenth note figures are used to intensify the drama.

Present in the recitative is the frequent use of alternating measures of forte and piano.
Fig. 1--Orchestral accompaniment, K. 77, measure 1
In the eighteenth century, the forte-piano contrast was still an unwritten law of dynamic execution: all repeated phrases were habitually executed piano. On the other hand, some interpreters assume that a variety of dynamic inflections was unquestionably intended by the masters.  

This elementary contrast of dynamics was most often used as an echo effect, a feature in musical performance of all styles. On the other hand, dynamics are often derived from the natural expression of the human being in actual life. The dramatic shifts from forte to piano in this recitative seem to be employed principally as a device for achieving variety in the musical texture and seem to have little bearing on the declamation of Timante.

Changes in tempo in the recitative are directly related to the dramatic urgency of the text. "The emotional response of audiences to tempo is determined by the musical habits and conventions of the particular period." When tempo changes are indicated, it is necessary to decide what is the ultimate goal of the composer. To determine this, the musical material and the text must be considered in light of the stylistic requirements of the period. While the shifts in tempo from andante to allegro are undoubtedly

5Ibid., p. 165.
6Ibid., p. 164.
7Ibid., p. 179.
based on purely musical considerations, there is also a
direct relationship to the dramatic nature of the text. The
andante passages seem to be reserved for statements of
anxiety and self-pity while the allegro is used for ex-
pression of frantic concern.

The aria which follows is a lament over the fate of
the child born of Timante's tragic marriage to Dircea. As
was traditional in the opera of this period, the recitative
has carried the action while the aria explores the
character's reaction to the situation. The melody line in
the aria is legato throughout the entire course of the
aria, although the tempo becomes faster at one point.
Generally, the phrase lines are long, usually six to
eight measures. However, the technique of phrase extension,
typical in the music of Mozart is applied (e.g., measures
237-240). Here Mozart takes four notes and repeats them,
with the last two being written down as a cadence point.

The ornaments consist of appoggiaturas and trills.
Although some of them are used for decoration, they usually
elaborate or stress a word of the text. For example, in
the opening statement in the vocal line of the aria, an
appoggiatura is used in the phrase "misero pargoletto"
which means "ill fated child."
To show other various realizations of other appoggiaturas used in this aria, examples are given:

These realizations are made according to Dannreuter's instructions. Trills are usually found at cadence points. The following examples are realized according to Apel's instructions.

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9Apel, "Trill".
The harmonic treatment is conventional. The aria begins in the tonic key of E flat major, with the first modulation in measures 158-159. Ascending chromatics in the vocal and first violin parts are found to effectuate a chromatic modulation to the dominant key of B flat. The second modulation occurs in the same manner, turning to the tonic key of E flat. A third modulation to the relative minor in measures 205-208 introduces new textual material. This material is further emphasized by a change in tempo. Not until the cadence before the Dal segno (measure 243) does he return to the tonic key of E flat.

The overall form of the aria is ABCB. The first eight measures are orchestral introduction. Section A begins when the voice enters in measure 139, ending in measure 163. The orchestra continues an interlude introducing the B
section in measure 168. The first seven measures of section B are completely different from the first six measures of section A, however, the remainder of the section is similar not only in rhythm but in melody to section A. This treatment establishes a coherency between the sections. Section C begins with a four measure introduction continuing to measure 243, where section B is repeated. Thus, the overall form of the aria bears a close connection to the da capo form.

"Per pieta, bell'ido mio" (K. 78)

This aria is the second in this group of four arias written for Count Firmian's concert on March 12, 1770. The text is taken from Act I, Scene V, of Metastasio's drama Artaserse. However, in Hoole's English translation, the excerpt is in Act I, Scene VI. The characters involved in this scene are Artaserse (Prince, afterwards King of Persia, friend of Arbace, and in love with Semira), and Semira (sister to Arbace). Artaserse is afflicted because he has received news of the assassination of his father. Semira, not aware of what has happened, attempts to pledge her love to him. Grief-stricken, he is rude to her. Offended, she calls him ungrateful and declares that she can plainly read


his scorn. Artaserse’s reassurance of his love for her forms the text of this aria. The passionate lyricism of the text is expressed melodically by a series of soaring arches extended by sweeping coloratura. Through these florid passages, a melodic and rhythmic motif is established. Also, each time the motif is found, the word "abbastanza" which means "enough," appears, therefore, effectuating a dramatic motive. To explain, it has been said by an authority that "the musical expression of human emotions emerges as the final goal of interpretation."\textsuperscript{12} The extensive use of this motif delivers the fervent response of the character in his mixed emotions of despair and concern. An example is found in two varied notations, as follows:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig7.png}
\caption{Fig. 7--Motive, K. 78, measures 12-14}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig8.png}
\caption{Fig. 8--Motive, K. 78, measures 26-27}
\end{figure}

\textsuperscript{12}Dorian, \textit{The History of Music in Performance}, p. 139.
In the melodic line, a figure is used as a reverse of the ordinary dotted rhythm, called inverted dotting. The Italian term for this figure is *alla zoppa* or Lombardic style. This figure had been widely used in Italian music of the early seventeenth century, and, in fact, represented one of the most typical embodiments of the somewhat exaggerated expressiveness of early Baroque music. This figure results in a "sighing" effect because of the accent on the shorter note value, in addition to the downward movement of the line.

![Inverted dotting, K. 78, measures 1-2](image)

The appoggiatura and the trill are the principal ornaments employed in this aria. The ornaments contribute to the interest of the melodic line, and are also "a necessity for deviations from the pure harmonic structure, thus, spicing the monotony of harmony." They also contribute to the rhythmic interest. With ornamentation as an established element of style, it is used for decoration in this

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aria in varied notations. Realizations may be inferred from examples 2-6 in the analysis of the first aria, K. 77.

The accompanimental texture is determined by two basic ideas. The first is a broken chord triplet figure which appears just in the second violins and violas and is later carried by the violas alone. The second idea is duplication of the vocal line, first in unison by the first violins, later by the oboes and horns at a harmonic level. At other times the instruments are employed as harmonic filler. The florid coloration of the word "abbastanza" is emphasized in its first statement by thinning the texture and allowing the voice to speak alone, supported only by harmonic punctuation. Later coloratura elaboration of this word is reinforced by duplication of this coloratura at a harmonic level, first by the oboes and later by the horns.

The tempo in this aria is not indicated except by the time signature $\frac{4}{4}$. While alla breve does imply a faster tempo, a study must be made of the dramatic situation, the expressive characteristics of the text, figurations of coloratura, etc., before establishing a valid tempo. Although Mozart is associated with the principle of fluent tempi, the performer "must seek his true tempo individually in every score."15

There are no written dynamic markings except in measures 32, 34, and 43, where *fortepiano* attacks on sustained notes are indicated first in the horns (measures 32, 34), and later in the oboes (measure 43). These seem to be related more, however, to the articulation of the note rather than to any over-all dynamic indication. Dynamics seem to be controlled primarily by the thickness of the texture.

This concise aria is composed in the form of three verses (A A' A''). It seems to be organized primarily on the principle of tonic to dominant, returning to tonic. There are only two musical ideas presented. The first one is a melodic figure characterized by the inverted dotted rhythm, as found in measures 1-4. Then, there is a coloratura figure of eighth and sixteenth notes which is introduced in its most common form in measures 23-24. The work is independent of recitative passages and a *dal segno* sign. Therefore, this aria could be called a varied strophic song form.

"Fra cento affanni" (K. 88)

The third aria in this group of four is taken from Metastasio's *Artaserse* (Act I, Scene II). Artaban, Arbace's father, has revealed the fact that he himself killed the king in revenge of Arbace's being exiled from the palace. Arbace trembles at the sight of the sword bearing the king's
blood. What will this do to Mandane, the king's daughter whom he loves and what will be the effect of his father's lost virtue? Unable to guard his trembling heart, Arbace describes how cold his blood feels at this moment. The melody describes in a dramatic and declamatory fashion the apprehensiveness of Arbace. Two measure fragments in declamatory style are used extensively. However, other phrases are lengthy, especially those containing the florid work. Common to speech and music, phrasing in music is a language of tones, as words are in speech. The ideal interpretation of musical phrasing demands proper articulation and proper grouping of tones united in a group. However, in many scores the intended phrasing is not indicated and must be inferred from the text and musical implications.

An important characteristic of Mozart's genius was his use of "tone language" or "tone painting." His application of this musical technique is demonstrated in this aria. The line "fugge il mio sangue al cor," which means "my blood flows to the heart," is used extensively throughout the aria in florid runs expressing in vivid fashion the character's blood flowing coldly through the veins to his heart.

The score indicates the usage of varied notations of appoggiaturas with the infrequent use of trills. Two
variations of appoggiaturas are realized here according to Dannreuter's instructions.\(^\text{16}\)

![Fig. 10--Appoggiatura and realization, K. 88, measure 49](image)

The trills are found on the following note values: 1) \(\text{d}\) 2) \(\text{d}\) 3) \(\text{d}\) and should be realized thus:\(^\text{17}\)

![Fig. 12--Trill and realization, K. 88, measures 132-183](image)

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\(^{17}\) Apel, "Trill."
The opening measures of the orchestral introduction states in *allegro maestoso* tempo the two measure motive which later appears as the initial phrase of the vocal melody. This motive is set off by a dramatic pause, after which the introduction continues for six measures at a *piano* dynamic level. These measures establish the momentum of the piece by tremolo in the second violins and the violas and upward arching figures outlining the chordal movement, beginning in the basses and continued by the first violins. The texture is thickened with the addition of the horns in measure 3. The oboes re-enter in measure 4 with a passage that seems to have been derived by augmenting and inverting the initial motive. These six measures are followed by eight more measures of introduction, which establish the dramatic character of this aria by alternating *forte* and *piano* passages. An intensity of the *forte* is strengthened by syncopated repeated chords in the upper strings and by the introduction of the trumpets. The melodic motive set forth in the introduction is stated once more at the beginning of section A in the sub-section a, this time by the voice, which is doubled by the upper strings. This motive is again set.

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**Fig. 14**—Trill and realization, K. 88, measures 185-186
apart by a dramatic pause. The principles of alternating 
forte and piano are continued throughout this section, 
adding to the support of the text. In measure 44, a new 
melodic motive is introduced. This motive is extended and 
explored through measure 69. The words are stated initially 
in rather simple one note per syllable terms. Later, florid 
coloratura is used to intensify various words. The tonality 
has progressed from C major to the dominant, G major. Sub-
section b is followed by a short interlude which cadences 
in measure 76 on D major. Sub-section a' is repeated, how-
ever, this time it begins in G major and moves back to the 
tonic key of C major. Sub-section b' is also repeated in 
C major followed by an interlude which ends on C major. 
Section B begins in measure 148 in the relative minor and 
introduces a new text. Coloratura techniques are less in 
evidence in sub-section c, but other expressive techniques 
such as Lombardic rhythms are much in evidence. This section 
is followed by a short interlude during which the tonic key 
is re-established. However, for conciseness of form, Mozart 
ends this interlude on the dominant chord. This facilitates 
an abridged repeat of section A by returning to sub-section 
a' which begins in the dominant key and returns to the 
tonic. Sub-section b' is also repeated. The interlude 
which follows sub-section b' becomes the coda. An over-all 
format of this aria is illustrated on the following page.
<table>
<thead>
<tr>
<th>Introduction</th>
<th>a</th>
<th>b</th>
<th>Interlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>(m. 1-16) A Major</td>
<td>(m. 17-43) C Major</td>
<td>(m. 44-69) G Major</td>
<td>(m. 70-76) G Major (Cad. on D Major)</td>
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<tr>
<td></td>
<td>a'</td>
<td>b'</td>
<td>Interlude</td>
</tr>
<tr>
<td>(m. 77-107) G Major to C Major</td>
<td>(m. 108-138) C Major</td>
<td>(m. 139-147) C Major</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th></th>
<th>Interlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>c</td>
<td>(m. 148-187) a minor (new text)</td>
<td>(m. 187-195) a minor to C Major V of I</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th></th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>a' b'</td>
<td></td>
<td>(m. 139-147)</td>
</tr>
</tbody>
</table>
The **da capo** aria form is ideally suited to this particular text. Two basic moods are set forth. The first describes Arbace's fear at the sight of the king's blood. This is found in the A section by employing various expressive techniques such as coloratura passages, syncopated rhythms and the *allegro* tempo. A second idea expressed in the text is the lament over his father's lost virtue. The sighing effects created by the dotted rhythm and the minor tonality of section B express this contrasting mood. In conclusion, the treatment of this aria can be related to the **da capo** aria form.

"O temerario Arbace" (K. 79)

The last aria in this group of four, according to the Köchel catalogue, is taken from Act III, Scene XIII of Metastasio's *Artaserse*. However, Hoole credits the excerpt to Act II, Scene XII. In this scene, Arbace attempts to conceal his father's guilt by hiding the bloody sword used in the assassination of the King (see page 44). He is caught with the weapon in his possession and accused of the murder. The king's son, Artaserse, convinced of Arbace's innocence, asks Artabano, Arbace's father to pass judgement. In an effort to protect himself, Artabano rules

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19 Hoole, pp. 53-54."
his own son guilty and sentences him to death. The final meeting between Arbace and his father constitutes the action for the recitative aria. The recitative consists of Arbace's expression of love for his father in spite of the condemnation and Artabano's response. After a single measure of introduction, consisting of the tonic note sustained by the entire orchestra, the recitative begins. The third of the chord is played by the violins alone. Arbace speaks his first line in recitative accompagnato with continuo support only. He speaks the words "O temerario Arbace!", meaning "O reckless Arbace." The orchestra answers this outburst with a frenetic drive downward to a diminished chord built on the fourth degree of the scale. Arbace then asks himself what will happen with the words "dove trascorri?" The mood becomes more tranquil in the middle of measure 4, as the orchestra prepares for Arbace's expression of love for his father with a change of tempo to largo. An increase in tempo twice is found as the intensity of Arbace's last words to his father is heightened (to moderato in measure 10 and to andante in measure 13). Sudden shifts from forte to piano, fortepiano attacks, and the use of diminished and augmented chords contribute to the intensity of Arbace's dialogue.

Artabano answers Arbace in measure 18. Appropriately, he speaks in recitativo secco, underscoring the emptiness of
a father who would betray his innocent son. Artabano coldly states that he has received too much power with the right to decide punishment and asks Arbace to rise and for them to embrace. Artabano's speech serves also as a harmonic bridge between the tonality of the recitative, E flat Major and the tonality of the aria, B flat Major.

The aria, in triple meter begins with full orchestra. A cantabile style of melody constructed in short three measure segments predominates. However, long coloraturas give particular emphasis to the words. Arbace is asking to be calmed by his father's embrace at this last farewell. Another frequently repeated part of the text is "difendi il mio re," which, in essence, means "and still defend my king." Here Arbace expresses his concern for Artaserse, who will become the new king. Arbace knows that his father plans to kill this king also. These two ideas express the text for this aria.

The ornaments in this aria are employed primarily for decoration. As found in the other arias studied, appoggiaturas and trills are the main ornamentation. Their realizations may be inferred from K. 77, examples 2-6.

A lightness of texture is created by accompanimental patterns of sustained and repeated notes. This simplicity of texture is emphasized by the fact that the entire orchestra moves in sympathy with the vocal line, except
during the coloraturas. Here the momentum of the florid vocal line is underscored by repeated eighth notes in the orchestra.

The formal and harmonic organization of this aria is relatively simple. The strophic form is modified primarily by fulfilling the necessities of Mozart's harmonic logic. Strophe one begins in B flat Major and modulates to the dominant, F Major. The second strophe begins in F Major modulating back to the tonic key, B flat Major.

"Se ardire, e speranza" (K. 82)

The next two arias were composed in Rome, in 1770.20 The first, "Se ardire, e speranza," is from Act I, Scene XIII, of Metastasio's drama, Demofoonte.21 In the scene, Timante and Dircea are together lamenting the fact that fate has separated them. They were secretly and unlawfully married and have a child. To complicate the situation, King Demophoonte has ordered the princess of Phrygia to wed Timante, the next heir to the throne. Dircea has been committed as a sacrifice to the gods; and Timante and Dircea's father seek a way for her to escape. In this aria, Timante relates the sadness that has come into his life.


21Köchel, Cronologisch-thematisches Verzeichnis samtlicher Tonwerk Wolfgang Amade Mozart, pp. 97-98.
The melody is profound in its cantabile expression of Timante's grief. Most of the phrase lines are eight measures long, although some are extended musically. Coloratura work is at a minimum in this aria, limited to elongated lines of eighth note groupings. These long phrases contribute to the melodic interest with a smoothly flowing line of elegant tone.

The ornamentation consists of varied notations of the trill and a few appoggiaturas. These ornaments are in accordance with the performance practices of the era, as mentioned on page 52.

Text repetition is used quite frequently, with over half of the aria using the lines. "Se ardire, speranza ciel non mi manca costanza per tanto dolor." This is translated as "If courage and hope do not come from heaven, I lack perseverance because of so much sadness." The texture is thick complementing the mood of the text. For example, at times the flutes double the violin part, enriching the sound. The violins and flutes play constantly in eighth notes a third apart. As for the violas, they are employed primarily as a complement to the bass part, in keeping with the usual practices of the period.22 A change in texture is necessitated by a change in text (measure 109). Here

22Dorian, The History of Music in Performance, p. 171.
Mozart employs syncopation and groups of four sixteenth notes as Timante contemplates the sad fate of his wife.

This aria is composed in a varied da capo form. The first section begins after a twenty-two measure instrumental introduction, and extends through measure 108. The section begins and ends in the tonic key of F Major. Two melodic ideas are explored in this section. The first appears initially in measure 23 and extends through measure 30. It is unusual in that it contains a great deal of chromatic alteration. The second idea is hardly more than a melodic fragment which is extended and developed. It is anticipated in measure 31, as follows:

![Fig. 15--Melodic idea, I. 82, measure 31](image)

It appears in its most familiar form first in measure 58:

![Fig. 16--Melodic idea, K. 82, measure 58](image)

The internal structure of the first section of this da capo aria is determined by these two melodic ideas. This section is clearly constructed in three parts. The first part begins in measure 23 and extends to measure 57. This part
begins in the tonic key and ends in the key of the dominant, C Major. In these measures, the first melodic idea is stated and followed by a statement of the second melodic idea in its first form. The expansion and development of this second form extend from measure 57 to measure 67. These ten measures are merely an extension of this second melodic idea and move by means of an F chord with a flatted seventh to an A Major chord in measure 65, which is reaffirmed in measure 67. The third part begins unceremoniously in the tonic key with a repeat of the first melodic idea in measure 68. This is followed by a development of the second melodic idea, beginning in measure 76 and extending to measure 98. This is extended further to measure 101, where the final vocal statement ends the section with the words "per tanto dolor." This is followed by an instrumental coda built of material taken from the introduction.

The short middle section of this da capo aria is set off by a change in texture, as mentioned earlier, and also by a change from duple to triple meter. This section is in the key of the relative minor and extends from measure 109 to measure 127. A slightly slower tempo in this section is implied by the text and by the fact that at the return of the first section of the da capo, Mozart has indicated tempo prima, although no change from the initial tempo had been noted prior to this statement. The repeat of the first
The section of this aria is abbreviated by repeating only the third part of the original first section.

The symmetry of form in this aria is complete. In fact, the first section is divided into three parts, which are organized thus:

**TABLE II**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>(m. 23-57)</td>
<td>(m. 58-67)</td>
<td>(m. 68-98)</td>
</tr>
</tbody>
</table>

As for the over-all form of the aria, it is symmetrical, as shown here:

**TABLE III**

<table>
<thead>
<tr>
<th>Introd.</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>(m. 1-22)</td>
<td>(m. 23-108)</td>
<td>(m. 109-128)</td>
<td>(m. 129-166) abbreviated</td>
<td>(m. 167-172)</td>
</tr>
<tr>
<td>F Major</td>
<td>d minor</td>
<td>F Major</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

"Se tutti i mali miei" (K. 83)

The second aria composed in Rome during the year 1770 is "Se tutti i mali miei." According to Köchel, the text is taken from Metastasio's drama Demofoonte, Act II, Scene
However, in Hoole's translation, the excerpt is accorded to Act II, Scene IX. Dircea, the unlawful wife of Timante, is speaking to Creusa, the Princess of Phrygia. Unaware of Timante's marriage to Dircea, King Demophoonte has arranged for his son to marry Creusa. Upon their meeting, Timante tells Creusa that fate has forbidden the marriage. Creusa, her pride wounded, seeks revenge. She asks Timante's brother, Cherinthus (who is in love with Creusa), to revenge her injured honor with the blood of Timante. In this scene, Dircea is pleading with Creusa to spare Timante. Dircea, who has committed her own life as a sacrifice to the gods, asks that Creusa intercede with the king. Creusa inquires of Dircea how she can feel so much for someone when she herself is on the verge of death. Dircea replies that fate has spoken and that if she told Creusa why, her heart, even if it were made of stone, would break.

Human longing is given expression through the graceful melodic line. Most of the phrases are six measures long, although some are extended. The text used for the coloratura passages is "tenerezza il cor," which means "tenderness of the heart." As in some of the arias already studied, Mozart uses florid runs to intensify words.

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23 Köchel, Cronologisch-thematisches Verzeichnis samtlicher Tonwerk Wolfgang Amade Mozart's, pp. 97-98.
24 "Hoole, p. 120."
Ornamentation appears important not only for decoration but to enhance the melodic interest. The appoggiaturas and trills are realized according to the examples noted earlier.

The texture is light, yet intense. Throughout the entire course of the aria, the violins not only complement each other harmonically but display numerous styles of rhythmic accompanimental figures. The other instrumental parts merely complete the harmony and add tonal color. Therefore, prominence belongs to the voice and violins only in this work. The result is an intensity of tenderness as the touching accents of sorrow are sung by Dircea.

Management of certain dynamic indications is of particular importance. Specifically, the alteration of piano and forte is used extensively in this aria. This poses a particular problem for the singer, as the forte interjections of the orchestra often overlap the entrance of the voice. While the dynamic shifts seem to be employed primarily as a means of achieving variety in the instrumental texture, they do necessitate careful projection by the singer, in order to make the lines understood.

This aria is an abbreviated form of the da capo aria. Two contrasting ideas in the text are expressed by Mozart's use of adagio and allegretto tempi. In the first section, other than the adagio tempo, Dircea's feelings are revealed through limited coloratura and extended phrases which usually move downward. The second idea necessitates a
change in tempo as a reflection of the change of text. To reply to Creusa's question of Dircea's love for Timante, Dircea defiantly tells Creusa that her grief is too great for human understanding. This idea is portrayed through short detached phrase lines, dotted rhythms and syncopation found in the accompaniment. The change of mood is also established by a direct modulation to the relative minor key at the beginning of the B section. Therefore, this abbreviated da capo form is arranged thusly:

**TABLE IV**

**OVER-ALL FORM OF K. 83**

<table>
<thead>
<tr>
<th>Introd.</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>(m. 1-15)</td>
<td>(m. 16-83)</td>
<td>(m. 89-121)</td>
<td>(m. 62-83)</td>
</tr>
<tr>
<td>E flat Major</td>
<td>c minor</td>
<td>Modulate to B flat Major</td>
<td>B flat Major</td>
</tr>
<tr>
<td>B flat Major</td>
<td></td>
<td>B flat Major</td>
<td>E flat Major</td>
</tr>
<tr>
<td>E flat Major</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER V

CONCLUSIONS

The purpose of this study has been to determine the stylistic characteristics of a selected body of soprano concert arias by Wolfgang Amadeus Mozart, in relation to problems of performance. Consideration has been given primarily to melody, rhythm, harmony, form and texture. However, miscellaneous factors affecting the style have also been noticed.

For the most part, the melodies are cantabile in expression, and contain extended lines of sweeping coloratura. Within these florid runs, melodic motives are employed as a type of tonal language or "tone painting," as it was properly called. Typical of Mozart in the use of four-note groupings, which are repeated with the last two notes written down an octave, as a cadence point. Also, a most attractive feature is the way he brings certain notes into prominence which do not belong to the diatonic scale. He did this many times in order to express some type of pathos. He also used chromaticism not only for its own sake but for its emotional potentialities. Mozart's sensitivity to the word is emphasized in his melodies which closely follow the natural inflection of the voice. In this
way, his melodies vividly and dramatically heighten the emotions expressed by the character.

The rhythmic characteristics found in the recitative usually follow the natural inflections of speech. In the arias, rhythmic motives are established through florid passages found on important words of the text. These motives are used extensively to emphasize the dramatic intensity of the text. For example, the Lombardic style of inverted dotting creates a "sighing effect," because of the accent on the shorter note value.

Conventional and logical progressions are revealed in an harmonic analysis of these arias. The key relationship from one section to another is usually tonic to dominant or tonic to relative minor. This is typical of the da capo aria form.

Only one of the six arias discussed in Chapter III is a complete da capo aria (K. 82). However, three of them are abbreviated forms closely resembling the da capo aria (K. 7?, K. 83, and K. 88). The remaining two arias are written in strophic song forms (K. 78 and K. 79).

The texture of each aria seems to be in direct sympathy with the text. Mozart was a natural composer possessing an innate sense of musical imagination. He also was able to create an ingenious balance of voice and orchestra by means of instrumental coloring and contrast, grouping and spacing of instruments and accompanimental rhythmic patterns.
Other than these major stylistic characteristics, several factors which are directly related to the performance have been discussed. The first is ornamentation, which includes three types. They are appoggiaturas, trills, and coloratura runs. These are applied for decorative virtuosity and to emphasize a word or an idea. The second and third factors are dynamics and tempo which reflect the text or dramatic situation.

These six arias are proof of the prodigious talent of the young Mozart. They are the works of a mature composer and are significant examples of his early vocal style.
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