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Permeable boundaries in Mozart's *Don Giovanni*

LAUREL ELIZABETH ZEISS

Abstract: Permeable boundaries form the musical 'thread' of *Don Giovanni* – a compositional strategy fundamental to the opera's character. Customary cadential borders get omitted or blurred; material heard early in the opera prominently returns; and all the accompanied recitative-set piece pairs act as 'composite pieces' – scenes in which musical material as well as dramatic function bind the accompanied recitative and aria or duet together and fuse them into one entity. 'Permeability' is heightened in *Don Giovanni* due to the supernatural elements of the plot, the title character's refusal to to submit to society's strictures, Gluck's association with the story, and Mozart's propensity for musical one-upmanship. Yet it is by no means unique to that work. Studying the relationships between accompanied recitatives and adjacent numbers reveals a 'middleground' of musical continuity that lies between long-range tonal plans and the motivic and tonal unities of individual numbers. Hence these passages challenge, as well as complement, some of our underlying assumptions about operatic form, and urge us to expand our definition of a 'number'.

Eighteenth-century opera buffa is generally understood as a series of closed units, punctuated by cadential boundaries and encased in a closed tonal framework.[1] According to this view, through-composed music is confined to act-ending finales and 'action' ensembles, and the dichotomy of aria and recitative is emblematic of the genre's clear borders. The two are thought of as distinct and separate genres; recitative being the disorderly, unmelodic, syllabic 'half music' that carries forward the plot in between the orderly, song-like, emotionally expressive and musically satisfying arias.[2]

Mozart's *Don Giovanni*, however, challenges these assumptions in a variety of ways: customary cadential borders get omitted or blurred; material heard early in the opera prominently returns; the 'fourth wall' between the stage and the audience tumbles; and in several scenes, past and present merge. Furthermore, several scenes negate the boundary between recitative and aria: all the accompanied recitative – set

[1] Two influential writers, Charles Rosen and Joseph Kerman, espouse this view of opera buffa. Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, rev. ed. (New York, 1997), 288–308; Kerman, *Opera as Drama*, rev. ed. (Berkeley, 1988), 58–72.

[2] This sentence summarizes the definitions of recitative and aria given in standard music dictionaries and music appreciation textbooks, and influential books about opera and the music of the Classical era. Rosen, for example, describes the contrast between 'more organized form (aria)' and 'less organized (recitative)' as 'the fundamental problem of opera'. Rosen, *The Classical Style:* 173 and 178–179; Donald J. Grout and Allen Winold, 'Recitative' in *Harvard Dictionary of Music*, ed. Willi Apel, 2nd ed. (Cambridge, Mass., 1977); 'Recitative', in *The Concise Oxford Dictionary of Music*, ed. Percy A. Scholes and John Owen Ward, 2nd ed. (London, 1964); Donald Jay Grout, *A History of Western Music*, rev. ed. (New York, 1973), 345 and 347; Roger Kamien, *Music: An Appreciation*, 3rd brief ed. (Boston, 1998), 113 and 413; Bryan R. Simms, *The Art of Music: An Introduction* (New York, 1992), 200; Kerman, *Opera as Drama*, 21, 27–28, 32, 48–49, and 117. Carolyn Abbate, clearly exaggerating for effect, calls recitative 'the phatic dithering that precedes the *real* beginning, the *real* event, the number.' The phrase 'half music' is also hers. Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, 1991), 41 and 69.

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piece pairs act as 'composite pieces': scenes in which musical material as well as dramatic function bind the accompanied recitative and aria or duet together and fuse them into one entity.[3] The *accompagnato* preceding 'Non mi dir' introduces the opening theme of the aria that follows; the duet 'Fuggi, crudele, fuggi' is temporarily interrupted by an outburst of recitative; the aria 'Or sai chi l'onore' 'solves' compositional 'problems' initiated during the prior *accompagnato*. The 'permeable boundaries' of each *accompagnato*–set piece pair reflect on a local level the opera's larger compositional frame. Numerous interim moments of 'permeability' throughout the drama prepare the striking return of music from the overture during Don Giovanni's climactic confrontation with the Commendatore's ghost.[4] Permeable boundaries thus form the musical 'thread' of *Don Giovanni* – a compositional strategy fundamental to the opera's character.[5] After examining this thread in some detail below, this essay argues that permeability of various sorts and on various levels is in fact not atypical in Mozart's oeuvre, and that to address the questions of fluid boundaries between numbers, between works, and even between works and their audiences is to rethink some of the accepted conventions of operatic analysis.

Permeability as the compositional 'thread' of *Don Giovanni*

Don Giovanni famously foregrounds permeability from its opening moments: the overture elides into the *Introduzione* which in turn ends on an unresolved dominant chord (V/V in the local tonic of F minor). The F major–D minor tonal axis that extends from the overture through Donna Anna and Don Ottavio's duet (No. 2) thus functions as a long tonally stable unit, with the D minor of the duet rounding off the D minor of the overture and resolving (temporarily) the 'unfinished' introduction.[6]

[3] I am adopting this term from theorist Carl Schachter. He describes *Don Giovanni* No. 10 as a 'composite piece' but does not cite any additional examples. Carl Schachter, 'Adventures of an F#: Narration and Exhortation in Donna Anna's First-Act Recitative and Aria', *Theory and Practice* 16 (1991): 16.

[4] It must be noted that Mozart probably composed the overture last. However, his decision to place the D minor *ombra* music first colors how listeners hear the rest of the work. For more information on the creation of *Don Giovanni*, see Daniel Heartz, 'Don Giovanni: Conception and Creation', in his *Mozart's Operas*, ed. Thomas Bauman (Berkeley, 1990), 157–177.

[5] Mozart's father believed that a good composition should have a musical 'thread': 'Der guten Saz [*sic*] und die Ordnung, *il filo* – dieses unterscheidet den Meister vom Stümper'. Leopold Mozart, Salzburg to W. A. Mozart, Paris, 13 August 1778, *Mozart: Briefe und Aufzeichnungen Gesamtausgabe*, ed. Wilhelm Bauer and Otto E. Deutsch, 7 vols. (Kassel, 1962), II, 444.

[6] Julian Rushton, 'Don Giovanni', in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London, 1992) and *W. A. Mozart:* Don Giovanni (Cambridge, 1981), 114 and 118; Andrew Steptoe, *The Mozart-Da Ponte Operas: The Cultural and Musical Background to* Le nozze di Figaro, Don Giovanni *and* Così fan tutte (Oxford, 1988), 186–187; Joseph Kerman, 'On *Don Govanni* No. 2', in *Opera and the Enlightenment*, ed. Thomas Bauman and Marita Petzoldt McClymonds (Cambridge, 1995), 263–267.

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Strikingly porous borders occur throughout the opera. Leporello and Don Giovanni's intrusions into Donna Elvira's aria 'Ah chi mi dice mai' (No. 3), for example, impinge on her soliloquy. Although asides by other characters were not unheard of in mid- to late eighteenth-century arias, they still constitute an expansion (or infraction) of the aria's frame.[7] Indeed, in the original libretto Don Giovanni and Leporello's comments are in *versi sciolti* and smaller typeface, signals that they were intended to be set as recitative.[8] Mozart, therefore, deliberately chose to incorporate the men's comments into the aria which, like the *Introduzione*, ends with an unresolved phrase. The number also problematizes the border between the spectators and the on-stage action. Watching the two men eavesdrop on Donna Elvira reminds the audience that they too are observing from a distance.

The layering of the dances in the Act I Finale constitutes a further example of porous boundaries. The three dances – a minuet, a contredanse, and the 'Teitsch' – have their own distinctive rhythmic and melodic profiles and could stand on their own. Superimposing the three dances, however, blurs the borders between them and creates a texture that is metrically, contrapuntally, and spatially complex. As John Rice notes, other operatic ballroom scenes move 'forward in real time, more or less'. Presenting the dances concurrently rather than sequentially results in 'a kind [of] a surreal compression', momentarily collapsing customary temporal boundaries.[9] The combination of dances used in the ballroom scene has also been interpreted as challenging class structures. Combining a dance of the aristocracy (the minuet) with those identified with the bourgeoisie and the peasantry (the contredanse and Teitsch)[10] has been read both as an argument for loosening social and politial hierarchies[11] and as an assertion that ignoring class distinctions results in social chaos.[12] Either way, the sonic mix blurs customary social and musical borders.

[7] John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago, 1998), 188.

[8] Heartz, 'Conception and Creation' (see n. 4), 167.

[9] Rice, *Antonio Salieri*, 473. Wye Jamison Allanbrook makes a similar point. To her, the ballroom scene creates 'rhythmic and social anarchy . . . a surreal kaleidoscopic landscape of society'. Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart:* Le nozze di Figaro *and* Don Giovanni (Chicago, 1983), 220 and 286. Allanbrook, 276–287, provides a detailed discussion of this scene. See also Daniel Heartz, 'The Iconography of the Dances in the Ballroom Scene of *Don Giovanni*' in *Mozart's Operas* (see n. 4), 179–193.

[10] The most comprehensive source for eighteenth-century dance types, their attendant class associations, and their influence on Mozart's *Figaro* and *Don Giovanni* is Allanbrook's *Rhythmic Gesture* (see n. 9). Heartz suggests that multiple bands performing different dances within the same space did occur in eighteenth-century balls. Thus, on one level *Don Giovanni*'s ballroom scene reflects reality. Heartz, 'Iconography of the Dances' (see n. 9), 182–190.

[11] Rosen, *Classical Style* (see n. 1), 94–95 and 322–324.

[12] Konrad Küster, for example, writes that the ballroom scene demonstrates 'the impossibility of linking the sphere of the aristocrats with that of the peasants'. He interprets the scene as Don Giovanni's attempt to create a classless society – yet another transgression for which he is punished in Act II. Konrad Küster, 'Leporello's Mortal Peril: *Don Giovanni* K.527', in *Mozart: A Musical Biography*, trans. Mary Whittall (Oxford, 1996), 282–283. See also Allanbrook, *Rhythmic Gesture*, 220, 277, and 284–287; Nicholas Till, *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas* (London, 1992), 203–204.

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With respect to the second act, many commentators have noted the finale-like nature of the Sextet, which resembles a normal ensemble neither tonally nor structurally.[13] On one level, the sextet is through-composed, yet Donna Anna's entrance (m. 45) cycles back to the music of the lovers' Act I duet. In other words, earlier music bleeds through into a number that already challenges generic expectations. Similarly, the *sostenuto* utterances of the Commendatore during the graveyard scene disrupt the prevailing musical fabric. Music normally reserved for ecclesiastical pronouncements and otherworldly voices interrupts the ordinary 'speech' of *semplice*. The 'voice' of the supernatural then spills forward. The spectre's bare wind accompaniment reappears twice during the duet ('O statua gentilissima') that follows – when the statue nods his head and when he responds verbally (mm. 70–71 and m. 84). Additionally, the number threatens to transmute into *accompagnato* when Don Giovanni directly addresses the ghost (mm. 78–83).

All of the above instances challenge the conventions of closed numbers and stretch the boundaries of 'normal' operatic form. Likewise, the importation of music from three other well-known operas during the dinner scene ruptures customary borders, including crossing the line that separates the noumenal (opera's normal mode of discourse) from the phenomenal (music perceived as music by the characters).[14] The quotations break the 'fourth wall' by inserting music from the 'real world' beyond. In and of themselves, the quotations are not that unusual. Allusions to other works, including direct quotations, frequently occur in opera buffa. Breaking the 'fourth wall' by directly addressing the audience or through highlighting performativity was also an essential part of the genre.[15] In this instance, however, the *music*, rather than the performer or the character, breaks the frame. In addition, the excerpt from *Figaro* directs attention to the controlling hand behind the opera's façade.[16] Even the closing text of this section ('sì eccellente è il vostro cuoco' – so excellent is your cook), sung to the final reprise of the melody from

[13] Küster, for one, notes its use of finale-like construction; he calls the ensemble a 'pseudo-finale . . . the noose tightens, but around the wrong neck'. Küster, 'Leporello's Mortal Peril' (see n. 12), 280–282. See also Rosen, *Classical Style* (see n. 1), 302. A number of writers posit that the number was intended to be a finale. Edward J. Dent, *Mozart's Operas: A Critical Study*, 2nd ed. (Oxford, 1947), 138–141 and 168–169; Heartz, 'Conception and Creation' (see n. 4), 164 and 210. Rushton reviews all these arguments in *W. A. Mozart: 'Don Giovanni'* (see n. 6), 48–49. John Platoff, on the other hand, argues that techniques from instrumental music influence the sextet's construction, in 'Operatic Ensembles and the Problem of the *Don Giovanni* Sextet', in *Opera buffa in Mozart's Vienna*, ed. Mary Hunter and James Webster (Cambridge, 1997), 378–405.

[14] I am using Abbate's definition of these terms. As she and others have noted, opera characters appear to be unware that they inhabit a world of music; they are 'deaf' to the noumenal music that surrounds them. At times, however, characters perceive certain passages as musical peformances; usually these are 'realistic' numbers such as marches, serenades, and dances. Abbate, *Unsung Voices* (see n. 1), 5, 85, 117–123, and 131–135.

[15] Mary Hunter, *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton, 1999), 1–6 and 42–51.

[16] Calling attention to the *magister ludi* is a quality often ascribed to Haydn's music. Mark Evan Bonds, 'Haydn, Lawrence Sterne, and the Origins of Musical Irony', *Journal of the American Musicological Society* 44 (1991): 57–91; Gretchen A. Wheelock, *Haydn's Ingenious Jesting With Art* (New York, 1992), 113, 201, and 206.

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Figaro, can be understood as encouraging listeners to admire the drama's creator or 'cook'.[17]

These numerous interim moments of 'permeability' pave the way for the striking return of material from the overture. When the D minor *ombra* music that commences the drama sounds when the Commendatore's ghost enters in the Act II Finale, it represents not only the breaching of a formal boundary, but also the entry of the otherwordly into the earthly realm. The return brings the music and the plot full circle, but not in a tidy manner. As Wye J. Allanbrook notes, the scene's structure more closely resembles that of a fantasia rather than a tonally directed, cadence-laden operatic finale.[18] Not until after the Don's descent to hell is musical and moral order restored.

Further examples of permeability: the three *accompagnati*

The *accompagnati* from the Prague version of *Don Giovanni* also further indicate that the opera is partially 'about' permeability and demonstrate how fluid boundaries between operatic 'numbers' can be. In each *accompagnato*–set piece pair, Mozart plants seeds in the accompanied recitative that foreshadow or enhance processes that occur during the adjacent number.

However, before we discuss these scenes in detail, we must investigate evidence that Mozart and his contemporaries consciously considered the relationship between accompanied recitatives and the following number. Eighteenth-century sources, like twentieth-century ones, regularly distinguish between speech-like recitative and its more lyrical counterparts. Both Koch and Sulzer, for example, define recitative almost solely by how it 'differs from true song', stating that recitative lacks meter, key, structure, and 'actual melodic thoughts'.[19] In practice, however, by this time the clearcut dichotomy was breaking down. Gluck's reform operas with their emphasis on continuity played a fundamental role in changing perceptions of operatic form.[20] Friedrich Neumann's study of eighteenth-century theoretical treatises shows that while early in the century an aesthetic of contrast (i.e.

[17] Heartz interprets this line in a different light. He claims that Act II finale contains puns on names of two performers in the original production – the leading soprano Teresa Saporiti and the harpsichordist Kuchar, whose name means 'cook'. Again, these references to the world outside the opera would break the dramatic illusion. Heartz, 'Conception and Creation' (see n. 4), 168–169.

[18] Allanbrook, *Rhythmic Gesture* (see n. 4), 292–293.

[19] Johann Georg Sulzer, 'Recitativ', in *Allgemeine Theorie der schönen Künste*, 4 vols., 2nd ed. (Leipzig, 1792–1794), IV:5; Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition* (Leipzig, 1782–1793), 235–236 and 'Recitativ', in *Musikalisches Lexicon* (1802, rpt. Hildesheim, 1964). Also, early in the century writers criticized French opera precisely because it did not make enough of a distinction between recitative and 'air'. See, for example, Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752), trans. Edward R. Reilly as *On Playing The Flute*, 2nd ed. (New York, 1985), 329; Jean-Jacques Rousseau, *Lettre sur la musique française* (1753), in vol. 11 of *Oeuvres Complètes de J. J. Rousseau*, ed. V. D. Musset-Pathay (Paris, 1824), 184–191.

[20] Hunter, *The Culture of Opera Buffa* (see n. 15), 95.

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as much difference as possible between recitative and aria) ruled, by the end of the century many theorists advocated gradations between genres.[21] Sulzer, Koch, Brown, and La Cépède, for instance, all mention ways that composers bend the 'habitual distinction' between recitative and aria; orchestrally accompanied recitative, in particular, offered various means to create 'imperceptible' and aesthetically pleasing transitions that blended the end of the *accompagnato* with the beginning of the aria.[22]

Mozart's own letters and scores indicate that he too thought of *accompagnati* in relation to the music that immediately followed. For example, he marked certain scenes 'Recitativo ed aria' and assigned them one number in the score.[23] Sketches and paper types also show that he occasionally drafted the *accompagnato* in conjunction with its companion aria.[24] Furthermore, one of Mozart's letters concerning *Idomeneo* demonstrates that he considered an accompanied recitative's effect on the entire scene, particularly its dramatic pacing:

> In the last scene of Act II Idomeneo has an aria or rather a sort of cavatina between the choruses. Here it will be better to have a mere [*bloßes*] recitative, well supported by the instruments. For in this scene which will be the finest in the whole opera . . . there will be so much noise and confusion on the stage that an aria at this particular point would cut a poor figure – and moreover there is the thunderstorm, which is not likely to subside during Herr Raaf's aria, is it? The effect, therefore, of a recitative between the choruses will be infinitely better.[25]

The librettist for *Idomeneo* eventually bowed to the composer's wishes. In the final version of the opera, the two choruses and the accompanied recitative flow into one another, creating one long scene of 'continuous music'; as Mozart predicted, it is

[21] Friedrich-Heinrich Neumann, *Die Ästhetik des Rezitativs: Zur Theorie des Rezitativs im 17. und 18. Jahrhundert* (Strasbourg, 1962), 27–35.

[22] John Brown, *Letters on the Italian Opera: addressed to the Hon. Lord Monboddo*, 2nd ed. (London, 1791), 32–34, 12–17; Sulzer, 'Recitativ', in *Allgemeine Theorie* (see n. 9), IV:9; Koch, *Versuch* (see n. 19), 237–238; [Bernard Germain Êtienne] Comte de la Cépède, *La Poétique de la Musique* (Paris, 1785), 91–92, 99–101.

[23] For example: Wolfgang Amadeus Mozart, *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, Series II/5, *Bühnenwerke: Opern und Singspiele* (Kassel, 1968–1991); *Mozart's Thematic Catalogue: A Facsimile*, ed. Albi Rosenthal and Alan Tyson (Ithaca, NY, 1990); *W. A. Mozart Don Giovanni En Deux Actes: Facsimile in extenso du manuscrit autographe conservé a la Bibliothèque Nationale* (Paris, n.d.); *Die Zauberflöte: Faksimile der autographen Partitur*, ed. Karl Heinz Köhler, Documenta Musicologica, Zweite Reihe: Handschriften Faksimiles VII (Kassel, 1979); Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge, Mass., 1987), 54 and 122–123.

[24] The sketches for Susanna's 'Giunse alfin il momento . . . Deh vieni' (*Figaro* No. 28) are a case in point. Paper types also suggest that Mozart wrote some accompanied recitatives in *Così* and *Tito* late in the compositional process, after the arias were composed. W. A. Mozart, *Le nozze di Figaro*, ed. Ludwig Finscher, Bd. 16, Series II/5 of *Neue Ausgabe sämtlicher Werke* (Kassel, 1973); Tyson, *Autograph Scores* (see n. 23), 52–54, 182, and 190–195.

[25] W. A. Mozart to Leopold Mozart, 15 November 1780, *The Letters of Mozart and his Family*, ed. Emily Anderson, rev. ed. (New York, 1989), 664; *Mozart: Briefe und Aufzeichnungen Gesamtausgabe* (see n. 5), III:20.

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one of the most powerful scenes in the work. The passage lacks the customary demarcations between set piece and recitative: The first chorus halts on a half cadence (No. 17 'Qual nuovo terrore!'); Idomeneo's subsequent *accompagnato* ('Eccoti in me') lacks a complete orchestral cadence as well; instead it leads immediately into another chorus ('Corriamo, fuggiamo' No. 18) which in turn does not have a strong root-position tonic chord until the downbeat of its fifth measure. This smooth flow from *accompagnato* to aria is also characteristic of *Don Giovanni*.

The *accompagnati* themselves in *Don Giovanni* are extraordinarily various. Mozart fashions 'Ma qual mai s'offre . . . Fuggi, crudele, fuggi' (No. 2) from diverse orchestral motifs and sequences; 'Don Ottavio son morta! . . . Or sai chi l'onore' (No. 10), on the other hand, includes an orchestral phrase which returns prominently and transforms, yet the *accompagnato* also draws on all types of recitative; in 'Crudele! Ah no mio bene . . . Non mi dir' (No. 23), Mozart again surrounds the voice with a developing orchestral interjection, but one that provides continuity by foreshadowing the aria's theme. These strategies are prompted by the poetry and the dramatic situations, but the differences between the *accompagnati* create, in effect, a primer on the genre and its connection to the next musical segment.

'Crudele! Ah no mio bene . . . Non mi dir': thematic relationships

The *accompagnato* ('Crudele! Ah no mio bene') that precedes Donna Anna's 'Non mi dir' (*Don Giovanni* No. 23) introduces thematic material which is incorporated into the aria, a technique favored by Mozart's mentor J. C. Bach.[26] Here, the *accompagnato* contains the opening phrase of the aria and the orchestral material of its consequent. The libretto encourages this close musical relationship between the recitative and the set piece. From the *semplice* dialogue through the aria, certain ideas and words recur throughout the entire scene, of which her *accompagnato* and aria form the end-point; indeed, Don Ottavio and Donna Anna use many of the very same words to address each other: (Calmatevi/Calma, idol mio, crudele) (see Ex. 1a.). After Donna Anna protests Don Ottavio's accusation of cruelty, the strings present the opening theme twice: first in B flat major and then in F major, the key of the

[26] Helga Lühning makes this observation in 'Die Rondo-Arie im späten 18. Jahrhundert: Dramatischer Gehalt und musikalischer Bau', in *Mozart und die Oper seiner Zeit*, ed. Constantin Floros, Hans Joachim Marx, and Peter Petersen (Hamburg, 1981), 237. The aria 'Son maestoso' in Haydn's opera *Le Pescatrici* is another example which introduces material during the orchestral introduction of the *accompagnato* that returns in the aria. Mary Hunter's diagram of this number incorporates the recitative and addresses its thematic foreshadowing. Mary Hunter, 'Haydn's Aria Forms: A Study of the Arias in the Italian Operas Written at Eszterháza, 1766–1783', Ph.D. diss., Cornell University (1982), 439. One eighteenth-century theorist, John Brown, praises the practice of placing 'in the instrumental parts, during the pauses of the Recitative, passages of the strain [*melody*] which is to make the subject of the Air' and comments on the 'fine effect' this device creates. John Brown, *Letters on Italian Opera* (see n. 22), 30 and 32–34.

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[Semplice – *excerpts only*]
Don Ottavio: Calmatevi, idol mio . . .

Donna Anna: Ma il padre, oh Dio! . . .

Don Ottavio: Crudele! [*Strings enter*]
Donna Anna: [Crudele!] Ah no mio bene! [*A-theme in B flat major*]
Troppo mi spiace
Allontanarti un ben che lungamente
La nostra alma desia . . . [*A-theme in F major*] ma il mondo . . . Oh Dio – –
[*Orchestral consequent of A-theme in D minor*]
Non sedur la mia costanza
Del sensibil mio core!
Abbastanza per te mi parla amore [*Cadence to D minor*]

[**Don Ottavio:** Be calm, my beloved . . . **Donna Anna:** But my father, Oh God! . . . **Don Ottavio:** Cruel one! **Donna Anna:** Cruel one! Ah no my beloved! / It displeases me too much to withhold from you blessing that has been our soul's desire for a long time . . . But the world. . . . Oh God! / Do not tempt the constancy / of my sensitive heart! / which speaks for you enough to me of love.]

Donna Anna:

1	Non mi dir, bell'idol mio,	a	Do not say to me, my beloved,
2	Che son io crudel con te;	*b*	That I am cruel to you;
3	Tu ben sai quant'io t'amai:	a	You well know how much I love you:
4	Tu conosci la mia f[è].	*b*	You know my faithfulness.
5	Calma, calma il tuo tormento	c	Calm, calm your torment
6	Se di duol non vuoi ch'io mora;	d	If you do not want me to die of sorrow:
7	Forse un giorno il Cielo ancora	d	Perhaps one day heaven
8	Sentirà pietà di me.	*b*	will again feel pity for me.

Formal Plan of 'Non mi dir' in comparison to typical rondò form:

'Non mi dir' (*Don Giovanni* No. 23)

	A	B	A′	C
Harmony	I	V	I—i	I
Text lines	1–4	5–6	1–2 5–6	7–8
Tempo	Larghetto			Allegretto moderato
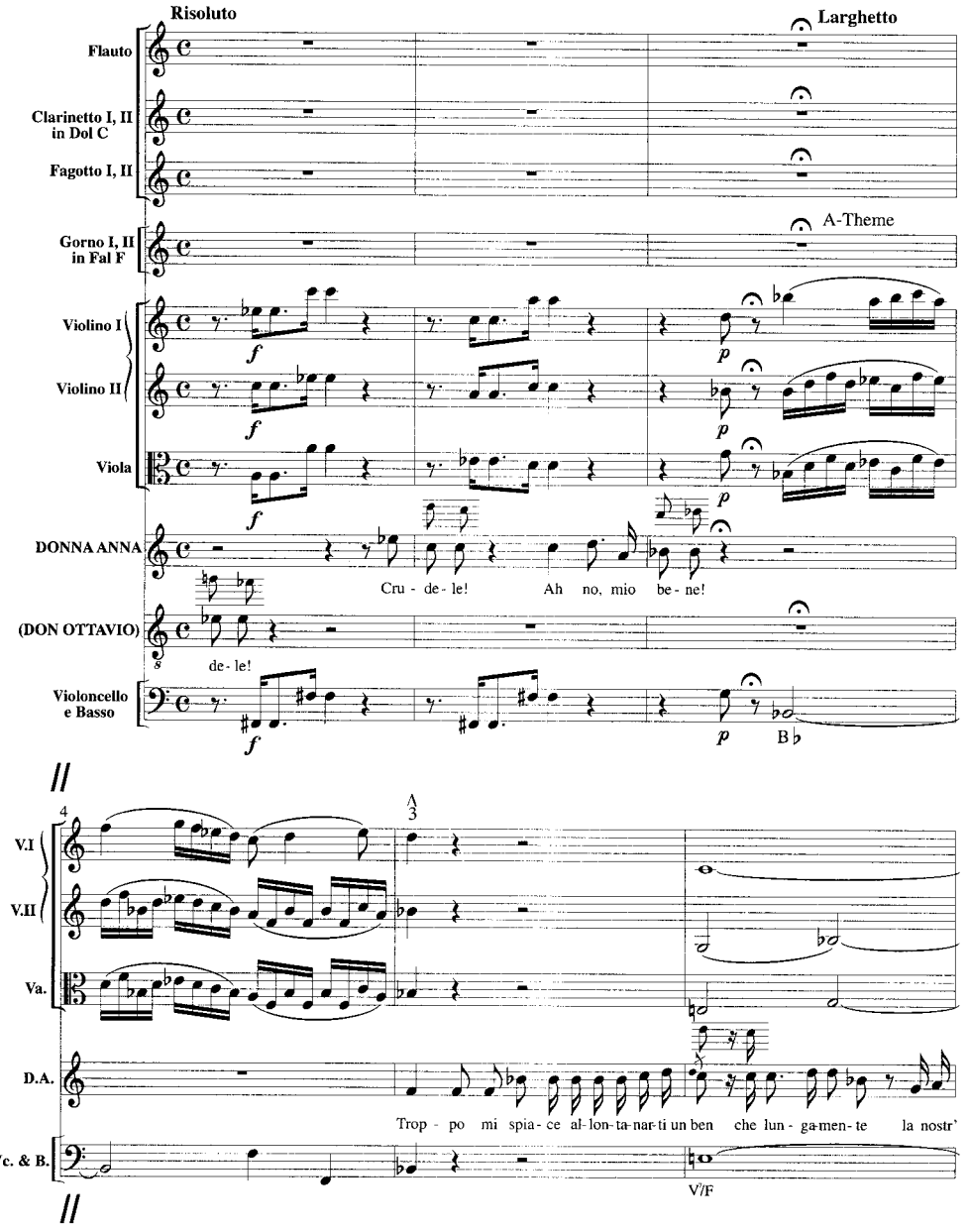
Conventional rondò form (e.g., 'Dove sono' *Figaro* No. 20)

	A	B	A′	C
Harmony	I	V	I – (V^7)	I
Text lines	1–4	5–8	1–4	9–12
Tempo	Andante			Allegro

Ex. 1a: 'Crudele! Ah no mio bene . . . Non mi dir' (*Don Giovanni* No. 23)
Text, Translation, and Formal Plan.

eventual aria (mm. 3–4 and 7–9). Both times we get truncated versions of the melody. Each phrase comes to an abrupt halt and lacks a proper cadence: at the end of the theme's first statement, the top voice pauses on scale degree $\hat{3}$; the theme's
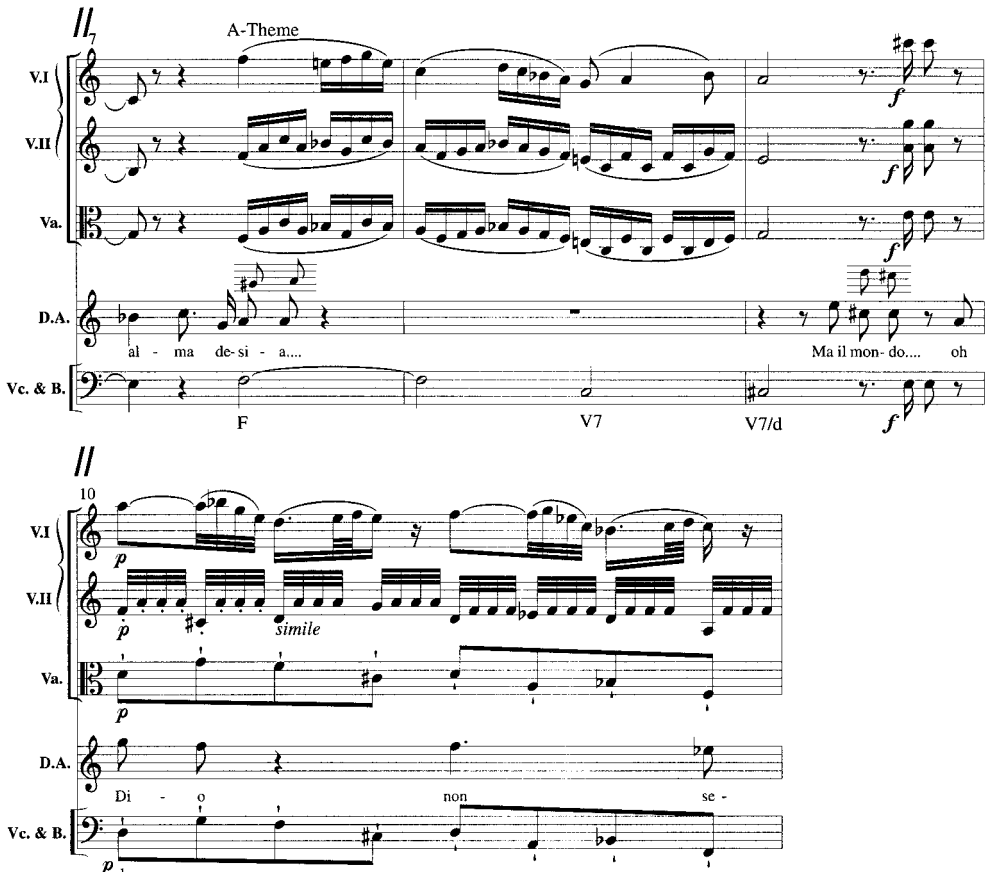
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Ex. 1b: 'Crudele! Ah no . . . Non mi dir' (*Don Giovanni* No. 23) mm. 1–10.

second appearance finishes with a deceptive cadence that ushers in the relative minor (Ex. 1b). The inability of the theme to come to a complete close reinforces Donna Anna's words: marriage to Don Ottavio truly is her 'soul's desire' but, for right now anyway, grief stands in her way. It also suggests that Donna Anna cannot

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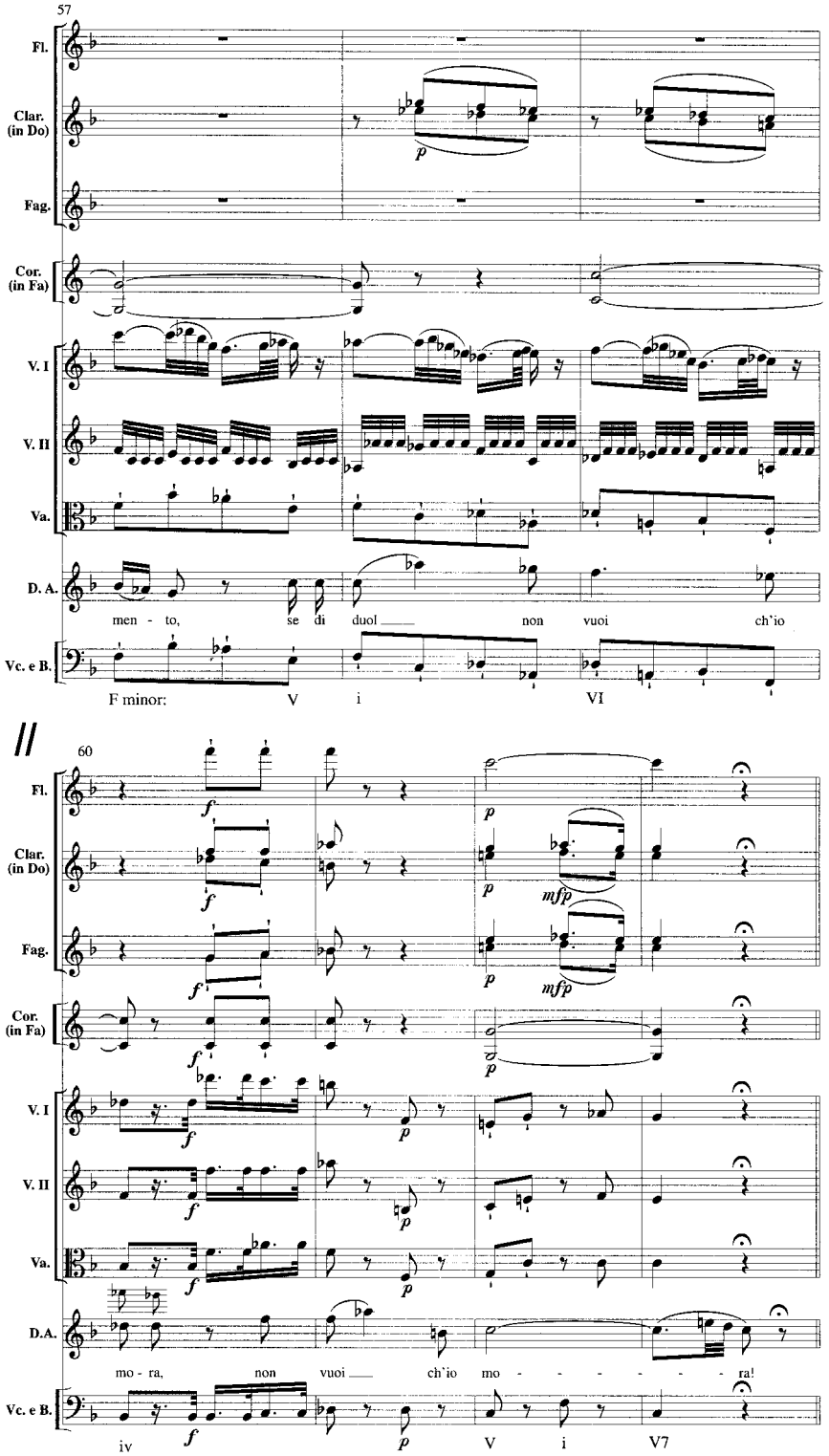


Ex. 1b: (continued).

immediately put into words all that she feels – a typical condition in accompanied recitative.[27]

The aria completes and amplifies the theme with *amoroso* winds and graceful, elegant cadences while its text fleshes out the sentiments underlying the melody. Thus, the music reflects Donna Anna's psychological progression: during the *accompagnato*, she is still formulating her response to Don Ottavio's outburst; in the aria she expresses her feelings in a calmer, more coherent fashion.

[27] Christian Gottfried Krause's description of *accompagnato* and its dramatic purposes is apt here: 'A very violent passion prevents us from speaking what we would say. *Un gran dolor non parla* . . . [and] afterward we speak only with broken, incomplete phrases'. Christian Gottfried Krause, *Von der musikalischen Poesie* (1753; rpt. Leipzig, 1973), 335–336. Jean-Jacques Rousseau's description of the genre is similar. See note 41. Jean-Jacques Rousseau, 'Recitatif obligé', in his *Dictionnaire de musique* (1768; rpt. Hildesheim, 1969). For a fuller explanation of the role of *accompagnati* in Mozart's operas and how eighteenth-century theorists describe the genre, see Laurel E. Zeiss, 'Accompanied Recitative in Mozart's Operas: "The *chef d'oeuvre* of the composer's art",' Ph.D. diss., University of North Carolina at Chapel Hill (1999), esp, pp. 2–3, 12–22, and 72–93.

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Ex. 1c: *Don Giovanni* No. 23, mm. 57–63.

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In addition to the thematic and harmonic preparations, the *accompagnato* also lays the foundation for an expressive deviation from convention that occurs during the aria. 'Non mi dir' is a rondò, a two-tempo aria form which normally opens with a slow ABA′ section, followed by an extended C section in a faster tempo. Typically, two quatrains of verse fill the ABA′ section; after an excursion to the dominant during B, A′ usually re-establishes the tonic and repeats the first quatrain.[28] In 'Non mi dir', however, Mozart bends normal harmonic and text-setting procedures for expressive ends. Unlike the first A-section, which closes squarely in the tonic F major and which is extremely stable, both motivically and harmonically, the reprise of A modulates to the parallel minor (a slightly unusual move) and remains there to close the slow section[29] (see Ex. 1c). This shift to minor is foreshadowed by the *accompagnato*. As mentioned above, the orchestral material for the latter half of A initially appears during the accompanied recitative (see Ex. 1a and b). There the figure begins in D minor (the relative minor of the forthcoming aria's tonic) and then moves toward B flat major. Mozart's treatment of the text in A′ further strengthens the connections between the *accompagnato* and the aria: rather than repeating the entire first stanza during the reprise of A, Mozart skips the final lines of the first quatrain and instead sets lines 5 and 6 which are closer in tone and content to the texts heard with this music during the recitative.[30]

In many respects, then, the acompanied recitative takes on the role of a *ritornello*. It introduces the theme and prepares the tonic, but it does so from within the framework of the broken sentences, harmonic uncertainty, and rapid vacillation between minor and major characteristic of accompanied recitative.[31]

[28] The allegro section (C) then presents a third quatrain of verse which often contains a contrasting idea. The plan I have outlined above is the standard rondò form that emerged during the 1780s but of course many variants of this model can and do occur. Mozart's C sections, for example, sometimes present portions of the opening stanzas of text with new music (e.g., *Così* No. 25 'Per pietà', *Tito* No. 22 'Non più di fiori'). It should also be noted that as a rondò text, the poem is relatively short: two quatrains of *ottonari* instead of the three or more quatrains of verse. Mozart probably chose to set this text as a rondò, despite its brevity, because it was customary for the *prima donna* to sing a rondò for her final aria. Lühning, 'Die Rondo-Arie' (see n. 26), 221–224; James Webster, 'The Analysis of Mozart's Arias', in *Mozart Studies*, ed. Cliff Eisen (Oxford, 1991), 116; Hunter, *Culture of Opera Buffa* (see n. 15), 147. For a brief summary of rondò form and its uses, see John A. Rice, *W. A. Mozart:* La clemenza di Tito (Cambridge, 1991), 92.

[29] The two rondòs in *Tito* (No. 19 'Deh per questo istante' and No. 22 'Non più di fiori') also turn to the parallel minor but not until the beginning of the allegro C section.

[30] All the other operatic rondòs Mozart wrote after 1781 repeat the entire first quatrain: 'Dove sono' (*Figaro* No. 20); 'Per pietà' (*Così* No. 25); 'Non temer amato bene' (*Idomeneo* 10b); 'Deh per questo istante' and 'Non più di fiori' (*Tito* Nos. 19 and 22).

[31] James Webster, 'Are Mozart's Concertos "Dramatic"? Concerto Ritornellos versus Aria Introductions in the 1780s', in *Mozart's Piano Concertos: Text, Context, Interpretation*, ed. Neal Zaslaw (Ann Arbor, 1996), 111–122 and 130; Martha Feldman, 'Staging the Virtuoso: Ritornello Procedure in Mozart, from Aria to Concerto', in *Mozart's Piano Concertos: Text, Context, Interpretation*, 150–151.

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'Don Ottavio son morta! . . . Or sai chi l'onore': significant pitches and motivic preparations

While the melodic connections between 'Non mi dir' and the preceding accompanied recitative are readily apparent, other connections are less conspicuous, such as when compositional problems posed in the recitative continue to be worked out in the aria. Carl Schachter explores this issue in his essay 'The Adventures of an F#' – one of the few extended analyses of a late eighteenth-century recitative and aria pair.[32] Drawing on Schenkerian methods, Schachter argues that two pitches, F sharp and G, are prominent throughout the *accompagnato* ('Don Ottavio son morta!') and its accompanying aria ('Or sai chi l'onore'), both in the melody and as pivot points in the harmony. Although F sharp acts primarily as a pungent dissonance during the recitative, this 'initially disturbing sound, foreign to the recitative's first key [C minor]', becomes part of the consonant structure during the aria.[33] While F sharp and G function as a 'middleground motif' during the first half of the scene, by the latter third of the aria, G descending to F sharp begins to answer and therefore balance the F sharp – G idea. In fact, the last two melody notes of the aria are a sustained G resolving down to an F sharp.[34]

'Don Ottavio son morta! . . . Or sai chi l'onore' could also be described as 'The Adventures of a Descending Sixth'. The number's opening melodic gesture, a half-step ascent followed by a descent of a sixth (F sharp to G down to B), is the top voice of an orchestral interjection which develops throughout the recitative.[35] Although the motif's initial interval expands to a minor third, the descent of a sixth (with one exception) remains constant.[36] Leaps of a sixth, both ascending and descending, also permeate the aria, but now they are prominent in the vocal line and result from skipping a chord tone in an otherwise triadic line. Not until the coda (m. 125ff.) does the voice sing an unbroken arpeggio, but even this gesture closes with a downward leap of a sixth followed by a rising half-step ($\hat{5}$–$\hat{7}$–$\hat{1}$). Descending and rising sixths, therefore, connect the recitative and the aria both motivically and aurally, a connection Mozart strengthened while drafting the piece. The autograph shows that originally the voice leapt down an octave during its first entrance; Mozart altered the aria's opening measures to incorporate consistently a downward leap of a sixth.[37]

Sixths are found at the harmonic and tonal levels as well. One particularly striking instance of this occurs as Donna Anna begins the story of her attack (mm. 23–26). After a much-delayed cadence to G minor, the music then immediately and

[32] Schachter, 'Adventures' (see n. 3).
[33] At the beginning of the recitative, the F sharp in the first violins forms a tritone with the bass which then resolves upward to a G (m. 3). Schachter, 'Adventures', 16.
[34] First violin and oboe 1 parts mm. 139–140. Schachter, 'Adventures', 7.
[35] See mm. 3–4, 6–7, 9–10, 11–12, 13–14, 38–39, 54–55, 56–57, and 62–63. For a more detailed description of the motif and its structural and expressive uses, Zeiss, 'Accompanied Recitative' (n. 27), 77–79 and 112–116. Some of these arguments are summarized in n. 43.
[36] In mm. 13–14 it becomes a tritone; however, the voice supplies a sixth.
[37] *W. A. Mozart Don Giovanni En Deux Actes* (see n. 23), 3: f71. Schachter transcribes the changes Mozart made. Schachter, 'Adventures', 11–12.

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unexpectedly dissolves to E flat minor. Other passages also feature sixth- or third-related keys.[38] In addition, Donna Anna's recognition of Don Giovanni's voice takes place in B flat major, a key a sixth away from the opera's home key of D minor–D major.

The absence of a clear cadential 'boundary' at the close of the *accompagnato* – namely its elision with the opening chord of the aria – underscores these connections and encourages us to hear the *accompagnato* and aria as a unit.[39] The *accompagnato* itself also traverses generic boundaries. The scene combines three different types of recitative – a strategy that causes temporal boundaries to collapse as well. While the ballroom scene compresses time by substituting simultaneity for sequentiality, Donna Anna's *accompagnato* erodes the boundary between past and present by combining narrative with changes in texture and motivic recall.

'Don Ottavio son morta!' begins as an *obbligato* recitative accompanied by the full orchestra.[40] A repeated orchestral interjection 'speaks' what the shocked heroine cannot at first put into words: she has just recognized the voice of her attacker.[41] The recitative then shifts to *semplice* to set Donna Anna's confirmation of her accusation. The orchestra returns, however, when she begins to speak of the past. At first, *sostenuto* strings provide an unobtrusive backdrop for her story, but as Donna Anna's account of her attack progresses, the strings become increasingly active and sound conventional interjections. The recitative's jagged opening motif returns precisely at the juncture where Donna Anna's narrative strays from past into present tense: 'Ei più mi stringe: grido' [He holds me tighter: I scream].[42] Grammatically and musically, we have returned to the beginning of the *accompagnato*; and by the end of the recitative we have circled back to the beginning of the opera, as Donna Anna's account arrives at the moment when we the spectators entered the

[38] Mm. 29–44, for instance, which tonicize B minor, G major, and E minor, in turn.

[39] As in this example, Mozart often uses elided or dovetailed cadences to set resolute statements (e.g., 'Vedrò mentr'io sospiro', *Figaro* No. 18). They can also underscore comic declarations, such as the punchline before 'Riconosci amplessi', No. 19 in *Figaro* when Marcellina reveals that Bartolo is Figaro's father, or Guglielmo's stupefaction at the women's behavior in *Così* ('Donne mie' No. 26).

[40] A full complement of winds and two horns have been added to the strings.

[41] Rousseau claims that in an accompanied recitative the orchestra 'speaks' for the character: 'The actor agitated, transported with a passion which does not permit him to say all, interrupts himself, stops, breaks off, during which time the orchestra speaks for him'. Jean-Jacques Rousseau, 'Recitative Confin'd [Obligato]', in *A Complete Dictionary of Music, Consisting of a Copious Explanation of All Words Necessary to a True Knowledge and Understanding of Music*, trans. William Waring (1770; rpt. New York, 1975).

[42] Later on in the *accompagnato*, the same orchestral interjection also frames the words, 'I strengthen my cries, call for help'. But this time the passage has altered slightly to mirror the dramatic situation (mm. 54–57). The assailed has become the assailant ['e sono assalitrice d'assalita']; the upper strings now have the retrograde inversion of their original line. Musically and dramatically, the tables have turned, and it is this version of the motif that sounds one last time (mm. 62–63) as Donna Anna describes pursuing her attacker. In effect, the recitative's opening passage acts as a musical and semiotic 'touchstone' that anchors the lengthy *accompagnato* and which foreshadows the rest of the opera's plot. The entire *accompagnato*, therefore, acts as a reflexive narrative. For more on narration and reflexivity in opera, see Abbate, *Unsung Voices* (see n. 1) Ch. 3.

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plot. Thus, past and present fold into each other during this scene, both for Donna Anna and for the audience.[43]

'Ma qual mai s'offre . . . Fuggi, crudele, fuggi': a myriad of connections

Don Giovanni's other accompanied recitative, 'Ma qual mai s'offre . . . Fuggi, crudele, fuggi' (No. 2), demonstrates just how elastic the boundary between *accompagnato* and set piece can be. The duet includes a recitative interruption that reiterates material from the *accompagnato*. This interpolation along with a multitude of surface details bind the accompanied recitative and set piece together.

As with 'Crudele! Ah no mio bene . . . Non mi dir', the libretto prompts a close relationship between accompanied recitative and set piece. There are numerous links in the poetry: the exclamation 'Oh Dei!' and the words 'Padre mio' and 'il padre', which almost become a refrain during the *accompagnato*, return during the duet, and the broken sentences, rendered so effectively in the *accompagnato*, continue during Donna Anna's portions of the dialogue. (For text and diagram, see Ex. 2.) In turn, the duet's text fosters the return to recitative. Although today we associate recitative with narrative, most shifts to *accompagnato* in the midst of a set piece are, as in this example, commands and/or interruptions; typically they are injunctions to act or to listen.[44] Da Ponte carefully crafts the text for 'Fuggi, crudele, fuggi' so that it accelerates to the heroine's chilling imperative: Donna Anna's demand that Don Ottavio swear to avenge her father's death. The poetic stanzas change from quatrains to tercets to couplets, quickening the pace of the dialogue. As material between accented line endings gradually decreases, foreshortened lines (*versi tronchi*) come closer and closer together, creating a telescoped effect. The imperative 'Ah vendicar . . .' introduces a new, unexpected *tronco* rhyme, which is repeated as the number ends.

Mozart highlights this imperative, the turning point of the text, by choosing to set it as recitative. The passage incorporates the standard 'markers' of *accompagnato*, including a speech-like vocal line, alternation between voice and instruments, and conventional dotted-eighth and sixteenth-note orchestral interjections.[45] In fact, the vocal contours and the chord progressions of the first setting of the oath replicate almost exactly portions of the earlier *accompagnato*. (Compare mm. 53–58 with mm. 125–127.)

Mozart weaves the set piece and recitative together in other ways as well. As in 'Don Ottavio, son morta', no strong cadence divides the recitative from the duet. The *accompagnato* portion of the scene closes 'weakly' with voice alone; no forceful

[43] As Carolyn Abbate points out, the Count's accompanied recitative interjection during the trio 'Cosa sento' (*Figaro* No. 7) also causes the past and the present to collide. Abbate, *Unsung Voices*, 64. Accompanied recitative is sometimes used to suspend characters between the past and present. The genre signifies other liminal states as well, including swooning, awakening from sleep, and madness. Zeiss, 'Accompanied Recitative' (see n. 27), 220–231.

[44] For more on this point, see Zeiss, 'Accompanied Recitative', 135–154, pages 135–140 in particular.

[45] Additionally, the conventional *maestoso* figure that precedes Don Ottavio's orders to the servants (m. 45) reappears as he accepts Donna Anna's command (mm. 127–129).

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Donna Anna: Ma qual mai s'offre, oh Dei			**D.A.:** But what a deadly sight, oh Gods,
Spettacolo funesto agli occhi miei!			is before my eyes!
Il padre . . . Padre mio . . . mio caro Padre . . .			Father . . . my Father . . . my dear Father . . .
Don Ottavio: Signore . . .			**D.O.:** Sir. . .
D.A.: Ah l'assassino			**D.A.:** Ah, the assassin
Mel trucidò; quel sangue . . .			killed him; what blood . . .
Quella piaga . . . quel volto. . .			What a wound . . . what a face. . .
Tinto e coperto del color di morte . . .			Stained and covered by the color of death. . .
Ei non respira più . . . fredde ha le membra . . .			He breathes no more . . . cold the limbs . . .
Padre mio . . . [caro Padre] . . . Padre amato . . .			My Father . . . dear Father . . . beloved Father . . .
io manco . . . io moro . . .			I faint . . . I die. . .
D.O.: Ah soccorrete, amici, il mio tesoro.			**D.O.:** Ah help, friends, my treasure.
Cercatemi, recatemi . . .			Find me, bring me . . .
Qualche odor . . . qualche spirto . . .			Some smelling salts . . . some spirits . . .
Ah non tardate . . .			Ah do not delay! . . .
Donn' Anna . . . sposa . . . amica . . .			Donn' Anna . . . wife . . . beloved friend . . .
il duolo estremo			extreme sorrow
La meschinella uccide . . .			Is killing the poor woman . . .
D.A.: Ahi . . .			**D.A.:** Ah . . .
D.O.: Già rinviene . . .			**D.O.** She's reviving . . .
D.A.: Padre mio . . .			**D.A.:** My father . . .
D.O.: Celate, allontanate agli occhi suoi			**D.O.:** Quickly, remove from her eyes
quell'oggtto d'orrore.			That object of horror.
Anima mia, consolati . . . fa core . . .			My life, console yourself . . . take heart . . .
Donna Anna:	Fuggi, crudele, fuggi:	a	Leave, cruel one, leave!
	Lascia che mora anch'io,	b	Let me die too
	Ora ch'è morto, oddio!	b	Now that he is dead, Oh God,
	Chi a me la vita diè.	*c*	He who gave me life.
Don Ottavio:	Senti cor mio, deh senti,	d	Listen, my beloved, please listen,
	Guardami un solo istante	e	Look at me a single moment
	Ti parla il caro amante	e	Speaking to you is your beloved
	Che vive sol per te.	*c*	Who lives only for you.
Donna Anna:	Tu sei – perdon – mio bene	f	It is you – forgive me – my love,
	L'affanno mio, le pene . . .	f	My grief, my pain . . .
	Ah il Padre mio dov'è?	*c*	Ah, where is my father?
Don Ottavio:	Il Padre – lascia o cara,	g	Your father – Leave, my dear
	La rimembranza amara:	g	The bitter memory
	Hai sposo e Padre in me.	*c*	You have husband and father in me.
Donna Anna:	Ah vendicar se il puoi,	h	Ah, swear, if you can,
	Giura quel sangue ognor.	*i*	to revenge this blood.
Don Ottavio:	Lo giuro agli occhi tuoi,	h	I swear it on your eyes,
	Lo giuro al nostro amor.	*i*	I swear it on our love.
	à2		à2
	Che giuramento oh Dei!	j	What an oath, Oh God!
	Che barbaro momento!	k	What a barbarous moment!
	Fra cento affetti e cento	k	Hundreds and hundreds of emotions
	Vammi ondeggiando il cor.	*i*	are whirling in my heart.

*Words in brackets are in the score, but not in the original printed version of the libretto.

Ex. 2: Text of 'Ma qual mai s'offre . . . Fuggi, crudele, fuggi' *Don Giovanni* No. 2.*

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dominant-tonic gesture occurs during its final stages. Instead, the bass line of the penultimate phrase oscillates between the leading tone and the tonic, and the *accompagnato* closes with $\hat{3}$ ($\hat{2}$) $\hat{1}$ in the voice.[46]

A door not firmly closed is more likely to reopen. The lack of a decisive cadence at the end of the *accompagnato* eases the way for the duet to slide back into accompanied recitative. The duet slithers out of it as well. Don Ottavio's reply tames the music into *arioso*, a texture that also straddles the dividing line between genres. This passage is typical of recitative interjections in Mozart's lyrical numbers in its gradual return to fully concerted music via brief *arioso* or homorhythmic phrases.[47] Here, this process happens twice because Mozart repeats the fourth and fifth strophes so that the oath and its accompanying musical material is heard again (mm. 125–133 and 154–167). The second time the harsh edges of the interruption are even smoother.

Other elements from the *accompagnato* are specifically recalled during the aria. Prominent, closely voiced winds continue to move chromatically and in alternation with the voice; some of the lines comprise loose inversions of comparable gestures from the recitative, recalling Donna Anna's poignant examination of her father's body (mm. 86–87 and 134–143). A similar 'sigh' motif sounds in conjunction with Don Ottavio's repeated attempts to console Donna Anna (recitative mm. 48–50; duet mm. 99–101 and 115–118). The repetition of three detached notes as she regains her senses also stems from the recitative (recitative mm. 53–55; duet mm. 82–84). Scales demarcate important harmonic and textual points during both the *accompagnato* and the duet (recitative mm. 16–17 and 50–51; duet mm. 123–125). Pedal points in the horns occur in both sections as well. While pedals act as a de-stabilizing force in the recitative (indeed, they signal at the beginning that something is terribly wrong), they become stabilizing factors during the duet. Horn pedals on F help maintain a modulation to the relative major (mm. 88–94 and 103–110) and after each recitative interruption, pedal points on A lead to the return of the tonic D minor (mm. 33–40 and 167–170). Finally, the bass oscillation by half-step that contributes to the weak ending of the *accompagnato* also returns at the close of the duet, but, like the pedal points, it has been transformed. The chromatic figure (heard in both the voices and the instruments) now moves onto a decisive closing gesture, an ending that like the new *tronco* syllable in the text reflects the altered dramatic circumstances (mm. 188–190, 193–196 and 216–217).

[46] Donna Anna's up-beat entrance in unison with *sfzorzandi* violins implies that she cuts Don Ottavio off. Consequently, rhythmic and accompanimental consistency arrives in stages. After the duet's syncopated, homorhythmic start, off-beat quarters in the first violins and the second violins' running eighth-note patterns that stretch across the barline continue to obfuscate the underlying *alla breve* rhythms. Don Ottavio's pleas tame the second violins to move within the measure (m. 77), but by the time both violin parts have triadic figures that begin on the downbeat, we are twenty-three bars into the duet (m. 88). Their prosaic quality is striking after so much irregularity.

[47] E.g., 'Se a caso' (*Figaro* No. 2) mm. 83–92; 'Cosa sento' (*Figaro* No. 7) mm. 121–138; 'La mano a me date' (*Così* No. 22) mm. 52–60; and 'Deh conservate' (*Tito* No. 12 – Quintetto) mm. 107–127. For more on the musical characteristics of recitative interjections into set pieces, see Zeiss, 'Accompanied Recitative' (n. 27), 141–145.

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In sum, a nexus of textual, dramatic and musical connections fuses the *accompagnato* and the duet.[48] As a result, we do not perceive the two as adjacent, closed units but rather as a grand *scena* of continuous music for Donna Anna and Don Ottavio.[49]

The above examples demonstrate that all of *Don Giovanni*'s *accompagnati* have porous borders and play with continuity. The recitatives also act as tonal fulcrums that return the harmony to D minor–D major – the central tonality of the work. In so doing, they reflect on a local level the opera's larger compositional frame.

Why *Don Giovanni*?

Why should *Don Giovanni* be the locus for such an unusual degree of fluidity? The plot, the influence of Gluck, and Mozart's propensity for musical one-upmanship all play a role.

The supernatural elements of the plot call forth musical language that goes beyond the ordinary. The ghost of the Commendatore, for example, does not 'speak' in normal tones. Other late eighteenth-century operas whose plots involve supernatural or magical elements use *accompagnato* and/or composite pieces to portray the entry of the supernatural into the natural realm. Salieri's *La grotta di Trofonio* (1785), which served as a model for *Don Giovanni* (see below), is a case in point. The scene in which sorcerer Trofonio initiates a dialogue with spirits from another realm ('Spiriti invisibili'), for example, begins with D minor *ombra* music similar to that found in *Don Giovanni* and blends *arioso*, orchestrally accompanied recitative, and choral responses.[50] Likewise, Haydn's *Armida* freely mixes genres during scenes which take place in Armida's enchanted grove; Wrankitzky's *Oberon* and the pastiche Singspiel *Der Stein der Weisen* both contain ensembles interrupted by accompanied recitative.[51]

Permeability also functions as a musical analogue to the protagonist's refusal to be contained within social norms. His actions disrupt the neat lives of all the characters, Donna Anna's most of all. Don Giovanni has violated her and killed her beloved father; and as a result, she places her marriage on hold. The fluidity of her scenas, particularly their close ties with the *accompagnati* which precede them, reflect

[48] Kerman makes a similar argument on different grounds. He argues that two significant pitches – B-flat and A – weave the Overture, the *Introduzione*, the *accompagnato*, and the duet together. Not until the close of the duet is the chromatic clash resolved. Kerman, 'On *Don Giovanni* No. 2' (see n. 6), 263–267.

[49] Again, in the autograph score, the number (No. 2) is at the beginning of the accompanied recitative, not at the beginning of the duet, which suggests Mozart considered the section one long number. *W. A. Mozart Don Giovanni En Deux Actes* (see n. 23).

[50] Act I, scene 10. Antonio Salieri and Giambattista Casti, *La grotta di Trofonio* (Vienna, n.d.; rpt., with a foreword by Laura Callegari, Bologna, 1984). See Rice's discussion of this scene, Rice, *Antonio Salieri* (see n. 7), 363–366, 373, and 471. Act II, scenes 4–8, when the men retransform and the women discover the cave, also move fluidly between genres and numbers.

[51] David J. Buch, 'Mozart and the Theater auf der Wieden: New Attributions and Perspectives', *this journal* 9 (1997): 208–209 and 213–214; Zeiss, 'Accompanied Recitative' (see n. 27), 231–238.

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the Don's impact on her life. One of *accompagnato*'s functions in late eighteenth-century opera is to depict emotions that border on the uncontrollable, such as rage or sorrow.[52] The permeability exhibited by Donna Anna's music reveals that intense grief motivates her actions; indeed, it colors all that she says and does. Even Zerlina's life and music have been altered temporarily, resulting in a fusion of topoi; the cello obligato of 'Batti, batti, o bel Masetto' would properly belong to characters of a higher station, but this signifier of noblility becomes melded with peasant idioms, especially during the aria's second half.[53]

Don Giovanni's fluidity may also stem from Mozart's admiration for Gluck, a number of whose operas were revived in Vienna during the early 1780s, just as Mozart arrived there. Mozart paid tribute to the older composer in several works, including *Die Entführung* and *Le nozze di Figaro*.[54] As has often been noted, the demonic D minor music of *Don Giovanni* pays direct homage to Gluck's setting of the same story – the ballet *Don Juan* (1761). Gluck's score, like Mozart's, 'plants . . . musical ideas that will assume major importance in the catastrophe'.[55] It too emphasizes the otherwordly aspects of the plot. In addition, the statue's first appearance in Gluck's work, like Mozart's graveyard scene, cross-cuts between the spectre, the Don, and the guests' fear.[56]

In addition to Mozart's homage to an older composer, his well-known propensity for compositional one-upmanship is also pertinent both to the number of internal cross-references and repetitions of musical material, and in the way other works breach the borders of *Don Giovanni*. Mozart composed for audiences 'attentive . . . to musical echoes of past productions'.[57] Prague audiences would have been very familiar with *Figaro* (whose success in Prague prompted the opera's commission) and with the other two operas quoted in the Act II Finale.[58] So would audiences in

[52] Zeiss, 'Accompanied Recitative', 18–22.

[53] The aria's tonality (F major) and the 6/8 meter are associated with servant characters. Webster, 'Analysis' (see n. 28), 207–208; Hunter, *Culture of Opera Buffa* (see n. 15), 126–137, esp. p. 136. For a discussion of aria types in opera buffa, see Hunter, *Culture of Opera Buffa*, 95–102, and Chapter 5. To Allanbrook, the vocal line's strong gavotte rhythms 'suggest court and courtesan', but the cello solo moderates their effect. Allanbrook, *Rhythmic Gesture* (see n. 9), 269.

[54] Bruce Alan Brown, *Gluck and the French Theatre in Vienna* (Oxford, 1991), 442–443; Thomas Bauman, *W. A. Mozart:* Die Enführung aus dem Serail (Cambridge, 1987), 18–20.

[55] Brown, *Gluck and the French Theatre*, 316.

[56] Joseph Kerman goes so far as to state that the accompanied recitatives in *Don Giovanni* represent 'Mozart's complete and perfect internalization of Gluck's severe musico-dramatic ideal'. Kerman, 'On *Don Giovanni* No. 2' (see n. 6), 269 and *Opera as Drama* (see n. 1), 81.

[57] Brown, *Gluck and the French Theatre*, 442. Hunter demonstrates that intertextualiy was fundamental to Viennese opera buffa. Hunter, *Culture of Opera Buffa* (see n. 15), esp. 1–20, 30, and 247. For a detailed discussion of how *Così* 'converses' with Martìn y Soler's *L'arbore di Diana* and Salieri's *La grotto di Trofonio*, see Hunter, *Culture of Opera Buffa*, 247–272. For other examples of cross-references, see Rice, *Antonio Salieri* (see n. 7), 468–474 and 479–492; Daniel Heartz, 'Citation, Reference, and Recall in *Così fan tutte*', Ch. 14 of *Mozart's Operas* (see n. 4); Bruce Alan Brown, 'Beaumarchais, Paisiello, and the Genesis of *Così*', in *Wolfgang Amadé Mozart: Essays on his Life and his Music*, ed. Stanley Sadie (Oxford, 1996), 312–338.

[58] Rushton, *W. A. Mozart:* Don Giovanni (see n. 6), 1 and 141 n.3; W. A. Mozart, Prague to Gottfried von Jaquin, Vienna, 15 January 1787, *Mozart: Briefe* (see n. 5), IV: 9–10.

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Vienna. There successful operas received repeated performances throughout the season and remained in the repertoire for several years, which meant older works were performed in alternation with newer ones. Moreover, many aristocrats renewed their subscriptions year after year and attended numerous performances of the same work, an atmosphere promoting cross-references and competition.[59] In particular, *Don Giovanni* 'trumps' Salieri in various ways.[60] John Rice has shown that the opera's Act I ball is modeled after one in Salieri's *La fiera di Venezia* (1772), revived in Vienna during 1785. *La fiera*'s ball, like *Don Giovanni*'s, features a succession of dances associated with different social classes that comes to an abrupt halt.[61] By making his dances simultaneous, Mozart trumps his colleague, fashioning a compositional hat trick that cannot fail to impress.

Casti's and Salieri's *La grotto di Trofonio* (1785) also clearly served as both a model and a competitive challenge for Da Ponte's and Mozart's *Don Giovanni*. As mentioned above, Casti's plot contains supernatural elements; its music contrasts D minor and D major and the overture 'begins with a slow introduction in the minor mode that anticipates a terrifying moment later in the opera'.[62] Unlike Mozart's opera, where D minor is a reference point throughout, Salieri first introduces his *ombra* music in C minor, later reintroducing it (twice) in D minor – during the Act I incantation described above and as Trofonio is summoned at the beginning of the Act II Finale. Rather than form the bulk of the finale, however, the demonic music ushers in the action.[63] Mozart, in contrast, defers the opening music's return and delays its resolution. Intermittent references to ghostly soundscapes (the

[59] Zinzendorf's diary shows that he frequently attended three presentations of the same opera within a month and repeated performances of the same work over several seasons. He attended, for instance, four performances of *Una cosa rara* within seven weeks and ten more performances of the opera during the next three years. To give another example, he saw twenty-six performances of Zini's and Guglielmi's *La bella pescatrice* over the course of eight years. Otto Michtner, *Das Alte Burgtheater als Opernbühne von der Singspiels (1778) bis zum Tod Kaiser Leopolds II. (1792)* (Vienna, 1970), 220–222 and 222n. 66, 405, 318, 426nn. 7 and 8. Dorothea Link has transcribed and annotated all passages from Zinzendorf's diaries that include information about theatrical and musical life in Vienna from 1783–1792. Dorothea Link, *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford, 1998), 191–398.

[60] The 'Haydn' Quartets (K387, K428, K458, K464, K465) are the most famous examples of Mozart adopting techniques from a colleague and taking them even further. For a discussion of how these pieces respond to Haydn's works see Mark Evan Bonds, 'The Sincerest Form of Flattery? Mozart's "Haydn" Quartets and the Question of Influence', *Studi Musicali* 22 (1993), 365–409. Among the operas, *Così fan tutte* is particularly competitive. Here Da Ponte and Mozart respond to Salieri's and Casti's *La grotta di Trofonio*. A smaller-scale example is Vitellia's rondò 'Non più di fiori' (*La clemenza di Tito* No. 23). The aria's most unusual feature – the repetition of the opening andante triple-meter theme during the duple-meter allegro – was used in a rondò by Martín y Soler for his opera *L'arbore di Diana* (1787), an extremely popular work which Mozart surely would have known. Hunter, *Culture of Opera Buffa* (see n. 15), 256–261; Rice, *La clemenza di Tito* (see n. 28), 99.

[61] Rice, *Antonio Salieri* (see n. 7), 217–231 and 471–474.

[62] Rice, *Antonio Salieri*, 468–471, 471 in particular. Da Ponte and Mozart 'take on' *La grotto di Tofonio* in *Così fan tutte* as well. Hunter, *Culture of Opera Buffa* (see n. 15), 256–261.

[63] Rice also argues that Donna Elvira's 'Ah fuggi traditor' imitates and improves upon Ofelia's aria 'La ra la ra'. Rice, *Antonio Salieri* (see n. 7), 470.

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Commendatore's death, the graveyard scene) and the repetition of D minor remind listeners that the demonic remains close at hand. As a result, a shadow of the spectral hangs over the entire work, rather than being isolated to three particular moments.

Compositional one-upmanship may even influence the three *accompagnato*–set piece pairs analyzed above. Eighteenth-century theorists considered *accompagnato* the genre that most clearly demonstrated a composer's skill and inventiveness. La Cépède, for instance, maintained that orchestrally accompanied recitatives 'comprise the portions of a *tragédie lyrique* which demand the most talent on the part of the composer'[64] and according to Krause, *accompagnati* gave 'the composer opportunity to practice his wit, to show the richness of his powers of invention'.[65] As noted above, the *accompagnati* in *Don Giovanni* display a variety of compositional techniques; whether these scenes were intended as demonstration of his compositional prowess or simply a challenge Mozart set himself is unknowable.

Other examples of permeability

Although *Don Giovanni* highlights permeability, it is by no means unique. Thematic and motivic foreshadowings similar to *Don Giovanni* No. 23 can be found in *accompagnati* in *Idomeneo* and *La finta giardiniera*, for example.[66] Ilia's opening soliloquy in *Idomeneo*, like *Don Giovanni* No. 10, establishes significant pitches and melodic gestures which continue into the following aria and beyond.[67] Just as the *accompagnati* in *Don Giovanni* reflect larger compositional concerns, Ferrando's accompanied recitatives in *Così* flesh out that opera's fascination with the minor mode.[68] In fact, *accompagnati* that either prepare future musical events or that initiate imbalances or 'problems' can be found in all of Mozart's mature operas. These techniques are

[64] 'Ces récitatifs doivent être compris parmi les portions d'une tragédie lyrique qui demandent le plus de talent de la part du compositeur'. La Cépède, *La Poétique de la Musique* (see n. 22), 78.

[65] 'So findet dabey der Componist Gelegenheit seinen Witz zu üben, den Reichthum seiner Erfindungskaft zu zeigen'. Krause, *Von der musikalischen Poesie* (see n. 27), 134. Writings by Mattheson and Rousseau also refer to the genre's technical challenges.

[66] The *accompagnato* which precedes Elettra's aria 'Idol mio' (*Idomeneo* No. 13), for example, presents the head motif of the aria's second theme and, like 'Crudele! Ah no mio bene . . . Non mi dir', its second iteration foretells the key of the aria (Act II, scene 4, mm. 11–12). Violante's through-composed scena in Act II of *La finta giardiniera* contains both motivic recalls and foreshadowings (Nos. 21 and 22 and the *accompagnati* which link them).

[67] Zeiss, 'Accompanied Recitative' (see n. 27), 161–162; Daniel Heartz, 'Tonality and Motif in *Idomeneo*' *Musical Times* 115 (1974), 382–386; Julian Rushton, *W. A. Mozart:* Idomeneo (Cambridge, 1993), 106–109.

[68] For a more detailed discussion of these passages, see Zeiss, 'Accompanied Recitative' (see n. 27), 67, 84–93, and 168–172. Heartz makes a similar claim about the *accompagnato* which opens *Idomeneo* – that it establishes keys that remain important throughout the work. Heartz, 'Tonality and Motif in *Idomeneo*', 382–386.

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more pronounced in *Idomeneo*, *Don Giovanni*, and *Così*, less so in *Tito* and *Figaro*. *La finta giardiniera* also contains numerous passages that problematize the borders between forms.[69] In general, these instances of permeability have been overlooked. While writers acknowledge continuity in *Idomeneo*, the opera most clearly influenced by Gluck's reforms, they have been hesitant to read across cadential boundaries in Mozart's comic operas, beyond looking for thematic reminiscences and tonal plans.[70] Yet Mary Hunter notes that as the eighteenth century drew to a close relations between individual numbers in opera buffa grew more 'fluid' and that numbers with 'ambiguous' borders can be found thoughout the Viennese repertoire.[71] The wider repertoire's use of such techniques has implications for operatic analysis.

Implications for operatic analysis

Exploring permeability, particularly the relationships between contiguous items, complements existing analytical approaches while addressing some of their weaknesses. Many critics have searched Mozart's operas for structural or motivic 'unities'. A number of writers, for example, posit that each of Mozart's mature operas has either a harmonic scheme that runs throughout the entire opera or that each work has a 'large-scale tonal dissonance' that must resolved.[72] Other analysts have been more than willing to find motivic connections and melodic 'recalls'

[69] E.g., the end of Act II (Nos. 20 through the Finale) and the *accompagnato* and duet 'Dove mai son . . . Tu mi lasci?' (No. 27).

[70] For discussions of continuity in *Idomeneo*, see Rushton, *Idomeneo* (see n. 67), 63–68; Daniel Heartz, 'The Genesis of *Idomeneo*' in *Mozart's Operas* (see n. 4), 23–26. For citations concerning tonal plans and thematic reminiscences, see notes 75, 76, and 77.

[71] Hunter, *Culture of Opera Buffa* (see n. 15), 95. Often fluid scenes portray in-between states of various kinds: the territories that lie between wakefulness and sleep, reality and fantasy, the earthly and the supernatural. Also, several operas that feature sentimental heroines negate the boundaries between forms to create prolonged scenes of 'virtue in distress' designed to arouse the viewer's sympathy (e.g., *La finta giardiniera* Nos. 21–22 and in Haydn's *La vera costanza*, the *accompagnato*-aria-*accompagnato* scena 'Care spiagge' in Act II). See Zeiss, 'Accompanied Recitative' (see n. 27), 190–238; Arthur Sherbo, *English Sentimental Drama* (East Lansing, Mich., 1957), 32–71; Frank H. Ellis, *Sentimental Comedy: Theory and Practice* (Cambridge, 1991), 21–22; Janet Todd, *Sensibility: An Introduction* (London, 1986), 34–46.

[72] Siegmund Levarie (*Le Nozze di Figaro: A Critical Analysis*, [Chicago, 1952], 233–245), for example, reduces the entire four acts of Figaro to a gigantic I–♭II–V–I progression. Rosen claims that the Da Ponte operas and *Die Zauberflöte* each contain a 'long-range dissonance' that extends across acts and that must be resolved; Rosen, *The Classical Style* (see n. 1), 302–306. See also Steptoe, *The Mozart-Da Ponte Operas* (see n. 6), 160, 190–195 and 232–242; Tim Carter, *W. A. Mozart:* Le nozze di Figaro (Cambridge, 1987), 115 and 118–120. The search for 'tonal plans' has been prompted somewhat by Salieri's account that he planned out the keys for all the numbers before he actually began to compose. Most operas of this time begin and end in same key; their intermediate finales are in contrasting keys. Rice, *Antonio Salieri* (see n. 7), 120–121. Also cited in Heartz, *Mozart's Operas* (see n. 4), 139–140 and 154–155.

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between numbers widely separated in time.[73] But in a repertoire so dependent on convention, thematic correspondences must be regarded with caution. Aria types, key associations, vocal tessitura, and the rules of common practice harmony all help shape melodic contours. Rather than search for continuities, other critics have preferred to concentrate on analyzing individual ensembles or arias instead. Still others have looked for musical relationships between arias for a single character and/or conventional aria types.[74] All these methods focus solely on discrete 'numbers' and neglect the connecting tissue of recitative and how the drama progresses from one number to the next.[75]

Most instances of permeability involve contiguous items. Thus one of the main advantages of addressing permeability is that it discusses items in their operatic sequence. These fluid passages usually form a temporal unit; they present one segment of a longer story. Therefore, they allow us to explore how a composer develops the plot, an aspect of opera which, as Jessica Waldoff and James Webster have argued, has been underexamined.[76] Indeed, Mozart's famous letter concerning the portrayal of Osmin's rage urges us to discount musical disjunctions and look at the entire scene: the composer treats Osmin's music as one unit in spite of differences in key, meter and instrumentation and, most importantly, the intervening dialogue.[77] Hunter, John Platoff, and others have shown that opera buffa arias and ensembles are constantly 'in conversation' with convention and with other works.[78] Permeability reveals that numbers also 'converse' with their immediate neighbors and that some passages, such as the graveyard scene and Donna Anna's narrative (No. 10), draw on disparate genres in order to develop the character and further the story. Focusing on plot and investigating permeability, however, would require us to

[73] For instance, the 'recollection' of a phrase sung by Ferrando during the Terzetto No. 3 by Fiordiligi in 'Fra gli amplessi' (No. 29). Heartz, 'Citation, Reference, and Recall' (see n. 57), 237–238; Bruce Alan Brown, *W. A. Mozart;* Così fan Tutte (Cambridge, 1998), 123–124. Tim Carter lists a series of motivic recurrences in *Figaro*. Carter, *Le nozze di Figaro*, 116–118. See also Frits Noske, *The Signifier and the Signified: Studies in the Operas of Mozart and Verdi* (The Hague, 1977), 3–17, 32, and 47–75. Both Rushton and Heartz argue that *Idomeneo* contains a web of recurring motifs. Rushton, *Idomeneo* (see n. 67), 5–23, 124–127, and 132–136; Daniel Heartz, 'Sacrifice Dramas', in *Mozart's Operas* (see n. 4), 8–11.

[74] Stefan Kunze, *Mozarts Opern* (Stuttgart, 1984); Webster, 'Analysis' (see n. 28), 101–199; Carter, *Le nozze di Figaro* (see n. 72), 110–115.

[75] One exception to this statement is Daniel Heartz's work on *Idomeneo*. His diagram of the opera's key relationships includes what he calls the 'primary' tonality of each recitative. Heartz, 'Tonality and Motif in *Idomeneo*' (see n. 67), 382–386. The work of Noske is another exception. Although he concentrates on set pieces, Noske does occasionally consider recitatives. Most of the motivic 'affinities' he identifies, however, are brief conventional gestures. Noske, *The Signifier and the Signified* (see n. 73), 3–17, 32 and 47–75.

[76] Jessica Waldoff and James Webster, 'Operatic Plotting in *Le nozze di Figaro*', in *Wolfgang Amadé Mozart: Essays on his Life and his Music*, ed. Stanley Sadie (Oxford, 1996), 250–295.

[77] W. A. Mozart to Leopold Mozart, 26 September 1781, *Letters* (see n. 25), 769.

[78] Hunter, *The Culture of Opera Buffa* (see n. 15), 1–6, 30, 110–155, and 247–296; John Platoff, 'The Buffa Aria in Mozart's Vienna', *this journal* 2 (1990): 99–120 and 'Catalogue Arias and the "Catalogue Aria"', in *Wolfgang Amadé Mozart: Essays on his Life and his Music*, ed. Stanley Sadie (Oxford, 1996), 296–311; Rice, *Antonio Salieri* (see n. 7), 468–474 and 479–492; Webster 'Analysis' (see n. 28), 105–108 and 112–114; Daniel Heartz, 'Constructing *Le nozze di Figaro*', in *Mozart's Operas* (see n. 4), 132–152.

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relinquish some of our prejudices about operatic form and recitative's musical value. This stance necessitates extending the 'conversation' to include its conjunctions, transitional phrases, and interruptions, as it were.

In fact, including orchestrally accompanied recitatives in analyses can bolster traditional arguments. The Countess' numbers in *Figaro* are a case in point. Although they use different analytical tools, both James Webster and Tim Carter argue that the Countess's arias share the same significant pitch – a high G that carries melodic, structural, and psychological import. During her first aria ('Porgi amor' No. 10), the Countess has difficulty attaining the necessary pitch; she spends much of her second aria (the rondò 'Dove sono' No. 20) pursuing the same tone, but this time soars above her goal, reaching a high A before settling down on the harmonically important G.[79] Webster states that the 'avoidance of closure' at the end of the the rondò's Andante 'enables her to fulfill her progression towards her goal across the entire aria'.[80] Both the lack of closure and the aria's climax are prefigured in the prior recitative. The *accompagnato* also climaxes on the high A, but it skirts the G and leaves the pitch hanging for the aria to resolve. The recitative then closes weakly with a rising line in the voice over a half cadence in A minor. These details strengthen our perception of the scene as 'through-composed'.

Elettra's scena in Act I of *Idomeneo* provides an even more potent example. Elettra's aria 'Tutte nel cor' contains an anomaly, a musical 'problem' that must be explained: the aria's reprise begins in the 'wrong' key: — in C minor, a step below the tonic D.[81] Most analysts give dramaturgical reasons for this deviation: the 'incorrect' return depicts Elettra as a violent, disruptive personality.[82] Other commentators explain the discrepancy by looking forward to the chorus that follows. The aria's postlude segues into a choral number ('Pietà, Numi, pietà' No. 5) whose tonic is C minor. They argue that the appearance of the same tonality during the aria harmonically prepares the key of the next piece, in addition to depicting Elettra's volatile character.[83]

While most critics have looked ahead in the opera for an explanation of the off-tonic reprise, few have looked backward, even though the accompanied recitative that precedes Elettra's aria ('Estinto è Idomeneo?') foreshadows many of

[79] Carter, *Figaro* (see n. 72), 110–113; Webster, 'Analysis' (see n. 28), 165–173; Levarie, *Le Nozze di Figaro* (see n. 72), 156–161 and 247–249. Carter and Levarie extend the significance of G in the Countess' music to the Act IV Finale.

[80] Webster, 'Analysis' (see n. 28), 171 and 173.

[81] Several commentators have called the aria a sonata form without development. Craig Ayrey, 'Elettra's First Aria and Storm Scene', in Rushton, *Idomeneo* (see n. 67), 137; Rosen, *Classical Style* (see n. 1), 306–307. Kunze argues that the aria is in binary form (AA′). Kunze, *Mozarts Opern* (see n. 74), 152.

[82] Craig Ayrey, 'Elettra's First Aria', 137–144; Dent, *Mozart's Operas* (see n. 13), 51; Rosen, *Classical Style* (see n. 1), 307; Webster, 'Analysis' (see n. 28), 145; Gretchen Wheelock, '*Schwarze Gredel* and the Engendered Minor Mode in Mozart's Operas', in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (Berkeley, 1993), 217; William Mann, *The Operas of Mozart* (New York, 1977), 266.

[83] Mann, *The Operas of Mozart*, 266; Rosen, *Classical Style*, 307; Ayrey, 'Elettra's First Aria', 137–152; Kunze, *Mozarts Opern* (see n. 75), 122–123 and 148–153. Kunze and Ayrey further claim that the C minor section predicts the key of her final aria ('D'Oreste, d'Ajace' No. 29).

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the number's crucial points.[84] As with *Don Giovanni* No. 10, an elision between the *accompagnato* and the aria invites us to hear the continuities between the two sections.[85] Repetition of material a whole step lower permeates the *accompagnato*: almost every phrase of this recitative is immediately reiterated a major second below or above its original statement. The *accompagnato* also juxtaposes C and D as tonics. Scalar passages in C major and D major frame Elettra's first venomous outburst: 'Tutto a miei danni, tutto congiura il ciel!' (mm. 33–37), words echoed in the aria's text. Moreover, the recitative closes with an ascent in the bass that begins in C minor and traverses an octave; the sequential passage peaks there six measures later and then descends to D minor (mm. 52–63). The two numbers, in short, compose out the same 'problems' on different scales: what the *accompagnato* does with phrases and motifs, the aria does with paragraphs.

To conclude, in late eighteenth-century opera buffa the formal and thematic borders between numbers are not uniformly rigid.[86] *Don Giovanni* exhibits more instances and kinds of 'permeability' than many such works. Studying these passages, particularly the relationships between accompanied recitatives and adjacent numbers, reveals a 'middleground' of musical continuity that lies between the motivic coherence of individual numbers and over-arching harmonic schemes. These scenes suggest new ways of thinking about operatic plotting, urge us to expand our definition of a 'number', and argue for incorporating *accompagnati* more fully into our operatic analyses.[87]

[84] Julian Rushton alone has observed that the repetition of the accompanied recitative's opening motif a tone lower is a 'prophetic procedure'. Julian Rushton, *Idomeneo* (see n. 67), 11.

[85] The beginning of 'Tutte nel cor', like its conclusion, is also open-ended. As with 'Or sai chi l'onore', the recitative's final cadence serves as the downbeat of the aria, whose off-tonic introduction continues to descend by step. The sequential material from the aria's introduction reappears during its transitional postlude to the following chorus, thereby rounding off Elettra's soliloquy.

[86] Permeability in late eighteenth-century opera has been overlooked, perhaps, due to the strength of the sonata form paradigm, which maintains that tonal and melodic clarity precede development and instability. *Accompagnato*–set piece pairs, in particular, work in the opposite fashion. Rather than present thematically and harmonically stable material first and develop it through modulation and fragmentation, these scenes present unmetered, fragmented material in a harmonically unstable environment which then gradually coalesces to quote Rosen, into, a more 'organized form'. Fluid passages that mix genres also do not follow sonata form procedures. Rosen, *Classical Style* (see n. 1), 178.

[87] I wish to thank friends and colleagues whose advice helped shape the essay above. The thoughtful guidance of my former professor and advisor Mark Evan Bonds has been and continues to be invaluable. I have also benefited greatly from encouraging and stimulating conversations with Severine Neff, Jessica Waldoff, Julian Rushton, and John Platoff. I am grateful for Baylor colleagues Randall and Brenda Bradley as well, who took time out of their busy schedules to proofread and give helpful editorial advice.

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