The Analysis of Musical Dramaturgy in Mozart's Die Entführung aus dem Serail

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THE ANALYSIS OF MUSICAL DRAMATURGY IN MOZART’S

DIE ENTFÜHRUNG AUS DEM SERAIL

by

DANIELLE BASTONE

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This manuscript has been read and accepted by the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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ABSTRACT

The Analysis of Musical Dramaturgy in Mozart’s *Die Entführung aus dem Serail*

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Danielle Bastone

Adviser: Mark Anson-Cartwright

It has long been recognized that the music of Mozart’s Singspiels bears more dramatic weight than that of most eighteenth-century German comic operas. Yet this view arises from a body of scholarship that heavily privileges *Die Zauberflöte* at the expense of Mozart’s other German-language operatic works, including *Die Entführung aus dem Serail* (1782), which constituted Mozart’s first big statement in Vienna and became easily the most popular of his operas during his lifetime. This is an analytical study of Mozart’s *Entführung* that examines form, phrase rhythm, and text-setting as agents of musical dramaturgy throughout the score. More specifically, it demonstrates how Mozart uses those musical dimensions towards characterization and in the depiction of the opera’s most confrontational interactions.

Chapters 1 and 2 situate the *Entführung* in the greater contexts of the Viennese Singspiel and eighteenth-century comic opera. Chapter 1 also outlines the evolution of the *Entführung* libretto, and provides an overview of the compositional order based on the Mozart correspondence and recent research. Chapter 3 surveys prosody and text-setting across all three acts to establish that Mozart and his libretto adaptor, Gottlieb Stephanie, use poetic meter to delineate their characters. Mozart also regularly calls upon certain rhythmic patterns to reflect
recurring emotions and actions, including suffering, moments of hesitation, and displays of Turkish identity.

Analyses of “Martern aller Arten” and “Wenn der Freude Thränen fliessen” occupy Chapters 4 and 5, respectively. A discussion of form is included in both chapters, with special attention paid to the dramatic significance of Mozart’s structures. In Konstanze’s aria, Mozart writes conflicting metrical patterns and metrical reinterpretations to depict her struggle and strength. In Belmonte’s number, the reappearance of distinctive rhythmic patterns from his first-act arias helps to individualize his musical language. Two versions of this aria are assessed.

Chapter 6 explores how Mozart uses irregular phrasing and phrase rhythm to depict antagonism. Most notably, unpredictable phrase lengths, suffixes, and the delayed establishment of hypermetric patterns represent Osmin’s volatility throughout his solo and ensemble numbers. Chapter 7 features an analysis of the Act II Quartet, focusing on the opening measures of the “jealousy episode,” in which Belmonte and Pedrillo begin to admit they harbor doubts about the women’s fidelity. Mozart’s periodic structures, repetitive text-setting, and fluid phrase rhythm simultaneously accommodate the protracted pace at which the men accuse their partners, and the increasingly urgent retorts of the curious women.

The conclusion of this study reflects upon Mozart’s strategic use of form, phrase rhythm, and text-setting to create nuanced characters and strikingly realistic interactions, and argues that the Entführung deserves a more prominent place in the broader discussion of Mozart’s musical dramaturgy.
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For

Anthony Bastone, Sr.,

Janet Pearsall Schimmel,

and

Henry R. Schimmel
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Introduction

It has long been recognized that the music of Mozart’s Singspiels bears more dramatic weight than that of most eighteenth-century German comic operas. Yet this view arises from a body of scholarship that heavily privileges Die Zauberflöte at the expense of Mozart’s other German-language operatic works, including Die Entführung aus dem Serail (1782), which constituted Mozart’s first big statement in Vienna and became easily the most popular of his operas during his lifetime. This is an analytical study of Mozart’s Entführung that examines form, phrase rhythm, and text-setting as agents of musical dramaturgy throughout the score. More specifically, it demonstrates how Mozart uses those musical dimensions towards characterization and in the depiction of the opera’s most confrontational interactions.

In the simplest sense, dramaturgy encompasses two modes of engagement with drama, one creative, and one analytical. These are the crafting of a story so that it may be coherently acted out on the stage, and the study of how the main elements of a staged drama are represented. It follows, then, that musical dramaturgy is both the deliberate inclusion of music in a staged drama, and the study of such music as representation of dramatic elements. It is important to establish at the outset that the following analyses assume a broad definition of what constitutes a dramatic element. As we will see, the Entführung is not an opera of intrigue and complication, but one of individual portraits and recurring conflicts. And it was the highly active and dramatically-motivated instrumental parts—no less than the individualized vocal parts—that allegedly caused Joseph II to object: “gewaltig viel Noten!” This study thus investigates the role of Mozart’s music in representing action, interaction, characterization, and character development.
The opening two chapters situate the *Entführung* in the greater contexts of the Viennese Singspiel and eighteenth-century comic opera. Chapter 1 outlines the evolution of the *Entführung* libretto, provides an overview of the compositional order based on the Mozart correspondence and recent research, and introduces the singers whose stardom and skill influenced, to varying degrees, Mozart’s composition. Chapter 2 explores criticisms of the opera, both historical and current, and charts the opera’s solo numbers in the network of eighteenth-century aria types. The stylistic variety of the score is also discussed.

Chapter 3 surveys prosody and text-setting across all three acts to establish that Mozart and his libretto adaptor, Gottlieb Stephanie, use poetic meter to delineate their characters. The survey takes into account the similarities and differences between Mozart’s rhythmic profiles for Italian and German verse, which helps to highlight idiomatic settings of German poetry throughout the opera. Chapter 3 also identifies and discusses rhythmic patterns that Mozart regularly calls upon to reflect recurring emotions and actions, including suffering, moments of hesitation, and displays of Turkish identity.

Analyses of “Martern aller Arten” and “Wenn der Freude Thränen fliessen” occupy Chapters 4 and 5, respectively. A discussion of form is included in both chapters, with special attention paid to the dramatic significance of Mozart’s structures. In Konstanze’s aria, Mozart writes conflicting metrical patterns and metrical reinterpretations to depict her struggle and strength. Recent dramatic interpretations of the aria’s concerto dynamic are also called into question. In Belmonte’s number, the reappearance of distinctive rhythmic patterns from his first-act arias helps to individualize his musical language. Two versions of the aria are assessed, as Mozart shortened his original composition for the opera’s premiere. The comparative analysis makes the case that the first, longer version is more musically dramatic than the second.
Chapter 6 explores how Mozart uses irregular phrasing and phrase rhythm to depict antagonism. Most notably, unpredictable phrase lengths, suffixes, and the delayed establishment of hypermetric patterns represent Osmin’s volatility throughout his solo and ensemble numbers. Similar procedures in Monostatos’s aria from Die Zauberflöte are also analyzed. Chapter 7 features an analysis of the Act II Quartet, focusing on the opening measures of the “jealousy episode,” in which Belmonte and Pedrillo begin to admit they harbor doubts about the women’s fidelity. Mozart’s periodic structures, repetitive text-setting, and fluid phrase rhythm simultaneously accommodate the protracted pace at which the men accuse their partners, and the increasingly urgent retorts of the curious women.

The conclusion of this study reflects upon Mozart’s strategic use of form, phrase rhythm, and text-setting to create nuanced characters and strikingly realistic interactions, and argues that the Entführung deserves a more prominent place in the broader discussion of Mozart’s musical dramaturgy.
Chapter 1

The National Singspiel

Mozart arrived in Vienna on 16 March 1781 as a servant of the Archbishop Colloredo. By 4 April he hinted to Leopold that he might remain in Vienna while the rest of his party returned home to Salzburg; by 8 April he was asking explicitly for his father’s permission to do so. Vienna offered Mozart many lucrative opportunities, including concerts, pupils, theaters for operatic pursuits, and a growing number of friends in high places. The young composer used every letter to convince his father of the imminent fame and fortune guaranteed him, if only he were allowed to stay. But Leopold would not relent, and the rest of this story hardly needs repeating. An acute disagreement between the Archbishop and Mozart, which erupted in a meeting in early May, provided Mozart what he believed legitimate reason to do that which he had long desired: resign. In assuaging the damage done to his father’s nerves the following week, Mozart would remind him “it is all right, too, about the opera.”¹

Mozart was referring to an operatic project with which he wholeheartedly believed he would find success, but of which he did not yet even know the title. In mid-April he had received a commission to compose for Joseph II’s National Singspiel, and the institution’s director, Gottlieb Stephanie der Jüngere, had promised to find him a suitable libretto. From whence or when it would come, Mozart did not know. He could only wait impatiently for its arrival as he settled into his new room at the Weber household, his first major opportunity in Vienna thus

resting on a number of risky factors: the complicated genre of German comic opera (the superficialities of which in Vienna were sure to rub against his maturing dramatic sensibilities); a libretto he would have no part in selecting; and a national institution that exhibited about as much devotion to its Austrian roots as he had to the Archbishop.

The Singspiel: Origins, Joseph II, and the Orient

The Singspiel, as a genre of musical drama, developed over the first half of the eighteenth century and became, within only a few decades, a leading comic art form in Germany and Austria. It was born of several widely ranging factors. From the early 1700s, songs were an integral part of the spoken dramas performed by itinerant theater companies in Germany and Austria, and audiences both noble and common liked it that way. In its infancy, the Singspiel merely constituted the formalization of this popular type of musical theater. The growing popularity of English ballad opera and French opéra comique, especially in Germany, also spurred librettists to produce translations of those works, and composers, well aware that the German-speaking world had no indigenous comic opera of its own, were eventually inspired to produce German-language equivalents. The Singspiel became a source of national pride, and filled a comedic void that had long been occupied by works of French, English, and Italian authorship. Finally, although the Singspiel found favor with courtiers and commoners alike, non-subsidized, public theaters fueled and benefitted from the proliferation of the new genre. Unable to produce the spectacular opera seria of the aristocratic courts and struggling to make ends meet with tired repertories, these companies were revitalized by the Singspiel, which offered accessible, fresh, and homegrown pieces that captivated a disgruntled viewership.

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2 Jesuit performances, which tended toward the spectacular and included songs and choruses, also influenced the development of the Singspiel, especially in Austria.
In both Germany and Austria, the Singspiel began quite simply. As the genre came into its own by the 1730s, solo vocal numbers dominated the musical landscape. They were usually strophic, short, and aphoristic; few were tailored to the dramatic situations in which they were placed. Duets and smaller ensembles were common, although like the solo pieces they remained generic, with underdeveloped textual and musical characterization. Large ensembles were typically avoided: the performers were actors first and musicians second, and as such they were rarely up to the challenge of ensemble settings. It was not uncommon to hear popular, folk, or recycled melodies. To some extent, the simplicity was deliberate. One of the first important German producers of the genre, Heinrich Gottfried Koch, actually suggested that the music should be easy enough to be sung by the audience members that heard it.\(^3\)

By the 1760s the core repertory began to form, and with it the Singspiel started to assume, in the hands of some German composers, greater dramatic and musical depth. New numbers were composed with thought to characterization, pre-composed numbers were now rarely chosen arbitrarily, and the music required more from its singers. The overall product was still light and easy, but it projected a more coherent musico-dramatic experience. And as the Singspiel matured at mid-century, two schools of thoughts emerged about its future in Germany: the first held, as Koch did, that the Singspiel should stay true to its farcical roots, and remain comedic and easily digestible; the second, which was promoted most notably by the composer Johann Adam Hiller, held that the Singspiel should set quality librettos, aim for clear characterizations, adopt more operatic mechanisms, and demand something of its performers.

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\(^3\) For more on the early development of the Singspiel and Koch’s important role in that process at mid-century, see Joachim Reiber, “Singspiel,” in Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik—Sachteil, 2nd ed., vol. 8 (Kassel: Bärenreiter, 1994), col. 1478.
Koch produced Singspiels in Leipzig and Berlin, and, with the help of Hiller, the composer Johann Standfuß, and the librettist Christian Felix Weiße, contributed much to the growing popularity of the genre in Germany. Their first major success came in 1766 with *Der Teufel ist Los*. The libretto by Weiße drew from an English ballad opera (Coffey’s *The Devil to Pay*, 1731) and from Sedaine’s *opéra comique* on a similar subject; Hiller’s music recycled and augmented that which Standfuß had written for a musical farce with the same plot some years earlier. Koch recognized the potential of the simple genre amongst his commoner audiences and sought to produce more light operas that would satisfy the growing demand. Weiße and Standfuß delivered, with works that resembled the *opéra comique*, featuring popular song forms, rondeaux, vaudevilles, tuneful melodies, and action that unfolded in dialogue. But Hiller soon had higher aspirations for the Singspiel and found opponents in Standfuß, who was a brilliant musical comedian, Weiße, who suggested his Singspiels not be judged “according to the strict rules of comedy,” and Koch, who believed emulating the French model would secure the highest profits.  

Hiller began infusing Italian elements into his Singspiels in the late 1760s; his first major attempt of the sort was *Lisuart und Dariolette* (1766/1767). Hiller tried to delineate low-born and comic characters from the serious and high-born through musical form and melody, borrowing *opera buffa* tunes for the former, and occasionally calling on *opera seria* forms for the latter. He pushed the boundaries of the genre in new ways, but the eclectic nature of his final products was at times too incongruous, and his work never appreciably broke from the French models that Koch espoused. (He was even the one to make the *romance*, a narrative French strophic song, a standard component of the genre.) *Lisuart and Dariolette* met lukewarm reception, and Koch

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4 Ibid., 1475.
was thereafter wary to stage more of Hiller’s experiments in stylistic integration. Despite his efforts, as Hermann Abert writes, “Hiller’s talent fell far short of his intentions.”

The Singspiel in Germany proceeded to forge these two paths for the remainder of the century. Koch’s brand of Singspiel continued to flourish in the public theaters, where by the end of the century magical elements were a common theme. Hiller’s more serious approach was adopted by Anton Schweitzer, and later by Georg Benda, both of whom were promoted by Abel Seyler’s theater company at the courts of Weimar and Gotha.

The Singspiel was, by and large, a simpler affair in Austria until Mozart broke onto the scene. Vienna had long shown a predilection for comic music: the number of vernacular intermezzos performed at court increased steadily in the first half of the eighteenth century, and from the mid-century onward the city worked up an insatiable appetite for opera buffa. The Singspiel thus found a natural home in the Imperial capital, but there it was perfectly content in its simplicity for decades; no Hillers emerged to push forward the practices of the genre. This was even true as late as 1776, when Joseph II’s Spektakelfreiheit enabled the founding of new theaters in and around Vienna. Many of these new establishments offered Singspiels, which caused a surge in the genre’s popularity. Yet despite the wider distribution and increasing demand, the new works remained, generally speaking, musically unsophisticated. Stylistically, the music resembled that of opera buffa, with light, tuneful melodies and simple accompaniment. Musical numbers were usually placed at “operatic” moments—most often at the entrances and

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6 For more on Seyler’s efforts at Weimar, see Reiber, “Singspiel,” col. 1478-79.
7 The Theater auf der Wieden, the famed theater that would eventually become Emmanuel Schikaneder’s, and which saw the premiere of Mozart’s *Die Zauberflöte*, was among these new enterprises.
exits of characters—but the action was carried out almost exclusively through spoken dialogue, and music assumed little to no dramaturgical function.

German Singspiels were of little interest to the Viennese, for whom easily digestible music was paramount. The “heavy, more dignified style of the German masters,” as Peter Branscombe describes it, was less accessible to the Viennese than the galant scores of French and Italian works.\(^8\) Indeed, Valentin Adamberger, the tenor who would premiere Belmonte in the *Entführung*, complained that the German Singspiels sounded “too Lutheran.”\(^9\) The only German composer whose Singspiels appealed to the Viennese was Georg Benda, the noted melodramatist and probably the most important Singspiel composer between Hiller at mid-century and Ignaz Umlauf and Mozart in the 1780s. Benda’s style was far more varied than that of his German predecessors and contemporaries, most notably in its incorporation of the Italian style. In his operas we find accompanied recitatives, multipartite aria forms, ensemble structures, coloratura passages, and concertante writing all inspired from the language of *opera buffa*.\(^10\) He attempted what Hiller had in the 1760s but with much better results, and his work resonated with the cosmopolitan Viennese, who still preferred *opera buffa* to all other operatic genres.\(^11\)

Just a few years before Mozart’s arrival in Vienna, the Singspiel reached an important

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\(^9\) Thomas Bauman, *W.A. Mozart: Die Entführung aus dem Serail*, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1987), 4. Some German Singspiels found life as spoken dramas in Austria; more than one had its music extracted for performance on the Viennese stage. And after the foundation of Joseph II’s National Singspiel (discussed below), librettists and adaptors would look often look to the north for librettos that could be set to the musical tastes of the south. For more on this, see Branscombe, “The Singspiel,” 227.

\(^10\) For an informative summary of Benda’s contributions to the genre and Mozart’s relationship with Benda’s music, see Abert, *W.A. Mozart*, 650-53.

\(^11\) As Thomas Bauman succinctly notes, “Viennese musical taste in opera was anything but ‘national.’” Bauman, *Entführung*, 3.
moment in its Austrian development. Admittedly bored by opera seria, loath to pay the hefty fees attached to the finest Italian singers, and feeling rather patriotic, Emperor Joseph II established the National Singspiel in Vienna in 1778. The musical complement to his National Theater, which offered spoken German drama, the new enterprise sought to promote German-language opera of Austrian authorship within the Imperial capital. But the project got off to a rough start. Although the National Singspiel commissioned Austrian composers and librettists from the beginning for new, higher quality Singspiels, supply could not meet demand. Decent composers proved hard to come by, while decent poets were almost nonexistent within the city’s limits. Shortly after its inception the directors turned to German translations of opéra comique, favoring particularly those of Grétry, and not long after that abundant translations of opére buffe satisfied the popular taste. In the opera seasons that preceded and saw Mozart’s arrival in Vienna, more than half of the works performed at the National Singspiel were German adaptations of French or Italian operas; especially in 1781, Italian works dominated the stage. Of the Austrians who contributed new works, only Ignaz Umlauf enjoyed any substantial success with the Emperor’s venture, including the opera used for its inaugural performance, Die Bergknappen—itself an eclectic mix of German, French, and Italian musical elements. Moreover, the most successful operas of the seasons encompassing 1780 and 1781 were revivals of works with exotic themes and a mix of serious and comic characters, namely Gluck’s La Rencontre imprévue (1763) and Grétry’s Zémire et Azor (1771).

It was not until the commissioning of Mozart that the potential of Joseph’s endeavor would be realized. In July 1781, the Habsburg Court prepared to receive the Russian Grand Duke Paul Petrovitch, whose visit was initially scheduled for mid-September, and for whom a new opera by Umlauf, Das Irrlicht, was slated for performance. But National Singspiel director
Gottlieb Stephanie ultimately decided on a double bill for the occasion: two operas would enhance the profile of the Emperor’s national opera, which was still relatively new, and afford Vienna’s newest musical resident the operatic opportunity he coveted. Stephanie had made fast friends with Mozart upon his arrival in the city just a few months before. After rejecting the composer’s Zaïde for the National Singspiel (a piece deemed overly-serious by Viennese standards), Stephanie promised in April to procure a more suitable libretto; now he could make good on his word and even supply a high-profile premiere. On 30 July he offered up a new libretto by Christoph Friedrich Bretzner titled Belmont und Constanze, and Mozart, who had been waiting impatiently since early spring for the text, got to work straight away a little more than a month before the Russian duke’s arrival.

Bretzner was a Leipzig businessman and in the early 1780s the most popular librettist in Germany. His librettos, which offered fresh storylines and first brought Molière and German medieval legend to the operatic stages of northern Germany, made their way down to Austria and furnished many a piece for the National Singspiel (including Umlauf’s Das Irrlicht). Bretzner had written Belmont und Constanze in 1780 for the German composer Johann André, and the libretto likely attracted Stephanie’s attention for a number of reasons. First, the simple plot would not trigger the censor’s warning. This was essential for Mozart because he had no time to spare. Second, it offered a refreshing departure from the farce-like structure of the typical aria-dominated Singspiel with a balanced eight ensembles and seven solo numbers. As an added bonus, one of these ensembles was an enormous action quintet with chorus (the scene of the abduction) that would provide the Viennese audience the opera buffa patterning they loved.

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Third, the exotic setting and characters of *Belmont und Constanze* were sure to lure a Viennese public still gripped by Oriental fever. As we have seen, the popularity of the Gluck and Grétry revivals in the preceding seasons at the National Singspiel evidenced the lucrative potential of a Middle Eastern tale.

Eighteenth-century Turkish rescue opera derived from the late-seventeenth- and eighteenth-century French literary genre *histoires galantes*. These novels often charted the separation of a romantic couple that reunites in spite of considerable adversity. Their loyalty to one another motivates much of the storyline, and is much celebrated throughout the narrative, especially when their relationship is no longer in peril. Owing partly to the fashion of the Orient and partly to real-life accounts of Europeans kidnapped at sea by Middle Easterners, the settings of the *histoires galantes* gradually shifted eastward in the early eighteenth century. It was not long before the *opéra comique* seized these stories for the musical stage and subjected them to an infusion of *commedia dell’arte* characters. These decidedly Western figures allowed librettists to more easily set West and East into relief, as Thomas Betzwieser observes:

Konzentrierte sich das Interesse der ‘histoires galantes’ hauptsächlich auf die beiden europäischen Protagonisten, so war in den dramatisierten Versionen dieses Genres innerhalb der frühen Opéra-comique die Integration von Nebenfiguren, sprich Diener und Dienerin, unabdingbar. Die Präsenz dieser Figuren, meistens noch Rudimente der Commedia dell’Arte, bot den Autoren die Möglichkeit, den locus orientis als Folie zur komparativen Reflexion zu nutzen, wie es Montesquieu in seinen *Lettres persanes*
modellhaft vorgeführt hatte.\textsuperscript{13}

Bretzner’s libretto called upon several tropes of the *histoires galantes* and the decades’ worth of operas (both French and Italian) derived from that tradition. At the heart of the story are Belmonte, Konstanze, and the test of their loyalty. Blonde and Pedrillo fortify the Western element, provide more comedy, and enable the type of comparison outlined by Betzwieser. (This comparison is most palpable in Blonde’s interactions with Osmin, which, as will be discussed, were both expanded and set to music by Mozart and Stephanie.) So engrained were these plot elements and personages in Turkish rescue opera that early critics could charge the *Entführung* plot with lack of novelty.\textsuperscript{14} In 1781, G.F.W. Grossmann produced a new libretto, *Adelheit von Veltheim*, that bore a striking resemblance to *Belmont und Constanze*; the denouement in particular was so similar to Bretzner’s own, the Leipzig librettist could not help but wonder how his colleague in Frankfurt had independently devised the same resolution. Grossmann had not plagiarized; such was the widespread standardization of these tales.

Stephanie and Mozart knew they were working with familiar stuff. *Belmont und Constanze* was yet another iteration of a well-worn plot, chosen because the Orient was still synonymous with profitable receipts at the box office. And Bretzner’s libretto was not lacking in any way—if anything, its balance of solo numbers and ensembles rendered it of greater musical interest than the average Singspiel libretto. But unexpected delays, superstar singers, and Mozart’s dramatic prowess would prompt revisions, cuts, and additions in every act, so much so that Bretzner would find Mozart’s third act virtually unrecognizable, and his first two littered


\textsuperscript{14} Ibid., 35.
with new dramatic twists and musical additions.

What follows is an overview of the alterations Mozart and Stephanie made to Bretzner’s libretto, and as detailed an account of the order of composition as documentary evidence supports. I will leave the discussion of the dramatic and musical impact of these changes largely to the subsequent chapters, where the characters and set pieces will be taken up separately and at length. For now it is only necessary to establish how the opera came together.

Overview of the alterations to Bretzner’s libretto and the order of composition

Because Leopold remained in Salzburg while Mozart composed the Entführung in Vienna, letters between father and son reveal the most we know about the compositional order of any of Mozart’s operas. This commentary is abundant for the first act, becomes patchy for the second, and falls scarce for the third. Thomas Bauman pieced together a general outline of the order of composition based on the Mozart correspondence, and Daniel Melamed later supplemented that outline with new details based on paper type in the autograph score.15 Ulrich Konrad also offers an account in his introduction to the new facsimile edition of the autograph.16 The following overview of the work’s genesis draws primarily from Bauman’s and Melamed’s studies.

Table 1.1 provides a comparison of the numbers in Bretzner’s libretto and Stephanie’s adaptation. Asterisks (*) indicate in the right-hand column those aria, ensemble, and recitative texts that were freshly written and inserted by Mozart and Stephanie. Numbers without an

16 Ulrich Konrad, “Musicological Introduction to Die Entführung aus dem Serail, K 384: Facsimile of the Autograph Score,” (Los Altos: Packard Humanities Institute, 2008), 9-21. Konrad’s commentary also includes valuable information on the extant sketches and drafts, as well as on the score used at the premiere.
asterisk were retained, with little or no modification, from Bretzner’s libretto. I have aligned those numbers that are present in both librettos, and those that are textually different but bear a similar dramatic function, including the Act II finales (No. 11 in Bretzner’s libretto and No. 16 in Stephanie’s), the third-act love duets (No. 13/No. 20), and the closing Janissary choruses (No. 15/No. 21b). Where there are no textual or functional parallels between the librettos, the corresponding space between the columns is left blank (see, for instance, Nos. 11 and 12 in Stephanie’s libretto, which have no correlates in Bretzner’s).

Table 1.1. Comparison of numbers in Bretzner’s libretto and Stephanie’s adaptation. Asterisks indicate those numbers added by Mozart and Stephanie. Table continues on next page.

<table>
<thead>
<tr>
<th>Belmont und Constanze</th>
<th>Die Entführung aus dem Serail</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACT I</strong></td>
<td><strong>ACT I</strong></td>
</tr>
</tbody>
</table>
| 1. Wer ein Liebchen hat gefunden (Osmin) | 2. Wer ein Liebchen hat gefunden (Osmin)  
Verwünscht seist du* (Osmin, Belmonte) |
| 2. O wie ängstlich (Belmonte)   | 3. Solche hergelauf*ne Laffen* (Osmin) |
| 3. Singt dem grossen Bassa Lieder (Janissary chorus) | 4. O wie ängstlich (Belmonte) |
| 4. Ach, ich liebte (Constanze)  | 5. Singt dem grossen Bassa Lieder (Janissary chorus) |
| 5. Marsch! Marsch! Marsch! (Osmin, Pedrillo, Belmonte) | 6. Ach, ich liebte (Constanze) |
|                       | 7. Marsch! Marsch! Marsch! (Osmin, Pedrillo, Belmonte) |
ACT II

6. Durch Zärtlichkeit und Schmeicheln (Blonde)

7. Traurigkeit ward mir zum Loose (Constanze)

8. Hofnung, Trösterin im Leiden! (Blonde, Constanze)

ACT II

8. Durch Zärtlichkeit und Schmeicheln (Blonde)

9. Ich gehe, doch rathe ich dir* (Osmin, Blonde)

10. Welcher Wechsel herrscht in meinem Herzen* (Constanze)

11. Martern aller Arten* (Constanze)

12. Welche Wonne, welche Lust* (Blonde)

13. Frisch zum Kampfe! (Pedrillo)

14. Vivat, Bacchus! (Pedrillo, Osmin)

15. Wenn der Freude Thränen fliessen* (Belmonte)

16. Ach Belmonte! ach mein Leben* (Constanze, Belmonte, Pedrillo, Blonde)

ACT III

12. Welch ängstliches Beben (Belmonte, Pedrillo, Constanze, Blonde, Osmin, Guards)

Includes: In Mohrenland gefangen war (Pedrillo)

17. Ich baue ganz auf deine Stärke* (Belmonte)

18. In Mohrenland gefangen war (Pedrillo)

19. O! wie will ich triumphiren!* (Osmin)

20. Welch’ Geschick, O Qual der Seele* Meinetwegen sollst du sterben* (Belmonte, Constanze)

21a. Nie werd ich deine Huld verkennen*
(Belmonte, Constanze, Pedrillo, Blonde, Osmin)

21b. Bassa Selim lebe lange* (Janissary chorus)

ACT III

13. Ach, von deinem Arm umschlungen (Belmonte, Constanze)

14. Ah, mit freudigem Entzücken (Constanze)

15. Oft wölkt stürmisch sich der Himmel! (Chorus)

On 1 August, just two days after receiving the libretto, Mozart wrote to his father that three numbers were already complete: “O wie ängstlich,” “Ach, ich liebte,” and “Marsch! Marsch!” The entire first act followed within the week, Mozart reporting on 8 August
that he had also set “Wer ein Liebchen hat gefunden” (the subsequent duet being a later addition to the libretto) and “Singt dem grossen Bassa Lieder.” News then arrived in late August that the Russian duke would not visit until November, and Mozart seized the time gained to augment the music in the first act. He asked Stephanie for three new pieces. The first, “Hier soll ich dich denn sehen,” would allow the opera to begin with music instead of spoken dialogue, and provide the star singer scheduled to premiere Belmonte more musical opportunity. At Mozart’s request, Stephanie derived its text from Belmonte’s opening monologue in Bretzner’s libretto. The second was a duet to follow Osmin’s Lied, which would introduce the tension between East and West through music rather than spoken dialogue. Again, Stephanie based this interaction on Bretzner’s spoken text. The third became the famous rage aria “Solche hergelauf’ne Laffen,” the purpose of which was twofold. First, it crystalized the characterization of Osmin; second, it provided Ludwig Fischer, celebrated basso of the National Singspiel, more solo material.\footnote{Mozart wrote to his father on 26 September 1781: “da wir die Rolle des osmin H: Fischer zugebitten, welcher eine gewis forterreffliche Bass-stimme hat (ohngeacht der Erzbischof zu mir gesagt, er singe zu tief für einen Bassisten, und ich ihm aber betheuert er würde mit nächsten höher singen) so muß man so einen Mann Nutzen, besonders da er das hiesige Publikum ganz für sich hat.—dieser osmin hat aber im original büchel das einzige liedchen zum singen, und sonst nichts, außer dem Terzett und final. dieser hat also im Ersten Acht eine aria bekommen, un wird auch im 2ten noch eine haben.” See Bauer and Deutsch, \textit{Briefe}, vol. 3, 162. (“As we have given the part of Osmin to Herr Fischer, who certainly has an excellent bass voice [in spite of the fact that the Archbishop told me that he sang too low for a bass and that I assured him that he would sing higher next time], we must take advantage of it, particularly as he has the whole Viennese public on his side. But in the original libretto Osmin has only this short song [“Wer ein Liebchen hat gefunden”] and nothing else to sing, except in the trio and the finale; so he has been given an aria in Act I.” Anderson, \textit{The Letters of Mozart}, vol. 3, 1143-44.)}

In a letter of 26 September, Mozart reported all three of these additions finished.\footnote{In composing the Duet of No. 2, Mozart recomposed the Lied he had written in July. The original Lied does not survive.} At some point before this date Mozart and Stephanie must have also discussed further changes and additions, as Mozart writes that he completed the overture along with “Vivat, Bacchus!” and
“Durch Zärtlichkeit und Schmeicheln” from Bretzner’s second act while waiting for new material from Stephanie. This implies he knew which numbers from Bretzner’s libretto he could set and what missing pieces Stephanie would provide him, according to whatever plans they had devised. We know for sure from his letters that Mozart requested Stephanie to produce the texts for Nos. 1, 2 (Duet), and 3; we can only speculate that the remainder of the additions, or at least most of them, also came at Mozart’s behest—but more on this later.

The letter of 26 September also describes two changes that would never be realized. The first was an aria for Osmin in the second act, the second was the movement of Bretzner’s third-act abduction scene to the end of Act II, which would require substantial changes in Act III. Melamed convincingly argues that it was around this time that Mozart began work on Bretzner’s abduction scene “Welch ängstliches Beben.” The autograph score survives but sets only two-thirds of the ensemble; at what point Mozart abandoned it and these plans is unclear.

By early October work on the Entführung slowed appreciably: word came that the Russian guests would hear Gluck revivals rather than new Singspiels, and Mozart’s piece would be put off until after the royal visit. And because the busy Stephanie no longer needed to

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19 Mozart only remarks in the letter that he has written the “drinking duet” and “another aria.” Melamed deduces that this could only have been Blonde’s second-act rondo. See Melamed, “Evidence on the Genesis,” 29.

20 Baumann suggests that all of the additional numbers were conceived by Mozart, but Melamed suggests throughout his study that it may not have been so one-sided. See Bauman, Entführung, 21, 78; Melamed, “Evidence on the Genesis.”


22 Mozart wrote to his father on 6 October 1781: “Nun verliere ich aber bald die Geduld, daß ich nichts weiter ander opera schreiben kann…es würde aber auch freylich nichts nützen wenn auch die ganze opera schon fertig wäre—denn sie müsste doch liegen bleiben bis dem Gluck seine 2 opern zu stande gekommen sind—und da haben sie noch ehrlich daran zu Studiren.—der umlauf muß auch mit seiner fertigen opera warten—die er in einem Jahre geschrieben hat.” See Bauer and Detusch, Briehe, vol. 3, 165. (“Well, I am beginning to lose patience at not being able to go on writing my opera...nothing would be gained if the whole opera were finished, for it would
prioritize Mozart’s project, he took time to deliver the material Mozart needed to proceed. It was not until 17 November that the eager composer could report he had received new texts from his librettist.\textsuperscript{23} Melamed posits that around the time of this letter Mozart completed four numbers for his score, rounding out Act II nearly to completion. From Bretzner’s libretto he set “Traurigkeit ward mir zum Loose,” now with a new opening recitative from Stephanie; also from Stephanie’s pen he also gained “Martern aller Arten,” “Ich gehe doch rathe ich dir,” and “Wenn der Freude Thränen fliessen.”\textsuperscript{24}

Gluck proved so popular in November that his operas occupied the stage into the new year. On 30 January Mozart cites the ongoing revival and “many very necessary alterations in the poetry” as reasons for the postponement of the Entführung premiere, which was now slated for after Easter in the new opera season.\textsuperscript{25} Mozart does not specify what these alterations are, but we might deduce that they primarily concerned Act III. All of the first act and most of the second were complete at this point, and Mozart replaced every number of Bretzner’s third act, excepting Pedrillo’s song, with something new. That being said, he could have also been referring to the Act II finale; we do not know when Mozart and Stephanie conceived this ensemble, and can only have to lie there until Gluck’s two operas were ready—and there is still an enormous amount in them which the singers have to study. Moreover, Umlauf has been obliged to wait with his opera, which is ready and which took him a whole year to write.” Anderson, The Letters of Mozart, vol. 3, 1148-49.)

\textsuperscript{23} Mozart wrote to his father on 17 November 1781: “Nun habe endlich wieder etwas für meine opera zu arbeiten bekommen.” See Bauer and Deutsch, Briefe, vol. 3, 175. (“Well, I have at last got something to work at for my opera.” Anderson, The Letters of Mozart, vol. 3, 1160.)

\textsuperscript{24} Melamed, “Evidence on the Genesis,” 30.

\textsuperscript{25} Mozart wrote to his father on 30 January 1782: “die oper schläft nicht, sondern — ist wegen den grossen gluckischen opern und wegen viellen sehr Nothwendigen verränderungen in der Poesie zurück geblieben; wird aber gleich nach ostern gegeben werden.” See Bauer and Deutsch, Briefe, vol. 3, 196. (“My opera has not gone to sleep, but—has suffered a setback on account of Gluck’s big operas and owing to many very necessary alterations which have to be made in the text. It is to be performed, however, immediately after Easter.” Anderson, The Letters of Mozart, vol. 3, 1186.)
date its composition to some time between November 1781 and May 1782.

The remainder of composition fell between January and May 1782, although precisely when in that period and in what order Mozart completed the numbers is difficult to determine. Melamed has established that “Frisch zum Kampfe!,” “Welche Wonne, welche Lust,” “Nie werd ich deine Huld verkennen,” and at least part of “O! wie will ich triumphiren!” were the last numbers Mozart composed.\(^{26}\) From the letters we know that Mozart played Act II in its entirety for the Countess Thun-Hohenstein on 8 May and returned to play through Act III on 30 May. Rehearsals began on 3 June, but even these were subjected to some delay, as a bout of influenza at the Burgtheater interrupted progress for a week.\(^ {27}\)

The fits and starts of the composition of the *Entführung* owed to delays imposed both on and by Mozart. Russian nobility and Gluck operas together thwarted the premiere for months, while Mozart set out to modify a libretto that others found complete but he found only workable. In sum, the genesis of the opera spanned three phases: August through September 1781, November 1781, and January through May 1782. These phases are outlined in Table 1.2.

\(^{27}\) See Konrad, “Musicological Introduction,” 10.
Table 1.2. Timeline of the composition of the *Entführung*.

**PHASE ONE**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 July 1781</td>
<td>Mozart receives libretto from Stephanie</td>
</tr>
<tr>
<td>1 August 1781</td>
<td>Mozart writes Leopold that Nos. 4, 6, and 7 are complete</td>
</tr>
<tr>
<td>8 August 1781</td>
<td>Mozart writes Leopold that Nos. 2 (Lied only) and 5 are complete</td>
</tr>
<tr>
<td>Late August 1781</td>
<td>Russian royal visit postponed to November</td>
</tr>
<tr>
<td></td>
<td>Mozart asks Stephanie for texts that will become Nos. 1, 2 (Duet), and 3</td>
</tr>
<tr>
<td>26 September 1781</td>
<td>Mozart writes Leopold that Nos. 1, 2, 3, 8, 14, and the overture are now complete; letter includes plans to add an aria for Osmin in Act II, and to move Bretzner’s abduction scene to the end of that act so new dramatic events will occupy Act III</td>
</tr>
<tr>
<td></td>
<td>Mozart begins composing Bretzner’s abduction scene</td>
</tr>
<tr>
<td>6 October 1781</td>
<td>Mozart writes Leopold that the <em>Entführung</em> premiere was again delayed;</td>
</tr>
<tr>
<td></td>
<td>Gluck revivals will be performed for the Russian duke</td>
</tr>
</tbody>
</table>

**PHASE TWO**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>17 November 1781</td>
<td>Mozart writes Leopold that he has received new material from Stephanie</td>
</tr>
<tr>
<td></td>
<td>(likely the recitative for No. 10, and Nos. 9 and 11)</td>
</tr>
<tr>
<td></td>
<td>Around this time Mozart composes Nos. 9, 10, 11, and 15</td>
</tr>
</tbody>
</table>

**PHASE THREE**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>30 January 1782</td>
<td>Mozart writes Leopold that the Gluck revival and further modifications to the libretto will again delay the <em>Entführung</em> premiere, which is now scheduled for after Easter in the new opera season</td>
</tr>
<tr>
<td>February-May 1782</td>
<td>Mozart composes the remainder of the opera</td>
</tr>
<tr>
<td></td>
<td>Nos. 12, 13, 19, and 21 are likely the final numbers written</td>
</tr>
<tr>
<td>8 May 1782</td>
<td>Mozart plays through Act II for the Countess Thun-Hohenstein</td>
</tr>
<tr>
<td>30 May 1782</td>
<td>Mozart plays through Act III for the Countess Thun-Hohenstein</td>
</tr>
<tr>
<td>3 June 1782</td>
<td>The <em>Entführung</em> goes into rehearsal</td>
</tr>
</tbody>
</table>
Mozart’s singers

Before turning to the score and libretto, some consideration should be afforded to the singers who premiered Mozart’s opera. From the outset, Joseph II had furnished his National Singspiel project with the highest quality singers available. Many of them had studied and performed in Italy, or at the very least were trained by Italians in Vienna. (This was all but a prerequisite for admittance to the Viennese stage.) As such, they were capable of *seria* and *buffa* roles far more demanding than those of the average Singspiel, and expected music that would showcase their individual strengths. Mozart’s commission came with a cast that included three of the best singers at the National Singspiel, and his substantial musical expansion of the roles of Belmonte (who enjoys four arias rather than one), Konstanze (who receives the mighty “Martern aller Arten”), and Osmin (who becomes a stronger musical presence in all three acts), was to some degree necessitated by and catered to the singers of the premiere cast.

Joseph Valentin Adamberger, a Munich-born singer who trained and performed in Italy before arriving in Vienna, would take the part of Belmonte. He had been drafted by the National Singspiel in 1780 despite having reached international stardom as a *seria* tenor with no experience whatsoever in German opera. Somewhat paradoxically, it was his Italian training and experience that ensured he earned considerably more money than any other singer at the National Singspiel in the early 1780s. He was known for his wide range, singing fast passages effortlessly and accurately, and sensitively interpreting *cantabile* melodies.\(^28\) Caterina Cavalieri, the first

Konstanze, was a native Viennese and trained by Salieri.\textsuperscript{29} She possessed great versatility, commanding comic and serious roles alike, and became a favorite of the National Singspiel, singing in at least six different productions there in 1781. In bravura arias Cavalieri impressed audiences with her stamina and skill. She would go on to premiere Elvira in the first Viennese production of \textit{Don Giovanni} in 1788.\textsuperscript{30}

Perhaps the most distinct voice in the premiere cast was that of Ludwig Fischer, the first Osmin. Fischer was born in Mainz and, like Adamberger, joined the ranks of the National Singspiel in the summer of 1780.\textsuperscript{31} He was the preeminent German bass of his generation, possessing an enormous range and equal competency with rapid passages and flowing melodies. Contemporary critics would write that he had “the depth of a cello and the natural height of a tenor.”\textsuperscript{32} His acting was also quite fine, and the Viennese adored him.

Therese Teyber was given the part of Blonde. Like Cavalieri, she was a Vienna native and had studied with Italian masters. Praised in particular for her acting abilities, Teyber often took soubrette roles and was accused at least once of extemporizing superfluous dialogue in performance.\textsuperscript{33} Johann Ernst Dauer, the first Pedrillo, doubled at the National Singspiel and National Theater. He was the least distinguished singer of the premiere cast, but nevertheless a

\textsuperscript{29} Cavalieri’s birth name was Franziska Helena Appolnia Kavalier. See Patricia Lewy Gidwitz, “‘Ich bin die erste Sängerin:’ Vocal Profiles of Two Mozart Sopranos,” \textit{Early Music} 19 (1991): 575.
\textsuperscript{30} For more on Caterina Cavalieri, see ibid., 565-76 and 579.
\textsuperscript{31} Fischer’s autobiography was recently edited and republished. See Ludwig Fischer, \textit{The Autobiography of Ludwig Fischer: Mozart’s First Osmin}, ed. Paul E. Corneilson (Malden: Mozart Society of America, 2011).
sturdy character actor who seems to have done the part creditably. A stage actor named Dominik Jautz gave life to the first Pasha Selim. Oft-quoted references to these singers in Mozart’s letters make clear that at least some of his writing targeted their particular skills: Konstanze’s first aria was sacrificed “a little to the flexible throat of Mlle Cavalieri,” Belmonte’s “O wie ängstlich” was written “expressly to suit Adamberger’s voice,” and the exploitation of both Fischer’s acting abilities and remarkably low range were entirely to please the Viennese, who were wholly “on [Fischer’s] side.” Mozart was working with the some of the best Vienna had to offer; to expand their roles and showcase their strengths was not only to appease their vanities, but to please a Viennese public that expected their singers in dazzling vocal display.

In 1783, the National Singspiel was disbanded and Joseph II founded an opera buffa company in its stead. It constituted one of the finest troupes in all of Europe. Taking over the famed Burgtheater, the new company would premiere Le nozze di Figaro and Così fan tutte, and offer Don Giovanni to the Viennese for the first time. Several of the National Singspiel singers, including some that premiered the Entführung, were reabsorbed into this Italian venture. Opera buffa thus reigned supreme in Vienna, as indeed it always had, and the Singspiel was relegated to the smaller theaters that had popped up after Joseph’s Spektakelfreiheit of 1776. In the end, Die

35 All quotations from the same letter of 26 September 1781; see Anderson, Mozart’s Letters, vol. 3, 1144-45. For original German, see Bauer and Deutsch, Briefe, vol. 3, 161-64.
36 The National Singspiel would be briefly resurrected from the autumn of 1785 through early 1788. This venture saw some success with the Singspiels of Dittersdorf, but was generally eclipsed by Joseph’s opera buffa.
Entführung aus dem Serail would mark the single greatest success of the Emperor’s National Singspiel, and it is today regarded as one of the greatest contributions to eighteenth-century German comic opera.

Indeed, the Entführung was a rare example of what Joseph II had bargained for: a high-quality Singspiel that, in shaking its farcical roots, could stand up both dramatically and musically to the foreign operatic forms that had long held his local subjects’ favor. The dramatic weight and sophistication of Mozart’s music, enabled to some degree by Mozart and Stephanie’s additions to Bretzner’s libretto, supplants the superficial tendencies of the genre with truly operatic mechanisms. In the entire eighteenth-century Singspiel repertory, the dramaturgic role of the music in the Entführung is only surpassed by that in Mozart’s own Die Zauberflöte, though, as the analyses of Chapters 3 through 7 will demonstrate, I believe these works are more comparable in this regard than has been previously recognized.

The bulk of this dissertation will present analyses of individual numbers that explore how three musical components—form, phrase rhythm, and text-setting—contribute to the musical dramaturgy. Most of these analyses will concentrate on texts added to Bretzner’s libretto by Mozart and Stephanie. To start, we will take a closer look at two arias they added for the Konstanze and Belmonte: Chapter 4 examines how phrase rhythm depicts Konstanze’s strength in “Martern aller Arten” (No. 11), and Chapter 5 demonstrates the role of text-setting in the characterization of Belmonte throughout two versions of “Wenn der Freude Thränen fliessen” (No. 15). Chapter 6 then turns to Osmin and explores how Mozart uses irregular phrasing and phrase rhythm to depict his antagonism, rage, and disorientation across all of his music. Finally, Chapter 7 takes up the Act II Quartet, and more specifically, the opening passage of the “jealousy episode,” throughout which periodic structures and recurring rhythmic profiles unfold.
one of the most dramatically tense moments in the opera.

The next two chapters examine two broader concerns. Chapter 2, a survey of aria types and musical styles, demonstrates how the incorporation of French, Italian, and German operatic elements contributes to (and, in the eyes of some authors, complicates) the musical dramaturgy in the *Entführung*. Chapter 3, an overview of text-setting in the opera, lays some groundwork for the analyses that follow.
Chapter 2
Types, Styles, and Criticisms

Critics of the *Entführung* have historically focused on the quality of the libretto, the lack of stylistic unity in the score, and the heavy reliance of the characters on *opera buffa* conventions. Discourse of the sort began as early as the 1780s, when the Baron von Knigge commented on the discrepancy between Stephanie’s poor poetry and Mozart’s refined music—the latter of which, interestingly, he remarked was not “weakened by twaddle, as in the *opera buffa.*”¹ Bernhard Anselm Weber, director of the production Knigge saw at Hanover in 1788, complained that the opera possessed no unity of style, particularly in its juxtaposition of serious and comic elements.² In 1859, Berlioz wrote of a “host of formulas which one regrets finding” in the work, including a hackneyed plot, unoriginal melodies, coloratura, and a “ridiculous” overture.³ And more recently, Stanley Sadie and Charles Rosen, although not as widely dismissive as these earlier writers, remarked on the lack of stylistic integration of Konstanze’s *seria* and bravura arias into the opera’s more comedic fabric.⁴

Perhaps the best known of these critiques is Dent’s deeply negative appraisal of the *Entführung*, from which the following quotation is drawn:

If Mozart had not been so much distracted by the painful circumstances of his engagement, he might very possibly have produced a work that was better planned and

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² Ibid.
more consistent in style…Stephanie must have found Mozart a thorough nuisance, for he was always wanting to have the libretto altered, or even altered it himself when he considered Stephanie’s language unsuitable for musical setting. The result was an opera which is a succession of masterly and original numbers, but taken as a whole has no unity of style.\(^5\)

The trouble is, as we saw in Chapter 1, just about any musical practice was fair game for the Viennese Singspiel in 1782; stylistic diversity was inherent in the genre, and that diversity was not a fault in need of repair. It is understandable that the Hanoverian B.A. Weber would, in 1788, grumble about the combination of the serious and the comic, given that he was accustomed to German Singspiels of a weightier sort. But it is possible that Dent fully appreciated the fundamentally eclectic nature of the genre, privileged as he was with temporal distance, and nevertheless felt that Mozart’s characters and music overreached.

Dent’s criticisms also rest in part on the idea that because the opera was composed for specific singers, who, importantly, sang for an institution and audience that valued Italian musicality, the magnitude and style of their arias became inappropriate for the Singspiel and rendered their characters the stock material of *opera buffa*:

Mozart was unfortunate in having such unusually accomplished singers at his disposal, for they had all been trained to Italian opera and had achieved their reputations in that form of art. With his invariable readiness to oblige, he provided them with songs that were so much outside the scale of the German *Singspiel* that the characters in the opera lose all individuality, with the exception of Osmin. The other four are simply *prima*

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*donna, soubrette*, first tenor, and second tenor.6

But that Mozart would appease the Italian inclinations of the National Singspiel, its singers, and its audience, is perhaps less opportunistic than it is conformist, for he composed within the set (albeit heterogeneous) tradition of the Viennese genre. The all-star cast of the premiere performance certainly influenced the score, but they were not the prime determinants of it.

Yet, Dent’s comment about the formulaic quality of these characters is not without some measure of truth. Despite the dramatic depth of the music in the *Entführung*, the opera’s basic structure is that of a typical Singspiel, in which most of the action is carried out through the spoken dialogue. This being the case, much of the musico-dramatic interest lies not in how the music propels the story forward, but in how it characterizes individuals and depicts relationships. (Consider that the opera’s title event unfolds in spoken dialogue and is punctuated by just one musical number, a non-action Lied [No. 18], while its male protagonist alone takes four arias and two duets.) Whether or not these characters possess individuality, then, is no small matter, and their indebtedness to *opera buffa* cannot be denied. Most of the solo numbers contain some Italian influence, and all can be categorized into the eighteenth-century “aria types” of *opera seria* and *opera buffa*.

An overview of the aria types and styles of the *Entführung* is thus in order, not least because much can be (and indeed recently already has been) written in favor of the variety and conventionalities of the score, particularly where musical dramaturgy is concerned. These considerations will help to place the characters and solo numbers of the *Entführung* into the greater context of eighteenth-century opera, and prepare for the analyses of the chapters to come.

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6 Ibid., 82-86.
**Aria types and character individuality**

Mary Hunter has observed that in eighteenth-century opera, arias are the “chief carrier of meaning about individual characters,” and that “the ‘essence’ of a character is most clearly expressed in the series of arias he or she sings in the course of an opera.”\(^7\) However responsible for rendering individuality, though, arias of this period were products of convention. Different combinations of dramatic, poetic, and musical markers constituted aria types, by which all arias could be categorized, and through which a composer communicated and an audience perceived dramatic meaning. Among these markers were the class of character (highborn? servant?), poetic content (emotion- or action-based? comedic or serious? static or changing thoughts?), musical form (early-century da capo structures could signify differently than late-century binary and rondò structures), and instrumentation (especially that of the winds).\(^8\) Thus, for example, James Webster identifies the “noble/heroic” aria as a type usually reserved for *seria* characters expressing any manner of vehement emotion. These arias are most often in C or D and 2/2 or 4/4 meter with a fast tempo; long phrases, wide leaps, and durations longer than the quarter note with frequent dotted rhythms mark the vocal part, while the orchestral accompaniment is outfitted with trumpets and timpani.\(^9\) Konstanze’s “Martern aller Arten” is of this type, although Mozart’s best-known example is probably Donna Anna’s “Or sai chi l’onore” from *Don Giovanni*.

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9 Webster, “Mozart’s Arias,” 107, and “Aria as Drama,” 30.
Of course, such categorization is not always so clear-cut, and our modern apparatus for classification is downright convoluted compared to that devised in the eighteenth century, when authors like John Brown, Johann Friedrich Christmann, and Vincenzo Manfredini limited their classifications to opera seria and eschewed rigorous detail.\textsuperscript{10} Their criteria for each type mostly focused on melodic profile, declamation of text, and, above all, emotional content; moreover, no standardization of terms ever occurred. Thus, these authors might recognize a virtuosic display of dignity as an aria di bravura or as an aria d’agilità, while others might describe the same piece as an aria di portamento if it incorporated the exalted style. Any manner of sentimental expression with a flowing melody could be an aria cantabile, although depending on the severity of the text, some commentators might prefer aria di mezzo carattere. And a syllabic, fast-paced utterance of anger or rage could be classified as an aria parlante, aria strepito, or aria agitate—to name but three of the terminological possibilities.

Perhaps unsurprisingly, modern authors tend to demarcate the types with greater specificity, particularly as regards the musical content, and they have retrospectively identified aria types for opera buffa. John Platoff has outlined common procedures in the buffo aria, which usually takes a multi-sectional form in 4/4 with a fast tempo, and features a typical pattern of declamation style with a comic climax.\textsuperscript{11} Mary Hunter has examined the social implications of five major aria types, exploring the musical characteristics and, most insightfully, the idiosyncratic rhetorical devices of each (she finds, for instance, that in buffo and buffa arias, men

\textsuperscript{10} John Brown, \textit{Letters upon the Poetry and Music of the Italian Opera} (Edinburgh: Bell and Bradfute, C. Elliot and T. Kay, 1789); Johann Friedrich Christmann, \textit{Praktische Beispiele zu dem Elementbuch der Tonkunst} (Speier, 1782); Vincenzo Manfredini, \textit{Difesa della musica moderna} (Bologna: Carlo Trenti, 1788).

\textsuperscript{11} Platoff, “The buffa aria,” 99-120.
tend to attack women’s ways, while women tend to defend their femininity). In two essays, James Webster outlines specific musical characteristics (including key, meter, form, and woodwind complement) for several common aria types, and also takes into account type variations. And both Hunter and Webster acknowledge the existence of “subtypes”: Webster writes, for example, that the “noble/heroic” type outlined above is actually a subtype of the *aria di portamento*, an upper-class expression of dignity, resolution, or defiance; Hunter classifies the “entrance lament,” as exemplified by the Countess’s “Porgi amor,” as a subtype of the “sentimental statement.”

Taken as a whole, this line of inquiry can have a dizzying effect. Analyses of Don Ottavio’s “Il mio tesoro” demonstrate why: the aria has been classified as an *aria d’espressione* by Ratner, an “aria in which the tenor lover sends a regretful (often indecisive) message to an absent beloved” by Hunter, and an “extension” of the *aria d’affetto* by Webster. The ambiguity of such interpretive work owes in large part to two factors. First, modern authors have developed a seemingly endless collection of designations for *opera buffa* types that are often qualified by different sets of criteria. The subjectivity or agenda of the analyst and analysis can therefore lead to different classifications of the same piece. Second, and perhaps more importantly, the types are fluid. Webster writes: “The dependence of aria-types on conventional combinations of attributes…also enabled composers to extend their range, and to individualize them, by altering some but not all of the relevant attributes.”

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13 Webster, “Mozart’s Arias,” 105-14, and “Aria as Drama,” 29-31.  
16 Webster, “Mozart’s Arias,” 109.
integration of multiple types into one set piece will produce more realistic characters: “…the more virtuosically a composer manipulates and combines conventional devices, and the wider the variety of their origins, the more ‘natural’ the depiction of humanity may seem to be.”\(^{17}\) She goes on to argue that no one more “fully exploited” such type hybridity than Mozart. Indeed, his arias often defy clean classification because they represent not the paradigm of a single type, but the amalgam of multiple types.

Let us return to the *Entführung*. Of the solo numbers offered by the singing protagonists (Belmonte, Konstanze, and Osmin), Belmonte’s four arias can be classified most cleanly, because all fall under the umbrella of the *aria d’affetto*, a type most often used by soliloquizing noble characters addressing their love interests. As outlined by James Webster, the most common musical features of the *aria d’affetto* include E-flat major (and less often, A major), 2/4 or 3/8 meter, a moderate tempo, simple and brief (oftentimes binary) musical forms, the avoidance of virtuosity, and a wind complement comprised of clarinet, bassoon, and horn.

Belmonte’s first two solo efforts, “Hier soll ich dich denn sehen” (No. 1) and “O wie ängstlich” (No. 4), mostly adopt these traits.\(^{18}\)

Belmonte’s second pair of arias can be considered “extensions” of the *aria d’affetto* type.\(^{19}\) “Wenn der Freuden Thränen fliessen” (No. 15) is in a binary form of modest length and in the related key of B-flat, featuring the customary wind scoring (clarinet, bassoon, and horn)

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\(^{17}\) Hunter, *The Culture of Opera Buffa*, 102

\(^{18}\) The key of “Hier soll ich dich denn sehen” (No. 1), C major, is uncommon for the *aria d’affetto*, but it may relate to the minor-mode presentation of the same thematic material in the central section of the opera’s overture. Likewise, the addition of the flute in “O wie ängstlich” (No. 4) is not among Webster’s *d’affetto* characteristics, but its presence at least in part serves a dramatic purpose, as Mozart uses it to conjure Konstanze’s whispers and sighs. Such augmentation of the wind scoring was not unusual in *arie d’affetto*.

\(^{19}\) I borrow the useful term “extension” from James Webster. See Webster, “Mozart’s Arias,” 109-13.
with added oboe. The text sweetly addresses his romantic partner, and though not a soliloquy, could have the same effect as one. “Ich baue ganz auf deine Stärke” (No. 17) is in E-flat major with the requisite wind complement (again with added flute), though a little longer than is typical for the type owing in part to the *andante* marking. Belmonte does not mention Konstanze, but keeps in line with the sentimentalizing nature of the type by addressing love itself. Anomalous here are the lengthy orchestral introduction and wind activity throughout (which, being regular features of *seria* arias, help to underscore Belmonte’s noble status), the *alla breve* meter, and presence of Pedrillo, although he matters not to the dramatic impact of the piece and could just as easily be offstage for it. The substantial bravura passages are also atypical, but these Mozart could hardly avoid at this point in the opera: displaying Valentin Adamberger’s voice was the main purpose of Mozart’s additions for the role, and Adamberger had been afforded little virtuosic display in his first-act arias. “Ich baue ganz auf deine Stärke” may remind us of a similar Mozartian *d’affetto* extension, Don Ottavio’s “Il mio tesoro,” which is also a virtuosic non-soliloquy, the text of which does not exclusively concern a love interest.

Considering these four arias as a set, Belmonte himself emerges as a type, the eighteenth-century character type of the upright suitor. These men are usually tenors who express themselves through *arie d’affetto*; other Mozartian examples include Tamino (“Dies Bildnis ist bezaubernd schön”) and, again, Don Ottavio (“Il mio tesoro”). Because this type is so straightforward and familiar, Thomas Bauman has argued that Belmonte’s second- and third-act arias contribute little to further defining the character, which is so concisely yet thoroughly
drawn in Nos. 1 and 4. Indeed, modern productions often espouse this view, as one (or even both) of these arias is commonly omitted from performance on the grounds that they are dramatically superfluous.

Whereas Belmonte’s personality is fully etched in the first two of his four arias (some may even contend in the first alone), it takes all three of Konstanze’s solo pieces to render a complete portrait of her character, in part because each of her arias represents a different type. Her first, “Ach, ich liebte” (No. 6), is best classified as an *aria d’espressione*, a type characterized by changeable musical content and emotion that often contains shifts in declamation and tempo. Konstanze begins the aria with an *adagio* introduction in which she reminisces about her former happiness with a slowly unfolding, lyrical melody. An abrupt shift to *allegro* then opens a new section, throughout which she reflects on her current devastation; it begins with syllabic declamation and wide leaps that eventually give way to melismatic bravura passages that close both the exposition and recapitulation. Mozart and Stephanie thus set forth two aspects of Konstanze’s personality that will be fleshed out in the second act. In the aria’s introduction, we appreciate the depth of her attachment to Belmonte and perceive a sensitivity in her character that will resurface in “Traurigkeit ward mir zum Loose” (No. 10), and in the *allegro* sections, ripe with a forceful virtuosity, we glimpse the strength she will later display in “Martern aller Arten” (No. 11).

Broadly speaking, “Traurigkeit ward mir zum Loose” (No. 10) is a “sentimental statement” as outlined by Mary Hunter, which falls under the umbrella of the eighteenth-century

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21 For an analysis and defense of Belmonte’s “Wenn der Freude Thränen fließen” (No. 15), see Chapter 5.
designation *aria cantabile*. This type, which is exemplified by Konstanze’s aria, allows either gender of any social class to express tenderness through lyricism, and often incorporates a plea to a romantic partner, whether absent or present. Such arias often become laments when sung by a woman, through which the singer can elicit sympathy from another on-stage character and/or the audience. Metaphorical language is common, as well.22

One might be tempted to categorize this number (No. 10) more precisely as an *aria d’affetto*, owing to the 2/4 meter, moderately slow tempo, lack of virtuosic passages, and focus on an absent lover. Yet the aria cuts deeper than any of Belmonte’s *arie d’affetto*, not least because it is preceded by an accompanied recitative that both underscores Konstanze’s outer and inner nobility, casting her as an *opera seria* heroine and projecting a pathos foreign to the Singspiel stage. Indeed, by the time she is through, the sentimental side of Konstanze’s personality, first exposed in the introduction to “Ach, ich liebte” (No. 6), is thoroughly developed, and she has likely gained the complete sympathy of her audience. One is reminded of other Mozartian female expressions of sorrow in G minor, such as Ilia’s “Padre, germani, addio!” (which also begins with an accompanied recitative), or Pamina’s “Ach, ich fühlt’s” (which takes nearly the same wind instrumentation, excepting the basset horn). And the commentative role of the winds in this aria is not unlike that in the Countess’s “Porgi amor,” another lamenting *aria d’affetto*.

“Martern aller Arten” (No. 11), the *tour de force* that follows “Traurigkeit ward mir zum Loose” (No. 10), represents the “noble/heroic” aria outlined above, a subtype of the eighteenth-

22 In her aria, Konstanze compares herself to withering plant life: “Gleich der wurmzernagten Rose, gleich dem Gras im Wintermoose.”
century designation *aria di portamento*. Concurrently, “Martern aller Arten” is also a bravura aria of the Italian style, written to showcase the vocal fluency of Caterina Cavalieri, the first Konstanze. Abert wrote that this aria “immediately and disastrously” ruins the pathos of the preceding number, and, notwithstanding the “deeply impressive” instrumental writing, “makes a mockery of Konstanze’s entire character.” Abert was neither the first nor the last to both praise the music and censure the dramatic effect of this piece, and the long-running commentary on this aria is more thoroughly explored in Chapter 4. To briefly defend “Martern aller Arten,” though, we might return to a consideration from Chapter 1. The testing of a couple’s loyalty was usually at the heart of the *histoires galants* narratives, and, in keeping with that literary tradition (from which the *Entführung* and other Turkish rescue operas ultimately derive), such a trial is at the forefront of Bretzner and Mozart’s first and second acts. Thomas Betzwieser writes that Belmonte and Konstanze’s staunch devotion to one another raises them onto a noble plane above the comedic world of their servants and Osmin. Certainly this aria constitutes the greatest expression of that devotion, and despite whatever may be said about its coloratura, its heroic quality contributes to what Allanbrook has described as Konstanze’s “radical nobility.” One need not hear the virtuosity of the aria as a negation of its noble ambition. Perhaps, instead, bravura and bravery can and do coexist, reinforcing Konstanze’s loyalty and fleshing out the resoluteness of her character, all the while providing Cavalieri and Vienna that which was expected from a *prima donna*.

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23 The *aria di portamento* is an expression of dignity or resolution from a noble character.
“Solche hergelauf’ne Laffen” (No. 3) is often called Osmin’s rage aria, but there is an important distinction to be made here: the aria expresses Osmin’s rage, but it is not an aria of the “rage” type, the dignified anger and exalted style of which belonged almost exclusively to the noble characters of opera seria. As Mary Hunter explains, rage in opera buffa is usually moderated by some other emotion, character trait, or dramatic factor, to the point that the rage transforms into something else, or becomes a secondary point of interest.²⁷ A comic character, for instance, will probably resort to patter midway through his diatribe, which weakens the threat of his rage and subordinates it to his buffoonery or lack of intelligence. Such is the case with Osmin: “Solche hergelauf’ne Laffen” is at heart a buffo expression of rage, made distinct by musical features that humanize him and reinforce his Turkish identity.

As is typical for a buffo aria, “Solche hergelauf’ne Laffen” (No. 3) is in common time and a fast tempo with a relatively long text of four stanzas, the first three of which feature longer line lengths than the last. The final stanza also incorporates a list, which was a frequent rhetorical device in arias of this type. Mozart’s text-setting does not exactly match Platoff’s outline, in which a declamatory first paragraph gives way to a second paragraph of patter, but Osmin does shift from longer phrases of often declamatory setting in the main body of the key-area form (which sets the first two stanzas) to patter in the first coda (which sets the third). As for the aria’s emotional content, Osmin’s rage is eclipsed, in moments, by the comicality of his assertions, and perhaps nowhere more strongly than in his incessant repetitions of “Ich hab’ auch verstand.” Gerold Gruber rightly observes in his study of the aria that these repetitions remind us that

²⁷ Hunter, The Culture of Opera Buffa, 140-46.
Osmin is more likely to assert the existence of his intellect than he is to use it.\textsuperscript{28} Mozart wrote that Osmin’s rage was also “rendered comical by the accompaniment of the Turkish music,” which is most prominent in the second coda, with its augmented orchestration (piccolo, cymbals, and tambourine), prominent raised fourth and seventh scale degrees, and repeated notes in the accompaniment.\textsuperscript{29}

Mozart’s unique form for this aria famously contains two codas, the second of which follows a bit of dialogue and features a new key, thematic material, and text. The musical dramaturgy of this moment is best described by Mozart in his own, equally famous words; ubiquitous though they are, commentary on the aria is incomplete without them:

…as Osmin’s rage gradually increases, there comes (just when the aria seems to be at an end) the allegro assai, which is in a totally different measure and in a different key; this is bound to be very effective. For just as a man in such a towering rage oversteps all the bounds of order, moderation and propriety and completely forgets himself, so must the music too forget itself. But as passions, whether violent or not, must never be expressed in such a way as to excite disgust, and as music, even in the most terrible situations, must never offend the ear, but must please the hearer, or in other words must never cease to be music, I have gone from F (the key in which the aria is written), not into a remote key, but into a related one, not, however, into its nearest relative D minor, but into the more

remote A minor.\textsuperscript{30}

Mozart’s characterization of Osmin here is rooted in the tradition of \textit{buffo} arias, but it incorporates some distinct musical elements to render Osmin both a realistic figure, flustered by rage, and an emblem of the Turkish world he represents.

In his second aria, “O! wie will ich triumphiren!” (No. 19), Osmin celebrates that he has finally caught the “hergelauf’ne Laffen” that have caused him so much trouble. This \textit{buffo} aria is simpler than his first, and all manner of styles contribute to his joy: rondo form (a form inherited by the Singspiel from the \textit{opéra comique}); Turkish elements, including but not limited to 2/4 meter, repeated notes and prominent thirds in the vocal part, and piccolo; and, as we would expect to find in a \textit{buffo} aria, the incessant repetition of textual-musical fragments.

Osmin’s “Wer ein Liebchen hat gefunden” (No. 2) and Pedrillo’s “In Mohrenland gefangen war” (No. 18) are examples of “realistic” music, or songs that would be sung in real life (or in a spoken play should the circumstance necessitate it). Such songs, popular in the French \textit{opéra comique}, were inherited by the Singspiel repertory, and often took strophic form, as these numbers do. We might note that in his Lied, Osmin conveys that which many \textit{buffo} characters do when singing about women: the belief that a woman’s behavior is inevitably fickle and the source of all romantic aggravations. Of course, this song is far different from, for

\textsuperscript{30} Anderson, \textit{The Letters of Mozart and His Family}, vol. 3, 1144-45. The original letter of 26 September 1781 reads: “Und da sein zorn immer wächst, so muß—da man glaubt die aria seye schon zu Ende—das allegro ab’ai—ganz in einem andern zeitmaas, und in einem andern Ton—eben den besten Effect machen; denn, ein Mensch der sich in einem so heftigen zorn befindet, überschreitet aller ordnung, Maas und Ziel, er kennt sich nicht—so muss sich auch die Musick nicht mehr kennen—weil aber die leidenschaften, heftig oder nicht, niemals bis zum Eckel ausgedrücket seyn müssen, und die Musick, auch in der schaudervollsten lage, das Ohr niemalen beleiden, sondern doch dabey vergnügen muß, folglich allzeit Musik bleiben Muß, so habe ich keinen fremden ton zum f (zum ton der aria) sondern einen befreundeten dazu, aber nicht den Nächsten, D minor, sondern den weitem, A minor, gewählt.” See Bauer and Deutsch, \textit{Briefe}, vol. 3, 162.
instance, Figaro’s “Aprite un po’ quegli occhi,” but the sentiments nevertheless resonate with the typical gripes of buffo men of the middle and lower classes.\textsuperscript{31}

Pedrillo’s other solo effort, “Frisch zum Kampfe!” (No. 13), is a parodic blend of the \textit{aria di portamento} and male buffo aria.\textsuperscript{32} The piece opens with hallmarks of the heroic and exalted styles: a shiny orchestral introduction in D major, common time, and a fast tempo is furnished with trumpets, timpani, and dotted rhythms, after which Pedrillo enters with half notes and phrases that begin on the downbeat. All of these markers disappear, though, at the first mention of Pedrillo’s doubts in m. 18, where the brass grows subdued and Pedrillo’s half notes give way to dotted-quarter and eighth notes (mm. 22-25), a rhythmic gesture common for buffo characters. The subsequent bid for courage incorporates fragments of patter that build into a sustained triumphant note in the vocal part, accompanied by regal arpeggios in dotted rhythm (mm. 36-38). From this climax, one senses that the aria produces the desired effect of self-emboldening, even if Pedrillo cannot quite achieve the heroic status for which he aims.

By ironically combining aria types in this way, composers could enhance the musical depiction of or response to a dramatic situation. As James Webster writes: “Since musical signs (like all signs) can be used both ‘authentically’ and otherwise, irony and parody also lie near at hand. A middle-class character may wish to adopt a high style, but prove unable to do so.”\textsuperscript{33} Pedrillo’s aria might remind us of two similar ironic uses of the exalted style in \textit{Le nozze di

\textsuperscript{31} Abert thus praised Mozart for Osmin’s Lied: “For the first time in the history of the German Singspiel, an entirely simple song is adapted to suit the character of the singer.” Abert, \textit{W.A. Mozart}, 670.
\textsuperscript{32} Abert reads this as the “interplay between two antitheses,” the first being “what can only be described as war music,” the second being the music of a “cowardly rascal,” who, by the end, “has cracked completely.” Ibid., 678.
\textsuperscript{33} Webster, “Aria as drama,” 29.
*Figaro*: the Count’s “Vedrò mentr’io sospiro” and Bartolo’s “La vendetta.”

Blonde is drawn with two variants of the female buffa aria type: the sentimental, which we find in “Durch Zärtlichkeit und Schmeicheln” (No. 8), and the comedic, which we find in “Welche Wonne, welche Lust” (No. 12). These types typically take the simpler keys of C, F, and G, as well as 2/4 or 6/8 meter. (Blonde’s first aria is in A and her second is in G; both are in 2/4.) “Durch Zärtlichkeit” exemplifies the sentimental type both musically and textually, with cantabile vocal phrases, limited orchestral interjection, and a text that characteristically explains “the nature of womanhood to audiences both on and off stage…[and that suggests] men should not be so cruel to women because women are, after all, entirely agreeable.” The music of “Welche Wonne, welche Lust” is quintessentially that of the comedic buffa type, with short, detached vocal phrases and frequent orchestral interjections. Although the text is not comical, it nevertheless references laughter and amusements in a jovial manner. Soubrette arias of both variants also tend to have easily perceptible, compact forms with clearly delineated sections, as indeed Blonde’s arias do. Likewise, it is not uncommon for a buffa woman to employ repetition as a rhetorical device in order to persuade another onstage character; this could be argued is the case in the rondo-like form of No. 8. Blonde’s solo pieces are thus entirely within the tradition of the eighteenth-century soubrette, both musically and textually.

Having surveyed the solo music of all the singing characters, we face the question of whether or not their reliance on opera buffa conventions deprives them of novelty or individuality. That we have never before met Osmin, despite his obvious buffo roots, and will never meet him again on the operatic stage, is easily conceded; even Dent at his most negative

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had to admit so. He is distinguished by his Turkish flair, the variety and singularity of his musical forms (strophic song, key-area form with two codas, and rondo), and his contrapuntal arguments.

Pedrillo’s attempted heroism and Blonde’s sensitivity—the character traits most salient in their solo numbers—are not beyond the scope of operatic servants of their kind, nor is the music Mozart writes for them. As far as moments of solo expression are concerned, it is especially difficult to deny the stereotype that emerges in Blonde; her arias so precisely fit within the parameters of the typical buffa servant. Yet these characters are not without distinction. Pedrillo’s Romanze is a special moment, to be sure, and realistic songs of the type were relatively uncommon for buffo characters of his station, even if they were common in the Singspiel literature. And, as we will see, Blonde’s interactions with Osmin, paired with her implacable defense in the Act II Quartet, distinguish her as a “freedom-loving, erudite Englishwoman”—hardly the routine stuff of a stock soubrette.36

Certainly Belmonte is an exemplary upright suitor with a surplus of the requisite arie d’affetto to qualify him as such. But there is no other of his kind that can boast of such beautifully and uniquely depicted anxiety (especially in No. 4), and his second pair of arias modify the d’affetto mold just enough to keep him musically interesting. (This is especially true of “Ich baue ganz auf deine Stärke” [No.17], in which the winds assume a concertante-like involvement.) And Konstanze is a heroine who cannot be summarized with one aria type or musical style alone; her sensitivity and her strength comprise her in equal measure, and her

36 Berta Joncus, “‘Ich bin eine Engländerin, zur Freyheit geboren’: Blonde and the Enlightened Female in Mozart’s Die Entführung aus dem Serail,” The Opera Quarterly 26 (2010): 559. This article explores the historical conditions that render Blonde a plausible eighteenth-century Englishwoman.
music reflects it. Even if we leave aside “Martern aller Arten,” which so many have judged a mistake of caricature, Konstanze’s multifaceted personality cuts through two arias and, importantly, the third-act love duet, in which she must express compassion and strength enough for two.

In his chapter on the Entführung, Abert probably summed up this matter best:

Of course, Mozart’s characters, too, are stereotypes, pointing beyond themselves to universals, but in spite of this they retain their individuality and never become lost in concepts or, worse, in allegory...Mozart went far beyond the confines of a piece intended merely to entertain and took the drama seriously as a reflection of human life.37

The many musical styles of the Entführung

Despite its reliance on the formal conventions of Italian opera, the Entführung exhibits a remarkable stylistic variety, in which German, French, “Turkish,” and (other) Italian elements are all present. Such heterogeneity was perhaps the inevitable musical product of a libretto authored by three different men and a German genre beholden to French and Italian models.38 As discussed in Chapter 1, the musical language of the German and Austrian Singspiel had long and contentedly borrowed from foreign comic opera traditions; chief among them were the simple

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37 Abert, W.A. Mozart, 667.
38 One is reminded of “der vermischte Geschmack” from J.J. Quantz’s 1752 treatise Versuch einer Anweisung die Flöte traversiere zu spielen. Quantz describes this style as the combination of the best elements of French, Italian, and German music into one coherent musical language, and posits that it could well be called “den deutschen Geschmack” because, in his estimation, the Germans devised it first. His discussion does not concern the Singspiel exclusively, but he does write that German musicians had long employed this mixed style with success in operatic composition. See Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin: J.F. Voss, 1752), XVIII. Hauptstück, “Wie ein Musikus und eine Musik zu beurteilen sei.” (For an English translation of this treatise, see Edward R. Reilly, Quantz and his Versuch [New York: Galaxy Music Corp. and American Musicological Society, 1971].)
forms and choruses of the *opéra comique* and, especially in Vienna, the light accompaniment, flowing melodies, and coloratura of *opera buffa*. New works by resident composers at the National Singspiel regularly evidenced this integration. Abert writes that *Die Bergknappen*, the Singspiel commissioned from Ignaz Umlauf for the inaugural performance of the National Singspiel, exemplified the stylistic tendencies of the genre through the incorporation of Viennese popular songs, contemporary art song, Italian coloratura, *buffa* numbers, Fuxian counterpoint, choruses, and a French round. But Abert’s commentary on *Die Bergknappen* continues in this way:

[Umlauf] lacks dramaturgical conscience: not once did it occur to him to use these different styles towards dramatic ends. Instead, he merely employs them to create a sense of musical variety, allowing his characters to sing now in this style, now in that, and in that way offending not only against the rules of dramatic characterization but often against those of sound common sense.

The *Entführung* makes no attempt toward stylistic uniformity, but its diversity does not constitute variety for variety’s sake, as Abert suggests is the case in Umlauf’s work (and, by extension, most works composed for the National Singspiel). Instead, it marks a motion toward a more dramatically sensitive application of style, through which Mozart could humanize his characters, underscore their personality traits, and depict their relationships, all while satisfying an audience that placed *opera buffa* on a theatrical pedestal. Mozart had long known he possessed the fluency to coherently compose with such variety; in a letter of 1778, while seeking an operatic commission from Paris, he wrote to Leopold: “I can more or less adopt or imitate any

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39 Abert, *W.A. Mozart*, 656.  
40 Ibid., 656-57.
kind and any style of composition.”

It would have taken no less competency or surety to convincingly bring to life German-speaking Italian operatic figures that interact with Western constructs of Turkish (musical) identity in a genre often dominated by French forms. While we cannot account for every style in each number here, we can sample and appreciate the diversity through a brief survey, throughout which recent scholarship will help to explain how these styles function dramaturgically.

Most recently, Daniel Melamed has shown how the contrapuntal writing in Osmin’s ensembles (Nos. 2 [Duet], 7, and 9) emphasizes his antagonism; fugal textures, imitation, and canonic passages musically link opposing agents while allowing each to occupy his or her own distinct space, and in turn, simultaneously communicate disparate viewpoints.

Linda Tyler’s work on Mozart’s Zaïde suggests that form became an integral component of Mozart’s characterizations in the late 1770s and early 1780s; his use of strophic and rondo forms, in particular, which were relatively rare on the Italian stage but common on the French, underscored the low social status of peasantry and servants. In the Entführung, Mozart characterizes Osmin, Pedrillo, and Blonde with these forms (Nos. 2 [Lied], 8, 12, 18, and 19).

Stephen Rumph also offers a topical interpretation of the second-act finale, a buffa-like ensemble

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42 In his chapters on the Singspiel and on the Entführung, Abert was the first to suggest that the stylistic variety of the Entführung was employed toward dramatic ends. See Abert, W.A. Mozart, 643-85.


in which the gavotte, minuet, march, and pastorale musically depict the couples’ quarrel.\footnote{Stephen Rumph, “Mozart’s Archaic Endings: A Linguistic Critique,” \textit{Journal of the Royal Musical Association} 130 (2005): 159-96.}

Among the most distinctive features of the \textit{Entführung} score is the “Turkish” music that occupies the outer sections of the overture and regularly accompanies Osmin and the Janissary chorus. We will have occasion to discuss this music and its dramatic impact in later chapters; on this subject Thomas Bauman and Constantin Floros are particularly insightful.\footnote{See Bauman, \textit{Die Entführung}, 62-71; and Constantin Floros, “Das ‘Programm’ in Mozarts Meisterovertüren.” \textit{Studien zur Musikwissenschaft} 26 (1964): 160-62.} In another vein, the accompanied recitative, a token of the noble characters of \textit{opera seria}, appropriately precedes Konstanze’s “Traurigkeit ward mir zum Loose” (No. 10) and the third-act love duet. The first, as noted above, intensifies Konstanze’s lament, while the second further ennobles the romantic pair.

Stylistic variety also marks the ensembles. The second-act finale resembles an \textit{opera buffa} ensemble, constructed in large musical sections replete with dramatic intrigue and a loud, \textit{tutti} close. (It differs from act-ending \textit{buffa} ensembles, though, because the intrigue is introduced and resolved within the confines of the number; an \textit{opera buffa} ensemble of the same sort would certainly leave pending at least one unsettled matter or conflict.\footnote{Chapter 7 offers an analysis of the Act II Quartet.}) The third-act Vaudeville, with its folk-like melody and appended Janissary chorus, is a closing gesture derived straight from the \textit{opéra comique}. Pedrillo’s \textit{Romanze}, “In Mohrenland gefangen war” (No. 18), is also a token of the French model.

Disparate though all of these elements are, they coexist coherently in Mozart’s score and make an enormous impact on our perception of the characters, their relationships with one another, and the cultural clashes with which they struggle. In weighing Dent’s above-quoted criticism against the dramatic justifications for all of the opera’s styles, Thomas Bauman writes
that “Mozart expounded every ounce of his genius in tempering each one of these elements to fit clear and consistent operatic-dramatic ends.” This more moderate perspective, which has gained ground in recent decades and which I espouse, holds that the stylistic diversity of the Entführung, though previously interpreted by some as a great shortcoming, is rather an inevitable condition of the genre with which we must learn to live. More importantly, Mozart rarely, if ever, uses styles arbitrarily or without clear dramatic purpose, as we will see in the coming chapters. This helps to place the musical dramaturgy of the Entführung, as far as Singspiels go, in a league of its own—or, at least, in the same league as Die Zauberflöte.

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48 Bauman, Die Entführung, 93.
Chapter 3
Poetic Meter and Text-Setting

My second point of entry into the musical dramaturgy of the Entführung is text-setting. The first half of this chapter surveys the poetic meters of the libretto and examines how those meters signify dramatically. The second half presents the most common rhythmic profiles in the Entführung score, and discusses in greater detail five settings Mozart uses regularly and for dramatic purpose.

Overview of poetic meter

To begin, a description of the two tables I will reference throughout this discussion is in order. Table 3.1 presents the poetic meters used in each number of the Entführung libretto. A poetic meter is listed as belonging to a number if there is at least one distinct line of that meter in the number. Table 3.2 separates the opera’s numbers into two categories: those that use only one poetic meter and those that use multiple poetic meters. Asterisks in the right-hand column further indicate the texts that contain strophes comprised of mixed meters.

Excluding those lines designated as recitative in the libretto, nine of the twenty-one numbers use only one poetic meter; of these, eight are solo numbers and one a duet.\(^1\) The unchanging verse of these nine numbers reflects the rather static nature of their dramatic content, as each conveys or unfolds a single emotion or action. Belmonte’s “Hier soll ich dich denn sehen” (No. 1) calls only for the reacquisition of peace, and his “Ich baue ganz auf deine Stärke” (No. 17) is a plea and ode to love. Both Konstanze’s “Ach, ich liebte” (No. 6) and “Traurigkeit

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\(^1\) Recitatives precede Nos. 4, 10, and 20.
ward mir zum Loose” (No. 10) expose her pain and its causes. “O! wie will ich triumphiren!” (No. 19) is an extended outburst that celebrates what Osmin believes an overdue victory. And three of Blonde and Pedrillo’s four solo efforts likewise focus on one theme apiece: “Durch Zärtlichkeit und Schmeicheln” (No. 8) offers advice for successful romance, “Welche Wonne, welche Lust” (No. 12) is an expression of unbridled joy, and “Frisch zum Kampfe!” (No. 13) helps to summon courage.

**Table 3.1.** Poetic meters used in each number of the *Entführung* libretto. This table does not take into account recitatives.
Table 3.2. Poetic meters used in each number of the *Entführung* libretto. This table does not take into account recitatives. An asterisk (*) in the right-hand column indicates that at least one of the strophes is comprised of mixed meters.

<table>
<thead>
<tr>
<th>Numbers that use only one poetic meter</th>
<th>Numbers that use more than one poetic meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (iambic trimeter)</td>
<td></td>
</tr>
<tr>
<td>2 (iambic dimeter, iambic tetrameter, trochaic tetrameter)</td>
<td></td>
</tr>
<tr>
<td>3* (trochaic dimeter, trochaic trimeter, trochaic tetrameter)</td>
<td></td>
</tr>
<tr>
<td>4* (iambic dimeter, trochaic tetrameter, amphibrachic dimeter, amphibrachic trimeter)</td>
<td></td>
</tr>
<tr>
<td>5 (trochaic tetrameter, adonic)</td>
<td></td>
</tr>
<tr>
<td>6 (trochaic tetrameter)</td>
<td>7 (iambic dimeter, iambic trimeter, amphiacer)</td>
</tr>
<tr>
<td>8 (iambic trimeter)</td>
<td></td>
</tr>
<tr>
<td>9 (amphibrachic trimeter)</td>
<td></td>
</tr>
<tr>
<td>10 (trochaic tetrameter)</td>
<td>11* (iambic dimeter, iambic tetrameter, trochaic trimeter, trochaic tetrameter)</td>
</tr>
<tr>
<td>12 (trochaic tetrameter)</td>
<td></td>
</tr>
<tr>
<td>13 (trochaic tetrameter)</td>
<td>14* (iambic tetrameter, trochaic tetrameter, amphibrachic dimeter)</td>
</tr>
<tr>
<td></td>
<td>15* (iambic tetrameter, trochaic tetrameter, trochaic pentameter)</td>
</tr>
<tr>
<td></td>
<td>16 (iambic trimeter, trochaic tetrameter, amphibrachic dimeter)</td>
</tr>
<tr>
<td>17 (iambic tetrameter)</td>
<td>18* (iambic trimeter, iambic tetrameter)</td>
</tr>
<tr>
<td>19 (trochaic tetrameter)</td>
<td>20 (iambic dimeter, iambic trimeter, trochaic tetrameter)</td>
</tr>
<tr>
<td></td>
<td>21 (iambic tetrameter, trochaic dimeter, trochaic tetrameter)</td>
</tr>
</tbody>
</table>
The only ensemble represented in the left-hand column of Table 3.2 is the duet between Blonde and Osmin, “Ich gehe, doch rathe ich dir” (No. 9). The dramatic content of this number differs from the arias in this column because it traverses three distinct waves of action, which Mozart musically delineates with three large-scale formal sections in his setting: the initial conflict, the degradation and defense of “enlightened” English customs, and the resumption of conflict. The unchanging amphibrachic trimeter accommodates the unchanging dramatic content of the duet (Blonde and Osmin’s cultural clash), and may also reflect the intractable nature and fixed opinions of these two characters, who, despite a great deal of arguing, inevitably refuse to accept one another’s moralities.

The remaining ensembles contain more than one poetic meter and are listed in the right-hand column of Table 3.2. Arias comprised of multiple poetic meters are also listed there. Those without asterisks employ each poetic meter one at a time so that the verse types are not mixed within the strophes; in most cases, each meter accompanies a single wave of dramatic action. For instance, in the Quartet, “Ach, Belmonte! ach, mein Leben!” (No. 16), the characters first use trochaic tetrameter to express their joy, then shift to iambic trimeter to confront their jealousy, and finally adopt amphibrachic dimeter to celebrate their reconciliation. Mozart composes a formal structure of three sections to make these dramatic waves musically distinct, marking a new tempo and (musical) meter with the onset of each. He similarly sets “Wer ein Liebchen hat gefunden” (No. 2) in a three-part form, each section of which contains one dramatic occurrence or interaction in a single verse type: trochaic tetrameter for Osmin’s song, iambic tetrameter for the initial exchanges between Osmin and Belmonte, and iambic dimeter for the final escalation of their argument.

In the arias, similar shifts from one poetic meter to another can signify not a change in the
action, but a change of thought. Belmonte’s “Wenn der Freude Thränen fliessen” (No. 15) features mixed trochaic meters throughout its first two strophes (and therefore takes an asterisk in Table 3.2), but its final strophe shifts to iambic tetrameter, the moment at which Belmonte stops addressing Konstanze about their reunion and starts reflecting on the consequences of their separation. When combined with the change in meter and tempo that Mozart writes for this strophe, as we will see in Chapter 5, one immediately appreciates Belmonte’s change of perspective.

Strophes of mixed meter are also often employed in the service of the drama, and, more specifically, toward the portrayal of characters whose mental stability is somehow compromised. Of the numbers that features strophes of mixed meter, none are so changeable as “O wie ängstlich” (No. 4) and “Vivat, Bacchus!” (No. 14). In each of these numbers, the mixed meters capture the capricious words and actions of the men who sing them: they cater to Belmonte’s volatile emotions in the former and are symptomatic of a deepening intoxication in the latter. Osmin’s shifts between trochaic dimeter, trimeter, and tetrameter likewise reflect his mental instability throughout “Solche hergelauf’ne Laffen” (No. 3).²

With respect to the distribution of music among the characters, Belmonte, Konstanze, and Osmin take the lion’s share with four, three, and two arias respectively, in addition to five ensembles for each of the men and three for the heroine. Poetic feet play an important role in the characterization throughout these numbers. To begin, Konstanze’s thorough resoluteness—her devotion to Belmonte, her emphatic choice for torture over infidelity, her unwavering courage in the face of death—is consistently reflected in the trochaic lines that dominate her texts. All of her

² The final strophe of this aria, which occupies the second coda, contains lines that can be read in trochaic dimeter, although Mozart’s setting imposes, at times, an anapestic reading. See, for instance, the setting of the lines “Erst geköpft” and “dann gehangen” in mm. 147-148.
arias make exclusive or extended use of trochees, and especially of trochaic tetrameter. She also gravitates towards trochees in her ensembles: she enters the Act II Quartet with trochees, and in her duet with Belmonte more than half of their lines are trochaic. Konstanze’s only appreciable use of non-trochaic verse is in the third-act Vaudeville, where, as the second character to sing, she must necessarily conform to the iambic tetrameter of the strophic setting.

The vigorous downbeats of late-eighteenth century Turkish parody music, including that which Mozart wrote for the _Entführung_, required poetic feet with strong first syllables. This being the case, trochaic verse, and in particular, trochaic tetrameter, is a calling card of the Janissary chorus and Osmin. But in addition to marking him as a Turk, Osmin’s trochees also underscore his obdurate nature. Trochaic tetrameter is the only poetic meter of the Lied of “Wer ein Liebchen hat gefunden” (No. 2) and “O! wie will ich triumphiren!” (No. 19), and, again, a mix of trochaic dimeter, trimeter, and tetrameter comprise “Solche hergelauf’ne Laffen” (No. 3).

The poetic meters of Osmin’s ensemble settings are variable, though, because whenever he is disconcerted—especially by the actions of Westerners—he is quick to abandon his trochees. This is a component of his characterization from the outset. In the first-act duet, when Belmonte interrupts Osmin’s trochaic Lied with iambic tetrameter, Osmin confoundedly shifts to iambs. Then, growing angry in the spoken dialogues that precede the first-act trio and second-act duet, Osmin opens those numbers with non-trochaic meters, for before they begin he is already primed to explode. Osmin’s inability to communicate with the Westerners using his most comfortable language helps to give them the upper hand. To some degree, when Osmin abandons his trochees, he abandons his true self. The patterns with which he most naturally communicates

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3 The notable exception is the iambic second strophe of “Martern aller Arten” (No. 11). Mozart’s settings of these lines, though, often align the first weak syllable with a strong musical beat, as discussed below.
on his own—to express his immoral and belligerent “Turkish” views on women (No. 2), punishment (No. 3), and justice (No. 19)—disintegrate when he engages with those who challenge him. He may bully on his own terms, but he never fights on them.

Belmonte is more versatile than his partner, but he shows a decided preference for iambic verse. This is appropriate for him because he complements Konstanze and is, on the whole, weaker than her. Two of his four arias, “Hier soll ich dich denn sehen” (No. 1) and “Ich baue ganz auf deine Stärke” (No. 17), are exclusively iambic, and iambs predominate the final strophe of “Wenn der Freude Thränen fließen” (No. 15), which occupies, in Mozart’s setting, about half the performance time of the aria. All of Belmonte’s ensemble texts include iambic verse; in fact, in most of his ensembles, he is the catalyst for other characters to adopt iambs that will span lengthy sections of text. Of his nine numbers, only “O wie ängstlich” (No. 4) is without a dominating iambic presence, which can easily be explained on dramatic grounds: the absence of his characteristic verse reflects his flustered state.

Blonde and Pedrillo each take one aria in iambic meter and one aria in trochaic meter. This owes more to the content of the arias than it does to any character traits. For her sweet “Durch Zärtlichkeit” (No. 8) Blonde uses soft iambs, and for her ebullient “Welche Wonne, welche Lust” (No. 12) she opts for more resilient trochees. Pedrillo chooses trochees to muster his courage in “Frisch zum Kampfe!” (No. 13), but takes iambs for the fairytale-like narrative of “In Mohrenland gefangen war” (No. 18). In ensemble settings the pair usually adopts the poetic meters of those around them. Pedrillo always copies Belmonte’s verse types in their ensemble

4 For instance, Belmonte interrupts Osmin’s Lied using iambic tetrameter, causing Osmin to follow suit. He introduces his suspicions in the Quartet with a shift from trochees to iambs, and the entire jealousy episode then unfolds in iambic verse. And he begins the Vaudeville with iambic tetrameter, forcing everyone who follows to adopt the same.
settings, and Blonde is likewise happy to follow the leads of Osmin and Pedrillo whenever singing with them.

At this point in our survey of the *Entführung* libretto we would do well to reflect on its long gestation and the three quills responsible for it. Many of Mozart and Stephanie’s additions are dramatically and textually indebted to Bretzner’s libretto. Ten of the new texts in Mozart’s score (Nos. 1, 2 [Duet], 3, 9, 10 [Recitative], 12, 15, 16, 17, and 21) have dramatic precedents in Bretzner’s spoken dialogues, and in some cases, approximate textual borrowings. For example, Bretzner’s spoken line “Hier, Constanze, soll’t ich dich wieder finden?” inspired the first sung line of Stephanie’s libretto, “Hier soll ich dich denn sehen, Konstanze!” Likewise, the former’s spoken “Lass mich sie hinweg küssen diese Thränen” became the latter’s sung “Sieh die Freudenträne fliessen; Holde! Lass hinweg sie küszen.” Stephanie also derived the texts for Mozart’s “O! wie will ich triumphiren!” (No. 19) and “Meinetwegen sollst du sterben” (No. 20) from two of Bretzner’s sung numbers, and dismantled Bretzner’s sung abduction ensemble for Mozart’s spoken abduction scene. Time constraints were at least part of the reason Stephanie relied so heavily on Bretzner’s original: his responsibilities as director hardly enabled him to prioritize Mozart’s project, and Mozart’s requests were likely far from modest.

Beyond the first act, we cannot precisely measure Mozart’s input into the dramatic content and poetic structures of the new texts, or even, as mentioned above, determine to whom the conceptualization of each new number should be attributed. From the correspondence we know that all of the additions to Act I came at Mozart’s rather detailed behest. He writes to

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5 I have located only two instances in which Stephanie reused a line exactly as it stood in Bretzner’s libretto for a sung number in his adaptation. These are: “So wartet doch” (No. 2), spoken in Bretzner’s libretto, and “O! wie will ich triumphiren!” (No. 19), sung in Bretzner’s libretto.
Leopold that he asked Stephanie to fashion “Hier soll ich dich denn sehen” (No. 1) and the Duet of “Wer ein Liebchen hat gefunden” (No. 2) specifically from existing dialogue in Bretzner’s libretto. And in the case of “Solche hergelauf’ne Laffen” (No. 3), it seems his musical ideas influenced the text for which he asked: “I have explained to Stephanie the words I require for this aria,” he wrote to Leopold in September, “indeed I had finished composing most of the music for it before Stephanie knew anything whatever about it.” \(^6\) Shortly thereafter, presumably in reply to Leopold’s (now lost) comments about the aria’s text, Mozart remarked: “[T]he poetry is perfectly in keeping with the character of the stupid, surly, malicious Osmin. I am well aware that the verse is not of the best, but it fitted in and agreed so well with the musical ideas which already were buzzing in my head, that it could not fail to please me.”\(^7\)

Although some degree of collaboration was to be expected, Stephanie may have gotten

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\(^7\) Anderson, *The Letters of Mozart*, vol. 3, 1150. The original letter of 13 October 1781 reads: “was des Stephani seine arbeit anbelangt, so haben sie freylich recht. — doch ist die Poesie dem karackter des dummen, groben und boshaften osmin ganz angemessen. — und ich weis wohl daß die verseart darin nicht von den besten ist — doch ist sie so Passend, mit meinen Musikalischen gedanken (die schon vorher in meinem kopf herumspatzierten) übereins gekommen, daß sie mir nothwendig gefallen musste.” See Bauer and Deutsch, *Briefe*, vol. 3, 167. Over the years these passages have been interpreted as evidence that Mozart wrote the entire aria and then demanded Stephanie produce verse that might be copied into an otherwise complete score. It may have been less of an exact science, although this commentary does suggest Mozart knew at the very least the aria’s general tone and perhaps what verse types would match his melodic ideas when he approached Stephanie about its text. James Webster remarks: “Mozart’s invention of appropriate ideas for a given aria without knowing the text testifies...to the strength of the conventions which largely determined the ‘fit’ between dramatic contexts, aria- and verse-types, and musical dispositions.” See James Webster, “The Analysis of Mozart’s Arias,” in *Mozart Studies*, ed. Cliff Eisen (Oxford: Oxford University Press, 1991), 132.
more than he bargained for with Mozart. Less than two years earlier, the composer had taken a similarly hands-on approach to the adaptation of the *Idomeneo* libretto. The correspondence from that period reveals Mozart’s frustrated work with the adaptor, Giambattista Varesco; there we find Mozart constantly fussing about dramatic effect and what Varesco should do to induce it properly. To be sure, Mozart thought much better of Stephanie’s literary prowess. Throughout his letters many a comment testifies to the pair’s positive working and personal relationship. But there is every reason to believe that Mozart was as involved with the additions to the second and third acts of the *Entführung* as he was with those to the first.\(^8\)

Whether the ideas were Mozart’s or Stephanie’s, the new texts had to conform, at least to some extent, to the original libretto they supplemented. Because Mozart set Bretzner’s first act before the premiere’s postponement in late August of 1781, much of the initial characterization, including that accomplished through poetic meter, was already in place when Stephanie and Mozart expanded the first act and all but rewrote the subsequent two. Table 3.3 lists the numbers retained from Bretzner’s libretto in Stephanie’s adaptation.

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8 James Webster writes: “First of all, when (as in Mozart’s operas from *Idomeneo* on) a libretto was newly written or arranged, it seems virtually certain that composer and poet would have discussed such matters as the metrical scheme and poetic diction appropriate for a given type of aria in a given context in the abstract, before either artist proceeded to a detailed working-out.” Ibid.


10 Based on the modest changes Stephanie made to Bretzner’s libretto for the opera that would become Umlauf’s *Das Irrlicht*, Thomas Bauman argues that all of the new *Entführung* numbers were Mozart’s ideas. He writes that it is “entirely reasonable” to credit Mozart with “every musical modification in the original libretto.” See Bauman, *Entführung*, 77-78.
Table 3.3. Numbers retained from Bretzner’s libretto in Stephanie’s adaptation.

<table>
<thead>
<tr>
<th>No. in Bretzner’s libretto</th>
<th>No. in Stephanie’s libretto</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>Wer ein Liebchen hat gefunden*</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>O wie ängstlich</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>Singt dem grossen Bassa Lieder</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>Ach, ich liebte</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>Marsch! Marsch! Marsch!</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>Durch Zärtlichkeit und Schmeicheln</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>Traurigkeit ward mir zum Loose**</td>
</tr>
<tr>
<td>9</td>
<td>13</td>
<td>Frisch zum Kampfe</td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>Vivat, Bacchus!</td>
</tr>
</tbody>
</table>

*Osmin’s Lied was retained from Bretzner’s original, but the Duet was added by Mozart and Stephanie.

**“Traurigkeit ward mir zum Loose” was retained from Bretzner’s original, but the preceding Recitative in the *Entführung* is Mozart and Stephanie’s addition.

The first solo numbers of Osmin and Konstanze, in Mozart’s score the Lied of “Wer ein Liebchen hat gefunden” (No. 2), and “Ach, ich liebte” (No. 6) and “Traurigkeit ward mir zum Loose” (No. 10), constitute our first glimpses into their personalities in both librettos. Mozart and Stephanie’s additions for these characters seamlessly build on the precedents of poetic meter set forth within these numbers. Where Bretzner uses trochaic tetrameter for Osmin, Mozart and Stephanie follow suit: as noted above, both “Solche hergelauf’ne Laffen” (No. 3) and “O! wie will ich triumphiren!” (No. 19) feature this poetic meter, the latter exclusively. The pair also followed up both of Bretzner’s trochaic arias for Konstanze with the predominantly trochaic “Martern aller Arten” (No. 11), and crafted two of her three ensemble texts with a substantial
amount of trochaic verse (Nos. 16 and 20). Moreover, the trochees of Bretzner’s first-act Janissary chorus, retained in Mozart’s score as No. 5, resurface in the new third-act Janissary chorus (No. 21).

Mozart and Stephanie’s hand in Belmonte’s formation was decidedly heavier because Bretzner’s libretto only featured one aria for the role (“O wie ängstlich”). That would not suffice in Vienna, where Valentin Adamberger, one of the finest and most beloved singers at the National Singspiel, had been slated to premiere the part. Mozart and Stephanie had no choice but to expand Belmonte’s music. They retained the exquisitely characterized “O wie ängstlich” and provided him another three arias besides, this in addition to expanding his ensemble work to include the Duet with Osmin (No. 2), second-act Finale (No. 16), and third-act Vaudeville (No. 21), along with Bretzner’s first-act Trio and Stephanie’s freshly written third-act Duet. Bretzner’s libretto would lend dramatic purpose to all of the new material, but how to craft the verse? The mercurial “O wie ängstlich” contained four different verse types and offered no indication of how Belmonte might communicate under less stress, and Bretzner’s ensemble texts for Belmonte likewise provided no obvious direction in the matter.¹¹

Aside from “O wie ängstlich” (No. 4) and “Marsch! Marsch! Marsch!” (No. 7), Stephanie and Mozart were responsible for all of Belmonte’s sung lines in the opera, and ultimately for making iambic verse a defining feature of his character. It may have occurred to them that with a heroine and antagonist whose personalities were etched in part by the regular use of one poetic meter, their more musically present hero should be etched in a similar (and

¹¹ Bretzner’s first-act Trio (No. 7 in Mozart’s score) features all participants in iambic verse, which is initiated by Osmin. Bretzner’s original third-act love Duet is entirely trochaic, which likely owes more to Konstanze’s association with the verse type, or their mutual strength at that moment, than it does to any specific traits of Belmonte.
complementary) way. Thus Belmonte’s new introductory aria, “Hier soll ich dich denn sehen” (No. 1), is in unswerving iambic trimeter, and in the subsequent duet with Osmin, iambic tetrameter is his meter of choice. Because they established this association so firmly in Belmonte’s first two numbers, Stephanie and Mozart only set into greater relief the emotional instability of his third effort, “O wie ängstlich,” which contains only four iambic lines. The remainder of his predominantly iambic numbers have already been considered above.

As far as poetic meter informs characterization, it seems Bretzner, Stephanie, and Mozart all contributed to Mozart’s final product. Trochaic precedents throughout Bretzner’s first act would lay the foundation for Konstanze, Osmin, and the Turks, but Mozart’s Belmonte, who had to assume greater responsibilities on the Viennese stage, is mainly the textual creation of Mozart and Stephanie. The pair also helped to define the relationships between the characters through their selections of poetic meters for the ensembles, as the majority of the ensemble work fell on Stephanie’s desk. Of the nine numbers Stephanie retained from Bretzner’s libretto, only two were (non-chorus) ensembles (Mozart’s Nos. 7 and 14, see Table 3.3). The dramatic significance of the poetic meters in the new Nos. 2 (Duet), 9, 16, 20, and 21 therefore owes to Mozart and Stephanie.

Returning to Table 3.1, the four most common poetic meters in the libretto are trochaic tetrameter (found in fifteen of the twenty-one numbers), iambic tetrameter (found in seven), iambic trimeter (found in six), and iambic dimeter (found in five). Each of these meters has certain tendencies in practice. The regular use of trochaic tetrameter by Konstanze, Osmin, and the Janissary chorus accounts for its frequency throughout the libretto. Iambic tetrameter furnishes most lines of two of the three strophic settings, “In Mohrenland gefangen war” (No. 18) and the Vaudeville (No. 21), while in five of its six appearances, iambic trimeter conveys
matters of romance: it is the exclusive meter of Blonde’s “Durch Zärtlichkeit” (No. 8) and the only poetic meter of the jealousy episode in the Quartet, both of which concern the quality of romantic relationships. It also attends Belmonte’s opening aria, in which we learn of his love for Konstanze, Pedrillo’s Romanze, and the third-act love duet. Iambic dimeter is more variable in its usages (and settings, as discussed below). For now, we can note that many appearances of iambic dimeter in the Entführung accompany moments of strength or force: Osmin’s final effort to silence Belmonte in “Wer ein Liebchen hat gefunden” (No. 2), the attempts to gain and deter entrance into the harem in “Marsch! Marsch! Marsch!” (No. 7), and Konstanze’s fierce defense in “Martern aller Arten” (No. 11).

The following survey of the ways Mozart treats these four common verse types in the Entführung will lay some groundwork for the analyses of Chapters 4-7.

Overview of text-setting

When Mozart wrote to Leopold in 1781 that “verses are indeed the most indispensable element for music,” he likely intimated, at least in part, that the defining features of each poetic verse type often exerted a considerable influence on his setting of poetry. In Italian and German libretti, the syllabic count and accentual pattern of each poetic verse type may generate or limit the rhythmic options for musical setting. The rhythmic patterns suitable for each verse type and those most common in Mozart’s operas have been explored by Friedrich Lippmann and James Webster; the latter calls these patterns “rhythmic profiles.” Each verse type can have a high

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number of rhythmic profiles, although in some cases certain profiles may be employed more frequently than others. Some rhythmic profiles are also applicable to more than one verse type. Lippmann has written extensively on rhythmic profiles in Italian opera of the late-eighteenth and nineteenth centuries, and in his article “Mozart und der Vers,” he compares, although more briefly, Mozart’s setting of Italian and German verse. The present overview of the most common rhythmic profiles in the Entführung will likewise draw on Mozart’s Italian rhythmic profiles. This will enable us to better identify idiomatic settings of German poetry, and by extension, those settings that are characteristic of the Entführung. The survey begins with trochaic tetrameter, the most common rhythmic profiles of which in the Entführung correspond to common settings of ottonario lines as identified in Mozart’s Italian operas by Lippmann and Webster.

In the Entführung, Mozart most often sets a line of trochaic tetrameter in two measures with a two-note upbeat. The third and seventh syllables, which are the second and fourth syllabic stresses, fall on downbeats. This matches exactly the most common rhythmic profile in Mozart’s Italian operas, which James Webster calls the “pure ottonario.” (Lippmann also makes note of this profile and labels it the “upbeat ottonario.”) In the Entführung and throughout the Mozart operas, this profile is most at home in duple meters, and the upbeat generally occupies up to one

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14 Webster, “Mozart’s Arias,” 162.
half measure. Examples from the *Entführung* are provided in Example 3.1.¹⁶

**Example 3.1.** The pure *ottonario*.
a. “Welche Wonne, welche Lust,” mm. 8-10; b. “Vivat, Bacchus!,” mm. 10-12;  

![Example 3.1](image)

Another common profile, also noted by both Lippmann and Webster for Italian and German settings, is the setting in 4/4 meter with caesura, usually four measures in length.

Lippmann correctly observes the especial frequency of this profile in the *Entführung*. He also identifies the 4/4 setting with upbeat *and* caesura, which compresses the setting into two measures and, like the pure *ottonario*, aligns the third and seventh syllables with downbeats.¹⁷

These two caesura profiles are shown in Example 3.2.

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¹⁶ Unless otherwise indicated, all examples of rhythmic profiles in this chapter are taken from the *Entführung*.

Example 3.2. The caesura profile.
a. “Frisch zum Kampfe!,” mm. 7-10; b. “Ach, ich liebte,” mm. 68-70.

Lippmann also remarks on Mozart’s general predilection for “broadly” beginning a line of trochaic tetrameter: the strong first syllable falls on an extended downbeat and is followed by shorter rhythmic durations, as shown in Example 3.3.\(^\text{18}\) Mozart uses this profile in settings of Italian and German libretti, and it is quite common in the Entführung.

Example 3.3. Elongated downbeat profile.

One last profile for trochaic tetrameter is worth noting here: that which aligns every syllabic stress with a downbeat. This profile tends to occur in four-measures phrases in 2/4 meter. Its prevalence in the Entführung owes in part to the downbeat-oriented style of Turkish

\(^{18}\) Ibid., 123-24. The rhythm Belmonte uses for “Welche Wonne” in Example 3.3a is an augmentation of that which Blonde uses for the same text in Example 3.1a. Mozart thus repeatedly associates dotted rhythms with the word welche.
music—or at least, what Westerners perceived and composed as “Turkish” in the late eighteenth century (but more on this later). Two of these settings are provided in Example 3.4.

**Example 3.4.** The all-downbeat profile.


In the case of iambic tetrameter, Mozart’s most straightforward options are in 2/4 and 4/4 meters: \[ \begin{array}{c|c}
\text{Ihr ver-dammt-en Har-ems-Mäus} & \\
\text{Eh-re sei sein Eigen-thum} & \\
\end{array} \]. This can cause cadential resolutions to fall on weak beats, a common occurrence in the setting of German text, as Lippmann writes: “In diesem Typ fällt die 4. Versbetonung also nicht, wie von allen anderen Typen gewohnt, auf die 1. Zählzeit des 2. Taktes, sondern auf die dritte, in die Taktmitte anstelle des Taktbeginns.”

19 In *Die Zauberflöte*, Mozart often juxtaposes phrases with mid-measure and downbeat cadences, but he usually avoids cadencing mid-measure in the *Entführung*. Instead, he tweaks this straightforward model to ensure the final syllabic stress (and consequently the phrase-ending, and sometimes cadence) falls on the downbeat. This adjustment is generally in the form of an extended three-note upbeat. More than half of Mozart’s settings of iambic tetrameter in the *Entführung* use this device, most often in eighth notes, but occasionally in broader quarter notes.

19 Ibid., 131.
Both versions are provided in Example 3.5.

Example 3.5. Three-note upbeat profile for iambic tetrameter.

The situation is quite varied for iambic trimeter, a poetic meter common in German poetry and employed exclusively for Western characters in the Entführung (excepting Osmin in “Marsch! Marsch! Marsch!” [No. 7], where he is influenced by his Western antagonists). A fair portion of the settings correspond to Lippmann’s Italian settenario profile, as shown in Example 3.6, with the second and sixth syllables falling on downbeats and the fourth syllable aligning with another metrically strong beat (the third beat of 4/4, or the second of 6/8). A condensed version also exists in 2/4 and 3/8.

Example 3.6. Settenario profile for iambic trimeter.
a. “In Mohrenland gefangen war,” mm. 7-9; b. “Hier soll ich dich denn sehen,” mm. 14-16.

There are two more common profiles for iambic trimeter in the *Entführung*. The first, shown in Example 3.7, places the weak first syllable and strong sixth syllable on a downbeat. The second, shown in Example 3.8, makes an upbeat of the first three syllables, analogous to the three-note upbeat so common in Mozart’s settings of iambic tetrameter.

**Example 3.7.** Iambic trimeter profile emphasizing first and sixth syllables.

a. “Hier soll ich dich denn sehen,” mm. 10-11;  
b. “Meinetwegen sollst du sterben,” mm. 119-120.

![Example 3.7](image1.png)

**Example 3.8.** Three-note upbeat profile for iambic trimeter.


![Example 3.8](image2.png)

Returning to Table 3.1, the fourth most common verse type in the libretto is iambic dimeter, which Mozart most often sets with the same three-note upbeat gesture that he uses for longer iambic lines. The upbeat can be comprised of note values ranging from sixteenth to quarter notes, and, bearing characteristics of the most straightforward Italian *quinario* setting, the fourth syllable falls on a downbeat and the entire profile (typically) occupies one measure. Two
such settings are provided in Example 3.9.

Example 3.9. Three-note upbeat profile for iambic dimeter.

Example 3.10. Italian downbeat quinario profile.
a. Le nozze di Figaro, “Se vuol ballare” (No. 3), mm. 1-2; b. Le nozze di Figaro, “Voi che sapete” (No. 11), mm. 9-10; c. Don Giovanni, “Vedrai carino” (No. 18), mm. 9-10; d. Don Giovanni, “Già la mensa è preparata” (No. 24), mm. 311-312.
I provide these Italian examples because Lippmann writes that there are no occurrences of the downbeat *quinario* profile in the *Entführung* (or in *Zauberflöte*), and on this point I disagree. Mozart uses the downbeat *quinario* profile to service many lines of iambic dimeter in the *Entführung*, as demonstrated in Example 3.11. This setting places the first, weak syllable on a downbeat, as German verse often allows for, and indeed sometimes invites, such substitution of accent at the beginning of an iambic line. (We observed a similar occurrence in the common iambic trimeter profile of Example 3.7.) Mozart most often calls upon the downbeat *quinario* profile for numbers with Turkish participants.

**Example 3.11.** Downbeat *quinario* profile for iambic dimeter.


When a line of iambic dimeter does not feature an extra weak syllable at its end, Mozart

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22 Ibid, 121. Lippmann does note one exception in the *Entführung*: the downbeat *quinario* profile used for the adonic line “Weht ihm entgegen” in mm. 42-43 of the first Janissary chorus (No. 5).

23 Mozart also sets the textual line of Example 3.11b, “Lass dich bewegen,” with the first, weak syllable as an upbeat, which respects the accentual pattern of the iambic foot. See “Martern aller Arten” (No. 11), mm. 139-140.
is apt to privilege the second and fourth syllables with musical stress (resembling the Italian quinario profile, which does the same). I call this setting the Germanized quinario. As shown in Example 3.12, the second, stressed syllable is placed on the downbeat, the third, unstressed syllable is subject to various placements on and off the downbeat, and the stressed, fourth syllable follows on a downbeat.


Let us conclude this section by reflecting on these iambic verses and, in particular, those idiomatic three-note upbeat settings. In the context of such a culturally polarized opera, the strong association of trochaic meter with the Turkish characters might render any meter associated with the Westerners as “Western.” In the Entführung, though, iambic tetrameter and trimeter are not only Western because they are presented in opposition to Turkish trochees, but also because they are intrinsically German verse types. One is tempted to hear in particular Belmonte’s extended use of iambic verse and its distinct three-note upbeat setting as further

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delineation of his Western identity. He is, after all, the most uninitiated of the four Europeans to the Bassa’s domain.

*Rhythmic profiles and dramaturgy*

In addition to these common rhythmic profiles there are five notable rhythmic settings that Mozart uses throughout the opera. They are idiomatic components of the score, and are often dramatically significant.

A pronounced downbeat was among the musical characteristics Westerners identified with Turkish music throughout the late-eighteenth century. Poet and writer on music C.F.D. Schubart wrote of the Turkish style in 1806: “No other genre of music requires such a firm, decided, and overpoweredly predominant beat. The first beat of each measure is so strongly marked with a new and manly accent that it is virtually impossible to get out of step.”25 This impression derived mostly from Turkish military music, which was intentionally raucous in order to stave off enemies. In Western imitations of Turkish music, which only on very generous terms could be called parodies of their models, this often translated into “firm downbeats and repetitive rhythmic patterning.”26 Other features included 2/4 meter and broad rhythms followed by shorter ones, both of which Mozart incorporated into the Turks’ music.27

For Mozart in the *Entführung*, a decidedly Turkish gesture is to place the first three

syllables of trochaic tetrameter on downbeats in a phrase that occupies five measures of 2/4 meter. This setting begins with two half notes and a dotted-quarter, as shown in Example 3.13. It is found exclusively in “Singt dem grossen Bassa Lieder” (No. 5), “O! wie will ich triumphiren!” (No. 19), and “Bassa Selim lebe lange” (No. 21), and is an elongated realization of the “all-downbeat profile” for trochaic tetrameter that I identified earlier. No Westerner ever adopts this pattern, and I will refer to it as the Turkish setting.

Example 3.13. The Turkish setting.


The Turkish setting also relates to the opening rhythm of the overture, as provided in Example 3.14.


We might consider for a moment the relationship between this rhythm and the Turkish setting, for it could tell us something about the overture’s composition. Several authors have wondered about the minor-mode quotation of “Hier soll ich dich denn sehen” (No. 1) in the middle section of the overture, and whether Mozart composed it or the aria first. Daniel Melamed has established that the autograph cannot answer this question; he believes the pages
on which it and Nos. 1 and 2 are written are a fair copy and, as such, can reveal nothing about compositional order.\textsuperscript{28} Ulrich Konrad makes a strong case for the aria having preceded the overture based on the Mozart correspondence: Mozart’s remarks about the overture to his father could suggest that the quotation was added after the outer sections had already been composed.\textsuperscript{29} This would support Melamed’s theory that the overture is written out in fair copy, too, because Mozart would have needed to rewrite this substantial revision on fresh manuscript.

Although this middle section has attracted the most attention, the material surrounding it is still of interest. In 1964, Constantin Floros charted correlations of rhythmic and melodic fragments between the overture’s outer sections and the set pieces of the opera. He sought to demonstrate the fluidity and consistency with which Mozart employed his musical ideas, and how motivic connections may signify dramatically. He asserted: “Es gibt indessen im Presto der Ouvertüre, von der Überleitungspartie abgesehen, kaum einen Takt, der nicht auf Themen oder Motive der Oper bezogen wäre.”\textsuperscript{30} In today’s analytical climate, we might balk at Floros’s thesis that Mozart’s overture is purposely comprised of motives that reappear throughout the opera (and vice versa), but we will indulge it for a paragraph or two.\textsuperscript{31} Floros illuminates some striking motivic resemblances—not withstanding our inclination, or lack thereof, to read them as intentional references by Mozart—but they are occasionally complicated by the lack of

\textsuperscript{30} Floros, “Das ‘Programm,’” 156.
\textsuperscript{31} The validity of motivic connections in eighteenth-century opera has been debated in more recent years. Modern analysts have argued that the search for such connections within this repertory is merely an exercise in cherry-picking that rests upon an anachronistic application of nineteenth-century organicist ideals. Dubious findings of the sort are regrettably easy to come by, particularly as regards the analysis of Mozart’s operas. See Julian Rushton, “‘La vittima è Idamante’: Did Mozart Have a Motive?,” \textit{Cambridge Opera Journal} 3 (1991): 1-21.
documentary evidence studied and available at the time he wrote his essay. Without the precise
dating that Melamed’s paper study provides, in particular, Floros could not determine, or had to
guess at, whether certain motives had first originated in the overture or in the vocal music.
Hence, for example, regarding the two connections he makes between the overture and the
second Janissary chorus, we now know, thanks to Melamed’s work, that these motives were first
composed as part of the overture.

Floros suggests that the opening rhythm of the overture, which I have linked above to the
Turkish setting of Nos. 5, 19, and 21, derives from a phrase of Pedrillo’s “Frisch zum Kampfe!”
(No. 13, mm. 12-14), but we now know that this aria was among the last numbers composed,
months after the completion of the overture. If the overture’s opening rhythm derived from
anywhere, it could not have been from Pedrillo’s self-directed pep talk. We also now know that
Mozart composed the first Janissary chorus, “Singt dem grossen Bassa Lieder” (No. 5), well
before the other numbers in which we find the Turkish setting (“O! wie will ich triumphiren!”
[No. 19] and “Bassa Selim lebe lange” [No. 21]), rendering the first chorus the first music in
which Mozart wrote the rhythm. I would suggest that if—and granted, this constitutes a big
“if”—the overture’s outer sections do indeed draw from the set pieces, then it is the first
Janissary chorus from which the overture takes its opening rhythm. This also makes better
dramatic sense: the Turkish section of the overture is thus connected to the Turkish chorus rather

33 One argument against linking the Turkish setting in the chorus and opening rhythm of the
overture is tempo: because the overture is faster than the chorus, these rhythms bear greater
resemblance on paper than they do to the ear.
than to the aria of a Westerner trying to outwit the Turks.\footnote{This reading does not preclude a different connection Floros makes between the overture and this chorus: that mm. 93-96 of the overture derive from mm. 17-21 of the chorus. See Floros, “Das ‘Program,’” 156-57.}

The second notable setting, which I call the fragmented setting, is a handy dramatic tool that applies to four poetic meters. It is fragmented because it features patterns of syllables divided by musical rests. These patterns are shown in Table 3.4. Although these settings most often occur in 4/4 meter, condensed versions exist in 2/4, as do equivalents in 6/8.

**Table 3.4.** The patterns of syllables and rests of the fragmented setting. Syllables are here represented by numbers, rests by dots, and bar lines by lines.

<table>
<thead>
<tr>
<th>Trochaic tetramer</th>
<th>12,3 · 4,5 · 6,7 (8)</th>
<th>Iambic tetramer</th>
<th>12,3 · 5,6 · 7,8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trochaic trimeter</td>
<td>1,2 · 3 · 4 · 5 (6)</td>
<td>Iambic trimeter</td>
<td>1,2 · 3 · 4 · 5 (7)</td>
</tr>
</tbody>
</table>

Mozart calls on the fragmented setting to suit a variety of dramatic purposes. Some of these are included in Example 3.15, which provides one representative setting for each of the four poetic meters in Table 3.4. In “Wer ein Liebchen hat gefunden” (No. 2), Osmin uses the setting to answer Belmonte with reluctance, sputtering out confirmation that it is indeed the Bassa Selim’s house (mm. 74-76), and that he is indeed in that man’s employ (mm. 87-89). Later on, Belmonte will use the same tactic to slowly reveal his suspicions in the Quartet (No. 16, mm. 148-150). In “O wie ängstlich” (No. 4), Mozart famously and repeatedly uses the fragmented setting to depict Belmonte’s beating heart (first in mm. 9-11). And in Konstanze’s “Traurigkeit ward mir zum Loose” (No. 10), the setting rhythmically illustrates her being “torn” from Belmonte (mm. 11-13), as well as the gradual fading of her vitality (mm. 89-92).
Example 3.15. The fragmented setting.
a. “O wie ängstlich,” mm. 9-11; b. “Wer ein Liebchen hat gefunden,” mm. 74-76;

Mozart also uses the fragmented setting in creating his own lines of iambic trimeter in “Wer ein Liebchen hat gefunden” (No. 2) and “Ach, ich liebte” (No. 6). In the duet, he fashions full lines out of the textual fragments “ihr irrt” (mm. 110-112) and “so brav” (mm. 113-115); paired with an ascending melody, the setting here sounds almost like a trumpet call and allows Belmonte and Osmin to attract one another’s attention. In the recapitulation of the aria, Mozart shortens the penultimate line to “Mein Aug’ schwimmt in Thränen” (mm. 85-88, see Example 3.14c), and the little bursts of the setting complemented by a descending chromatic line seem to drain Konstanze of her strength.\(^\text{35}\)

A calling card of Konstanze’s is a setting of trochaic tetrameter that incorporates an eighth-note syncopation for at least one full measure. I will refer to this as the syncopated setting. It is concentrated in “Traurigkeit ward mir zum Loose” (No. 10) but also appears in Blonde’s

\(^{35}\) The full line is “Und nun schwimmt mein Aug in Thränen.”
“Welche Wonne, welche Lust” (No. 12) and the second-act Finale (No. 16), as well as in the *soli* accompaniment of “Martern aller Arten” (No. 11). I will account for all of its appearances.

Konstanze uses the syncopated setting to open her plaintive “Traurigkeit ward mir zum Loose” and immediately repeats the syncopated portion of the phrase (mm. 3-8, see Example 3.16a). Soon after she will call on the syncopated setting for “Weil ich dir entrissen bin” (mm. 16-19) and “Welkt mein banges Leben hin” (mm. 26-29). In all of these instances the syncopation is articulated by an ascending interval, as shown in Example 3.16.

**Example 3.16.** The syncopated setting in “Traurigkeit ward mir zum Loose.”

a. mm. 3-8; b. mm. 16-19; c. mm. 26-29.

The prevalence of this rhythmic (and melodic) setting throughout the aria creates an association between it and Konstanze’s suffering, not least because it carries some of her most emotionally desperate text. Perhaps we are apt to recall this aspect of her character, then, when the *soli* instruments twice contribute this gesture to the accompaniment of “Martern aller Arten” (No. 11, mm. 44, 223), as shown in Example 3.17. In Konstanze’s greatest moment of courage her pain is not absent, but rather given to the orchestra to hold.
Immediately after “Martern aller Arten” (No. 11), Blonde borrows the syncopated setting throughout “Welche Wonne, welche Lust” (No. 12) for the line “Freud und Jubel prophezeihn” (see Example 3.18). The setting in this happier context is incongruous with its dramaturgic function to this point in the opera, as Konstanze’s two second-act arias had forged a link between it and her suffering. We need not read dramatic significance into this appearance; Blonde merely absorbed the gesture from her friend and appropriated it for her own needs. While Blonde is as defiant as Konstanze—her resistance to Osmin is no less determined than Konstanze’s to Selim—she has little text sorrowful enough to justify the crestfallen connotations of the syncopated setting. Moreover, “Freud und Jubel prophezeihn” is the last line of the aria’s single stanza, and as such it is repeated in no less than nine distinct rhythmic patterns. It seems reasonable that for the incessant repetition of the same thought, Blonde would evoke any and every setting she knew, and that Konstanze’s characteristic syncopated setting would be among them.
Example 3.18. “Welche Wonne, welche Lust,” syncopated setting, mm. 54-57.

Yet Blonde’s aria marks a pivotal moment for Konstanze, though the heroine knows it not until the end of the act: Belmonte has come to save her, and from their reunion onward she is content in his presence. So content is she, in fact, that the prospect of dying at his side in the third act only redoubles her joy. The syncopated setting would be inappropriate amidst this complete reversal of feeling, and Konstanze is not apt to use it again—excepting two moments in the Quartet (No. 16). Konstanze’s disheartened response to Belmonte’s accusation of infidelity incorporates the syncopation in three settings of “Das nur dir geschlagen hat!” (mm. 226-236, see Example 3.19). Despite the descending interval that begins the syncopation here, the rhythm remains an idiomatic expression of Konstanze’s grief.


We may recall how, in the opening section of the Quartet, Konstanze also offers a measure of eighth-note syncopation for the text “trübe Firmament” (m. 66), for which I believe there are musical and dramatic explanations. It could be that Konstanze is respecting the precedent set forth by the flutes in the orchestral introduction, which previews the first nine measures of the first vocal tutti (mm. 60-89). Where the flutes offer a measure of syncopation in
a register above the rest of the orchestra (m. 7), Konstanze offers the same in the analogous place (m. 66)—at which point, it is important to note, the flutes do not play. So we might recognize this setting here not because it is a tried expression of Konstanze’s pain, but because we have already heard it within the number and expect it within a particular phrase. And yet, despite the much happier context of this moment than that of her second-act arias, the syncopation sets the words “cloudy sky”—the cloudy sky being a metaphor for the dark times of the couples’ pasts.

The syncopated setting could thus be a musical reminder of the pain being shed in these moments of reunion. Of course, these explanations need not be mutually exclusive: Konstanze can substitute for the flutes while projecting dramatically significant text-setting.

For the sake of thoroughness, we should note the similar eighth-note syncopations included in bravura passages of “Ach, ich liebte” (No. 6, mm. 46-47, 108, 112) and “Meinentwegen sollst du sterben” (No. 20, mm. 130-131, 156-157). I do not consider these iterations of the syncopated setting. These measures are but constituents of extended melismatic passages; the syncopations are not especially reserved for certain text—as is clearly the case in “Traurigkeit ward mir zum Loose” (No. 10) and the second-act finale (No. 16)—but rather used to prolong a single syllable within a virtuosic display. To extract these measures as somehow dramatically significant would be to cherrypick them. Moreover, these syncopations feel positioned for musical effect, as they generate rhythmic drive towards cadences.

The two rhythmic patterns left to survey do not necessarily signify in a dramatically consistent way, but they are distinct and recurring settings that Mozart uses as closing gestures throughout the score.

The first of these is what I will refer to as the double-dotted setting, as shown in Example 3.20. Mozart uses double-dotted rhythms in only five settings in the Entführung, all contained
within the second-act finale and the third-act love duet. In each case, he follows the dotted rhythms with a longer duration, sometimes with fermata, as if to halt the momentum of the preceding dots. These settings correspond to the *settenario* profile (for iambic trimeter) described above. For Mozart this seems to signify closure in ensemble numbers; in the Quartet the double-dotted setting concludes the dramatically tense section immediately before the chorale (mm. 187-192), and in the Duet it figures amongst the final sung music of the number (mm. 174-191).

**Example 3.20.** The double-dotted setting.

b. “Meinetwegen sollst du sterben,” mm. 188-191.

![Example 3.20](image)

Finally, we reach a closing gesture for solo numbers, the setting I will refer to as the slurred and dotted setting. In “O wie ängstlich” (No. 4), “Ach, ich liebte” (No. 6), and “Welche Wonne, welche Lust” (No. 8), Mozart uses some combination of slurred and dotted rhythms to vary the setting of text already presented. This occurs towards the close of the arias and is joined by a thinning of the accompaniment. For Belmonte and Konstanze, the accompaniment for this setting reduces to strings alone; for Blonde’s accompaniment, Mozart writes rests and shorter rhythmic values all marked *piano*. The setting is illustrated in Example 3.21.
Example 3.21. The slurred and dotted setting.


When Carl Maria von Weber conducted the first performance of the Entführung at the Hoftheater in Dresden in June 1818, he widely praised the opera as Mozart’s best in his written introduction to the production. He calls the Entführung a “victory of youth in all its freshness,” “a delight in harmonic mastery,” and even the opera in which “Mozart’s artistic experience reached its full maturity.”

Among this rather purple prose, Weber makes an interesting observation that he does not qualify: “Particularly remarkable in [the] Entführung are the total grasp of dramatic truth and the delineation of character by declamation.” What Weber is trying to get at here, I think, is demonstrated by the analyses of this chapter. Mozart’s choices for text-setting in the Entführung are often dramatically driven, and over the course of the opera, we come to associate certain rhythmic patterns with characters, emotions, and actions; the declamations of Belmonte,

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37 Ibid., 264.
Konstanze, and Osmin, in particular, help to individualize their personalities. Throughout the following chapters, we will find even more examples of how Mozart uses text-setting as an agent of musical dramaturgy.
Chapter 4

“Martern aller Arten”

In both Bretzner’s original libretto and Mozart and Stephanie’s adaptation of it, the spoken conversation that follows Konstanze’s “Traurigkeit ward mir zum Loose” (No. 10) begins in much the same way: Blonde inquires with concern for Konstanze’s welfare, and encourages her to maintain hope, as she herself endeavors to do. But what happens next in each libretto is radically different. Bretzner continues this exchange musically with a simple rondeau for the pair. The text, an endorsement for resiliency and hope in even the direst of situations, is a natural, albeit hackneyed, outgrowth of Blonde’s spoken support. When the duet concludes, the Pasha’s arrival in the distance prompts the women to disperse, after which Blonde encounters Pedrillo and sets the escape plans into motion.

Mozart’s version eschews this peaceable interaction to create what might be the story’s most memorable confrontation. After urging her friend to adopt a more positive attitude in their dialogue, Blonde notices the Pasha approaching and flees the scene. Upon reaching Konstanze and forgoing any salutation, Selim asks if she has resolved to love him, as he demanded she do by the day’s end in an exchange in Act I. Konstanze refuses to appease, citing the meaninglessness of forced love as justification, and remarks that she welcomes death over (in)voluntary infidelity. The dialogue famously closes:

Pasha: Elende! Nein! Nicht sterben, aber Martern von allen Arten —

Konstanze: Auch die will ich ertragen; du schreckst mich nicht, ich erwarte alles.

And thus is the stage set for Konstanze’s great aria, “Martern aller Arten” (No. 11).
Overview

German Singspiels commonly featured an *aria di bravura* for the lead soprano at the end of the final act. It was most often situated as the penultimate number of the opera, following the resolution of any lingering dramatic tensions and preceding the ensemble finale. There, the heroine could warble for as long as she pleased without damaging the pace of the dramatic action. These arias were formulaic expressions of relief and joy, their texts usually so nonspecific that they could be sensibly appended to any happy ending. Bretzner regularly featured his soprano in this way, and *Belmont und Constanze* features the third-act bravura aria “Ah, mit freudigen Entzücken,” in which Constanze abstractly recounts the darkness of her past and offers gratitude for the clemency that delivers her from it. Mozart and Stephanie relocated this bravura moment to the middle of the second act, making it their opera’s centerpiece, and rewrote the text so that Konstanze had something more substantial and organic to contribute. These changes were most likely Mozart’s conception. As Thomas Bauman observes, when Stephanie revised Bretzner’s *Das Irrwisch* for the National Singspiel (what would become Umlauf’s *Das Irrlicht*), the soprano’s bravura aria was retained and left in its original place as the penultimate number of the opera.\(^1\) Given that Stephanie did not impose any changes on the bravura aria for Umlauf, and in view of the many revisions we are certain came at Mozart’s behest, we may cautiously infer that the composer also devised this alteration.

The musical outcome, “Martern aller Arten” (No. 11), is an amalgam of the “noble/heroic” aria type and a virtuosic showpiece suitable for (and no doubt expected by) Caterina Cavalieri, the first Konstanze. The key of C major, frequent dotted rhythms, *allegro*

marking, and regular contributions from the trumpet collectively signify the noble type, a type indigenous to opera seria, and thus underscore Konstanze’s nobility—which, incidentally, Mozart already made musically salient in the accompanied recitative of the preceding aria, “Traurigkeit ward mir zum Loose” (No. 10). The form, as discussed below, synthesizes elements of common two-tempo structures of the late eighteenth century and the concerto, which is also manifested in a concertino of flute, oboe, violin, and cello.

Although the music of “Martern aller Arten” is generally acknowledged to be of high quality, the concertino passages in particular noted for their beauty, virtually no detailed analysis of the aria exists. The discourse is centered on the notion that “Martern” is among the few dramatic blunders in Mozart’s mature operas (if not the only blunder). Its oversized orchestral introduction and endless coloratura passages, critics contend, create a monstrously long number that grinds the action to a halt and compromises the dramatic integrity of the second act. Some argue this stoppage is compounded by Konstanze singing two arias successively (Nos. 10 and 11). And an additional complaint is that the text introduces an unplanned and implausible aspect

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2 One is reminded of the preface to Gluck’s Alceste, written by the librettist Ranieri Calzabigi (but attributed to Gluck in publication). There, Calzabigi espouses not to “stop an actor in the greatest heat of the dialogue in order to wait for a tiresome ritornello.” (For more of the document in translation, see Bruce Allan Brown, “Gluck, Christoph Willibald Ritter von,” part 11, Oxford Music Online <<http://oxfordmusiconline.com>>.) Gluck was familiar with Mozart’s Entführung and if he thought negatively of the “Martern” introduction, it did not seem to sour his opinion of the opera as a whole: on 6 August 1782 the National Singspiel performed the Entführung at Gluck’s request. (The plot and music, incidentally, are not entirely unlike that of Gluck’s own La rencontre imprèvue.) Mozart wrote to his father on the occasion: “My opera was given again yesterday—and that too at Gluck’s request. He has been very complimentary to me about it. I am lunching with him tomorrow.” See Emily Anderson, ed. and trans., The Letters of Mozart and His Family, vol. 3 (London: Macmillan, 1938), 1212-13. (The original letter reads: “Mein oper ist gestern wieder, und zwar auf bekehren des glucks, gegeben worden; — gluck hat mir vielle Complimente darüber gemacht. Morgen speise ich bey ihm.” See Wilhelm A. Bauer and Otto E. Deutsch, eds., Mozart: Briefe und Aufzeichnungen: Gesamtausgabe, vol. 3 [New York: Bärenreiter, 1962-1975], 219.)
of Konstanze’s personality, functioning only as an excuse for a shameless display of skill rather than as an earnest expression of feeling. I will save my assessment of the aria’s dramatic value for the conclusion of this chapter.

Text and form

The text and translation of “Martern aller Arten” is provided in Table 4.1, along with a scansion of the poetic meter and rhyme scheme. The trochaic outer strophes both concern torture and Konstanze’s willingness to endure it. The only exception is the final line of the third strophe, which shifts to iambic tetrameter, a freedom from trochees that reflects the freedom she intends to find in death (“Zuletzt befreit mich doch der Tod”). The central strophe, throughout which Konstanze pleads for the Pasha’s mercy, contrasts with its neighbors in poetic meter and sentiment.
Table 4.1. Text, scansion, translation, and rhyme scheme of “Martern aller Arten.”

Sestet 1: Two tercets, each containing two lines of trochaic trimeter and one line of trochaic tetrameter
Quatrain: Alternating five- and four-syllable lines (the German equivalent of quinario)
Sestet 2: The same metric scheme as sestet 1, but with final line of iambic tetrameter

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martern aller Arten</td>
<td>Tortures of every kind</td>
<td>a</td>
</tr>
<tr>
<td>Mögen meiner warten,</td>
<td>May await me,</td>
<td>a</td>
</tr>
<tr>
<td>Ich verlace Qual und Pein.</td>
<td>I laugh at suffering and pain.</td>
<td>b</td>
</tr>
<tr>
<td>Nichts soll mich erschüttern,</td>
<td>Nothing will shake me.</td>
<td>c</td>
</tr>
<tr>
<td>Nur dann würde ich zittern,</td>
<td>If I could be unfaithful,</td>
<td>c</td>
</tr>
<tr>
<td>Wenn ich untreu könnte sein.</td>
<td>Only then would I tremble.</td>
<td>b</td>
</tr>
<tr>
<td>Lass dich bewegen,</td>
<td>Let yourself be moved,</td>
<td>d</td>
</tr>
<tr>
<td>Verschone mich!</td>
<td>Spare me!</td>
<td>e</td>
</tr>
<tr>
<td>Des Himmels Segen</td>
<td>Heaven’s blessing</td>
<td>d</td>
</tr>
<tr>
<td>Belohne dich!</td>
<td>May reward you!</td>
<td>e</td>
</tr>
<tr>
<td>Doch du bist entschlossen.</td>
<td>But you are determined.</td>
<td>f</td>
</tr>
<tr>
<td>Willig, unverdrossen</td>
<td>Willingly, undaunted</td>
<td>f</td>
</tr>
<tr>
<td>Wäh’ ich jede Pein und Noth.</td>
<td>I choose every pain and hardship.</td>
<td>g</td>
</tr>
<tr>
<td>Ordne nur, gebiete,</td>
<td>Just order, command</td>
<td>h</td>
</tr>
<tr>
<td>Lärme, tobe, wüte,</td>
<td>Roar, storm, rage!</td>
<td>h</td>
</tr>
<tr>
<td>Zuletzt befreit mich doch der Tod.</td>
<td>Death will finally free me.</td>
<td>g</td>
</tr>
</tbody>
</table>

An outline of the multi-sectional, two-tempo form of the aria is provided in Table 4.2.

Mozart assigns each strophe to a musical section, as was a common practice at the time, but the overall structure of the aria is one Mozart had never before and would never again use.

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Table 4.2. Formal outline of “Martern aller Arten.”

<table>
<thead>
<tr>
<th>Section</th>
<th>R₁</th>
<th>A</th>
<th>B₁</th>
<th>R₂</th>
<th>B₂ (Trans.)</th>
<th>C₁</th>
<th>B₃</th>
<th>C₂</th>
<th>R₃</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmony</td>
<td>I</td>
<td>I-V/V</td>
<td>V</td>
<td>V/I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Lines</td>
<td>1-6</td>
<td>7-10</td>
<td>7-10</td>
<td>11-16</td>
<td>7-10</td>
<td>11-16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
<td>Allegro assai</td>
<td>Primo tempo</td>
<td>Allegro assai</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The few commentators who have parsed this form have not described it in great detail. Most write off in a sentence or two the alternations of ritornello and solo episodes, along with the concertino instruments, as a manifestation of first-movement concerto form. Abert first commented that the “opening ritornello assumes the air of a concerto tutti.”4 Dent wrote of its “construction as a sort of concerto for four solo instruments,” elaborating in the same paragraph that “the solo instrument [takes] the part of the voice; here we see an operatic aria deliberately constructed on the model of an instrumental concerto.”5 And years later Rosen would chime in that the aria is “nothing less than a concerto for several solo instruments, the soprano being only the principal soloist of a concertante group.”6 These excerpts constitute the entire discussion of the form within each author’s respective commentary; further potential parallels between “Martern” and the abstract concerto model are left for the reader to deduce. Of course, the formal and paradigmatic resemblances between this aria and first-movement concerto form should not

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be denied on musical or even dramatic grounds—after all, these noted commentators found those resemblances so obvious, they took for granted that further elaboration was unnecessary.

Other authors have lent deeper credence to this reading by interpreting the two performative forces—voice and concertino, and orchestra—as diametrically opposed dramatic forces. Thomas Bauman first suggested that the conflict between voice (with concertino) and orchestra represented an inner battle for courage within Konstanze’s mind. The orchestral introduction, he writes, is an “instrumental-pantomimetic exposition of the struggle, for its own form anticipates the alternation of defiance and supplication coexisting in the embattled heroine.” The subsequent alternations of B and C material, especially, then carry out that battle (which is, for Bauman, elucidated by the text). Similarly, E. Thomas Glasow adopted the idea of the aria’s concerto qualities as representing Konstanze’s struggle, “not with the Pasha, but with herself, as she tries to overcome her attraction to the Turk and remain steadfast in her love for Belmonte.” He suggests that the voice and concertino pitted against the orchestra represents Konstanze against the Pasha’s power, and that the “concerto-like discourse of [Konstanze’s] vocal line endows her with heroic determination and allows her to rise against the musical challenge of the orchestral tutti.” The plausibility of these readings is a matter for later; for now it is only necessary to note that in recent decades, extramusical descriptions like these have afforded even more weight to the acceptance of “Martern” as an operatic variant of concerto form.

Yet “a sort of concerto” disappoints as the sole descriptor of this singular musical

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7 Bauman, Entführung, 81.
9 Ibid., 50.
structure, however dramatically relevant concerto procedures may be (or at least seem). What are we to make, for instance, of the form’s second half (beginning at m. 149)—a tonal return in a new tempo, two-thirds of which feature entirely new music (and text)? No concerto procedure of the eighteenth century can account for this. In order to parse the multi-sectional, two-tempo form of “Martern aller Arten,” a review of the common two-tempo structures of the day is first in order, as elements of those structures inform the unique layout of Konstanze’s showpiece. These include binary forms and rondos with appended strettas, and the rondò, a popular vocal form for aristocratic female characters of the late-eighteenth century.  

It is important to note that the formal outlines provided below are flexible templates, not fixed patterns, and that they absorbed all manner of variation in the hands of the composers who used them.

Over the course of the eighteenth century, the number of arias in an opera declined as composers, audiences, and singers alike began to favor fewer but longer solo numbers. Two-tempo structures helped composers to accommodate lengthier texts, musically emphasize emotional differences across multiple strophes, and, in certain cases, portray a character’s journey from one state of mind to another. Both in opere serie and for seria characters in comic operas, two-tempo arias were often associated with the aristocracy, and although exceptions certainly exist within and outside of Mozart’s operas, we can recognize at once the appropriateness of such a structure for the noble Konstanze. Recall, too, that this is the second two-tempo aria she sings, as her first, “Ach, ich liebte” (No. 6) incorporates a shift from adagio to allegro (see m. 10).

Table 4.3 provides the outline of what James Webster calls the “exposition-based” two-

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10 The rondò is not to be confused with the more ubiquitous rondo; outlines of each are provided below in Tables 4.6 and 4.5, respectively.
tempo structure. The first two sections (A and B) are in the same tempo and, in harmonic and thematic content, resemble the two groups of an exposition; each also typically takes its own text. The closing section (C) then returns to the tonic and presents new text in a new tempo. C may present this new text once or multiple times; in the frequent case of multiple presentations, the second is generally more florid than the first. The tempo change need not be severe, as evidenced by the Count’s “Vendrò, mentre io sospiro” (No. 17) from Figaro, nor does it need to progress from slow to fast, as evidenced by Leporello’s “Madamina” (No. 4) from Don Giovanni.

Table 4.3. Exposition-based two-tempo structure.

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>I</td>
<td>V</td>
<td>I</td>
</tr>
<tr>
<td>Tempo</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo II</td>
</tr>
</tbody>
</table>

Composers could also append strettas, or faster, usually shorter closing sections with new text (and oftentimes a new meter), to key-area forms and rondos in order to create two-tempo structures. Outlines of these formal plans are presented in Tables 4.4 and 4.5. Strettas were inspired by the rapid sections that often closed opera buffa finales, and, as in the final section of the exposition-based scheme, the stretta may include one or multiple presentations of the new text. A familiar Mozartian example of the key-area type is Ferrando’s “Ah lo veggio quell’anima bella” (No. 24) from Così. And, as we will see in Chapter 5, the “extended” version of

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Belmonte’s “Wenn der Freuden Thränen Fliessen” (No. 15) is an example of the rondo type.\textsuperscript{12} It is worth noting, too, that the young Mozart also experimented with changing the tempos between the episodes of a rondo: in Sandrina’s “Una voce sento al core” (No. 16) from La finta giardiniera, the first episode is marked grazioso and the second is marked allegro. The aria also concludes with a stretta in a new meter.\textsuperscript{13}

\textbf{Table 4.4.} Key-area form with stretta.

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A\textsubscript{1}</th>
<th>B\textsubscript{1}</th>
<th>C (stretta)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>I - V</td>
<td>V</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Tempo</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo II</td>
</tr>
</tbody>
</table>

\textbf{Table 4.5.} Rondo form with stretta.

<table>
<thead>
<tr>
<th>Section</th>
<th>A\textsubscript{1}</th>
<th>B</th>
<th>A\textsubscript{2}</th>
<th>C</th>
<th>A\textsubscript{3}</th>
<th>D (stretta)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td>x</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Tempo</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo II</td>
</tr>
</tbody>
</table>

Another popular iteration of the two-tempo structure, especially in opera buffa, is the aria that begins in a slow tempo and concludes with a faster section in 6/8, the whole moving simply from I to V to I. Despina’s “In uomini, in soldati” (No. 12) from Cosi is a favorite Mozartian example.

Finally, we reach the rondò, a form that assumed prominence in Italian opera in the 1770s

\textsuperscript{12} By “extended” version, I refer to the aria before it was subjected to sizable cuts at the hand of its composer. See Chapter 5 for analyses of both the long and short versions of “Wenn der Freude Thränen fließen” (No. 15).

\textsuperscript{13} Mozart made similar experiments in his instrumental rondos around the same time as that in La finta giardinera, which was composed in 1774 and premiered in 1775. The Violin Concertos K. 216 and 218, each composed in 1775, feature rondos with containing different tempo and meter markings throughout.
and 1780s. An outline is provided in Table 4.6. The rondò is often a vehicle for emotional outpouring or revelation, and typically sets a text of three stanzas or strophes, each of which occupies its own musical section, with a pronounced tempo change between the two halves of the form. Rondòs are generally reserved for noble characters, although there are exceptions, and more are written for women than for men. Like all of the forms discussed so far, composers often modified the basic rondò structure. Take, for example, Donna Anna’s “Non mi dir” (No. 23) from Don Giovanni, in which Mozart sets text from the B section with thematic material from the A section just before the onset of C₁, or Sesto’s “Deh, per questo istante solo” (No. 19) from La clemenza di Tito, which features episodes of brand new music between C₁ and C₂. Other Mozartian rondòs include Fiordiligi’s “Per pietà, ben mio, perdona” (No. 25) from Così and Vitellia’s “Non più di fiori” (No. 23) from La clemenza di Tito.¹⁴

<table>
<thead>
<tr>
<th>Table 4.6. Typical eighteenth-century rondò form.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
</tr>
<tr>
<td><strong>Key</strong></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
</tr>
<tr>
<td><strong>Stanza</strong></td>
</tr>
</tbody>
</table>

Returning to the formal plan of “Martern aller Arten,” we find that the resemblances between it and these two-tempo structures are now apparent. In its vocal episodes, “Martern” roughly adopts the exposition-based template provided in Table 4.3. Mozart marks the same tempo for the A and B sections, which are set in the tonic and dominant, respectively, and a

¹⁴ For a detailed account of the formal variations across Mozart’s rondòs, and an illuminating discussion about how Mozart may have distinguished the rondo from the rondò, see Don Neville, “The ‘Rondò’ in Mozart’s Late Operas,” Mozart-Jahrbuch (1994): 141-55.
faster tempo for the two presentations of C, which comprise the tonal return.\textsuperscript{15} Moreover, like the exposition-based scheme (but unlike those forms represented in Tables 4.4, 4.5, and 4.6), “Martern” lacks a return of its A section. (The tonic reprise of B in its original tempo between the two presentations of C is anomalous to all of the formal plans outlined above, and we will return to it later.) The tempo change, as in the Count’s “Vendrò, mentre io sospiro,” is a subtle rather than drastic one, and, as in several of the two-tempo arias cited above, the second, faster section features two presentations of the final strophe and its music (C\textsubscript{1} and C\textsubscript{2}). Of course, the framework of the concerto remains salient in the alternation of ritornello and solo episodes, as well as in the inclusion of the concertino. But “Martern” is a sui generis piece that cannot be described only as “a sort of concerto,” for it relies just as much on the two-tempo aria practices of the day as it does on the concerto paradigm.

Before moving on, a few words on the B sections are in order. The brief return of B material after the close of the second ritornello, which provides a transition between the aria’s first and second halves (what I call B\textsubscript{2} in Table 4.2, mm. 136-148), does not reproduce note-for-note any material from B\textsubscript{1}, so it is important to qualify why I regard it as another iteration of the B section. First, the text of B\textsubscript{2} repeats in full the second strophe, which, outside of this occurrence, is confined to B\textsubscript{1} and B\textsubscript{3}. Second, Konstanze’s melodic lines for “verschone mich” and “belohne dich” (mm. 140-141, 145-148) recall the melodic contour she had used in B\textsubscript{1} for “lass dich bewegen” (mm. 95-96) and “verschone mich” (mm. 99-100). Third, the concertino instruments take successive and overlapping solos in this passage, recalling mm. 113-117 of B\textsubscript{1}. Because the concertino had dominated the accompaniment of B\textsubscript{1}, and was virtually tacet in the A

\textsuperscript{15} The orchestral ritornellos do little but reinforce that which is established in the vocal episodes; excepting R\textsubscript{1}, which serves as an introduction to the aria, R\textsubscript{2} is a tonal extension of B\textsubscript{1}, and R\textsubscript{3} provides closing material in the tonic.
section, its prominence in mm. 136-148 also helps to justify labeling this section as B₂.¹⁶

As I noted above, Konstanze employs a great tactical shift between her outer and inner strophes. In the first and third, she attempts to neutralize the Pasha’s threats with her courage; in the second, she implores him to think better of his behavior. One senses, though, a fortification of Konstanze’s resolve in the third strophe, for there she not only declares her readiness (as she had in the first), but actually commands the Pasha to do what he will (“Lärme, tobe, wūthe”). In the most nuanced description of the form that I have encountered, Thomas Bauman writes that its unique alternation of textual-musical blocks was inspired by just those “special rhetorical properties” in the text.¹⁷ He suggests that Mozart incorporates the reprise of the second strophe and its music (B₃) between the two presentations of C in order to deepen the impact of her position in C₂. Reminding us almost of Donna Elvira at the end of Don Giovanni, except with a much sturdier backbone, Konstanze seems to offer the Pasha one last opportunity, for his sake as much as for her own, to repent, before recommitting herself more emphatically than ever to remaining faithful, no matter what the cost.¹⁸

Mozart also seems sensitive to the tactical change of the second strophe in marking ad

¹⁶ A similar procedure—using B material as a bridge between the two halves of a two-tempo form—can be found in other Mozartian examples. The rondò K. 420, written in 1783 as a supplement for Anfossi’s opera Il curioso indiscreto, features a full reprise of B material after A₂ (but before the tempo change and C₁), with the same transitional, bridge-like function. Donna Anna’s rondò “Non mi dir” (No. 23) also employs this tactic, when B section text returns before the onset of C₁ (but set to A section melodies).
¹⁷ Bauman, Entführung, 80.
¹⁸ Bauman also writes that “Martern” bears “points of contact” with the rondò. While this is certainly true, the formal templates provided above demonstrate that the same could be argued for the relationship between “Martern” and many of the two-tempo aria structures of the time. Although a rondò would be appropriate for the aristocratic Konstanze, and especially at this moment of heightened emotion, the lack of a second presentation of A to close the first half, along with the slight change in tempo (true rondós feature a much starker contrast in pace), weaken a specific connection between “Martern” and that form. See ibid., 80-81.
libitum for the concertino across the two-measure phrases it issues to open B₁ and B₃ (see mm. 93, 97, 197, and 201).¹⁹ This immediately transports the listener (and more importantly, the Pasha) out of the defiant atmosphere of the A and C₁ sections, and musically prepares for the supplcatory text that follows. In the critical notes to the Neue Mozart Ausgabe score of the Entführung, Gerhard Croll goes so far as to suggest the ad lib. measures should be understood as the “expressing [of] an emotion of Konstanze’s which is only hinted at in the text,” and that “she herself does not utter what the instruments say.”²⁰ While it seems a little misguided to assume the concertino conveys Konstanze’s unspeakable emotions in these moments (in the context of this aria, can we really believe there is anything Konstanze is too shy or scared to say herself?), the marking does seem dramatically motivated. It is, of course, a matter of interpretation that can be realized as conservatively or liberally as a conductor sees fit, but it seems a textually sensitive performance would make something out of the ad lib. to indicate the rhetorical shift.

We will do well to remember that Mozart did not have to invent and develop this dimension of Konstanze’s personality. A perfectly suitable bravura aria was already in place at the end of Bretzner’s third act, and it ensured Cavalieri her moment in the sun.²¹ But Mozart eliminated that aria and its vapid text in favor of “Martern”—a bravura moment to be sure, but also one of dramatic import. It would make little sense for him to afford so much care to the words and placement of this number only to spoil its setting with empty virtuosity. And while the concerto element may very well serve to underscore some manner of opposition in the drama, it

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¹⁹ Mozart also marks ad libitum for the same phrases when they occur in the orchestral introduction (R₁). See mm. 24 and 28.
²¹ See Table 1.1 on pp. 15-16 for the full layout of Bretzner’s and Mozart’s third acts.
is not the only framework through which we can understand the aria. The first step to making better dramatic sense of “Martern aller Arten” is not to prioritize its concerto qualities over its affinities with two-tempo aria structures, or over the quirks of its form that seem prompted by the text, for in doing so we miss how the aria portrays Konstanze’s inner and outer nobility. The two-tempo structure of “Martern” suits her aristocratic status, and the strategic setting and positioning of its second and third strophes convey both her admirable belief in redemption and her unbreakable fidelity to Belmonte.

Metrical reading

That being said, making room for two-tempo aria structures in the discussion of “Martern” should not come at the expense of the ongoing discussion about its concerto leanings, and especially not when the concerto formula could play some role in the musical dramaturgy. The juxtaposition of orchestra and concertino, the former dominating the A and C sections, and the latter at the foreground of the B sections, invites extramusical association. The dramatic action supports this, too, as two thoroughly different characters—a powerful Eastern man who cannot sing, and a powerless Western woman who can do (almost) nothing but—reach their breaking point with one another. Yet earlier attempts to assign dramatic meaning, or even to personify, the musical elements at play have felt contrived and overly specific. (I refer primarily to Bauman and Glasow’s interpretations, which were outlined above and will be critiqued below.) For a clearer understanding of the dramatic significance of concerto procedure throughout this aria, we must do three things. First, we must divorce Konstanze from the concertino and understand her as her own entity, operating on top of and within the alternations of the orchestra and concertino. Second, we must broaden our perspective so that no musical element or procedure enacts a struggle within either character’s mind, as there is no precedent for
it in the libretto or in Mozart’s score. Third, we must reach beyond the superficiality of “small group against big group” as a de facto metaphor for “Konstanze facing adversity” and delve into the music, for it is there that we will discover some clues about how this music enacts the drama in a more tangible way. My main point of entry for this last will be a metrical reading of the aria.

Following the vocal entrance, most measures in “Martern aller Arten” can be grouped into larger units of two or four, the first (and third) measures of those groups bearing more weight than the second (and fourth). But in the alternating passages from orchestra and concertino that comprise R₁, the orchestra favors groups of three, the outer measures of which are metrically strong and the inner one metrically weak, while the concertino adopts groups of two or four.²² These conflicting metrical patterns, along with metrical reinterpretations executed by the orchestra, prevent the establishment of a regular hypermeter until Konstanze’s entrance in m. 61.²³ The association of the orchestra with triple groupings and the concertino with double will hold throughout the aria (and carry a dramatic significance that becomes apparent once Konstanze has sung her first two strophes).

R₁ opens with a group of three measures in which the orchestra offers in unison the melodic phrase that will later carry the text “Martern aller Arten” during Konstanze’s entrance. (I will henceforth call this the “Martern” motive.) Again, as is typical for a metrical group comprised of three measures, the outer measures are metrically strong, and the inner one

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²² When the concertino plays, the orchestra almost always accompanies it. So by “alternating passages from orchestra and concertino,” I mean blocks of music in which either the orchestra or concertino constitutes the predominant texture and is the primary executant of the melody.

²³ A metrical reinterpretation renders a measure we expect to be metrically weak as metrically strong, and usually occasions the metrically disorienting effect of two strong measures in succession. For more on this metrical phenomenon, see William Rothstein, _Phrase Rhythm in Tonal Music_ (New York: Schirmer Books, 1989), 52-56. Chapter 6 will address these and other issues of hypermeter throughout Osmin’s music.
metrically weak. The downbeat-oriented phrase, raised fourth scale degree (m. 3), and f marking may remind us of the Turkish parody music we heard in both the overture and in the first Janissary chorus (No. 5). Two beats of rest separate this motive and the entrance of the oboe in m. 4; this entrance, which reinterprets the measure as metrically strong, initiates a string of four-measure groupings (mm. 4-19) in each of which an instrument of the concertino takes a solo.\(^{24}\) The regular alternation of metrically strong and weak measures, diatonicism, softer dynamic, and overall gentleness of this music follows in stark contrast to the aggressive rhythms and dissonance of “Martern” motive.

Thus are the opening gambits of the orchestra and concertino. In a struggle for control that occupies the remainder of R\(_1\), the orchestra will issue forceful, metrically irregular fragments and phrases, while the concertino unfolds sweet, metrically regular melodies.\(^{25}\) Although no victor emerges from the battle, the ritornello sets some precedents for the vocal music that follows.

The orchestra reclaims control in m. 19, reinterpreting that measure as strong and consequently disrupting the quadruple pattern of the concertino.\(^{26}\) After the following weak m. 20, the orchestra projects a group of three that recalls the “Martern” motive with a phrase in

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\(^{24}\) Because of the metrical reinterpretation of m. 4, mm. 3-4 are consecutive metrically strong measures.

\(^{25}\) It is important to qualify at the outset why my analysis treats triple groupings as irregular metric units. In the context of the aria, groups of three occur less frequently, and more often in isolation, than groups based on multiples of two. Upon Konstanze’s entrance, there is more often than not a prevailing duple or quadruple hypermeter, in which groups of three are easily perceptible anomalies. Even within the context of R\(_1\), which fails to establish and maintain a hypermeter, the concertino projects more uninterrupted, quadruple groups than the orchestra offers successive triple groups. On the historical precedents for treating duple-based metric units as regular and non-duple-based units as irregular, see Rothstein, *Phrase Rhythm*, 33-37.

\(^{26}\) As the fourth measure of a quadruple group begun in m. 16, we would have expected m. 19 to be weak. Owing to the orchestra’s intrusion, mm. 18 and 19 thus constitute two consecutive metrically strong measures.
melodic and rhythmic unison, featuring a raised fourth scale degree and a close on the dominant, followed by two beats of rest (mm. 21-23). But the concertino, unfazed by the orchestra’s incursion, reasserts itself in m. 24, a consecutive strong measure to the third, strong measure of the “Martern” motive in m. 23. From there the concertino projects another series of regular duple groups, occasionally interacting with the clarinets but by and large keeping to itself, through m. 35.

The struggle for power continues as the orchestra resurges, again in melodic and rhythmic unison, with a metrically disorienting intrusion that lasts an uneven two-and-a-half measures. The orchestra disguises the location of the true downbeat by entering with emphasis on the third beat of m. 35 (and dissonantly, on the lowered seventh scale degree), and further obfuscates its position with an abrupt conclusion on the third beat of m. 37. The concertino restores metric stability when it enters on the downbeat of m. 38, and continues on with uninterrupted duple groupings through m. 47 (a metrically weak measure). Measure 48 ensues as strong, but the reentrance of the orchestra in m. 49 renders it strong, as well. The concertino then bolsters the texture with trilled notes in the weak m. 50, after which an authentic cadence concludes in the strong m. 51.

One final alternation of duple and triple groups then furnishes the remainder of this introduction. First, the orchestra projects two three-measure groups in mm. 51-56. These measures feature the strings in descending thirds, again reminiscent of the Turkish parody music both of the overture and first Janissary chorus (No. 5). A four-measure group then rounds out R₁ in mm. 57-60 with equal participation from orchestra and concertino.

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27 The metrical pattern projected by the measures of two consecutive groups of three is strong-weak-strong, strong-weak-strong. Unless otherwise noted, this is the case for all consecutive three-measure groups analyzed here.
At this juncture we should consider what drama the music might have enacted thus far.

We will remember that Bauman and Glasow each proposed that an inner conflict within Konstanze unfolds through the opposition of orchestra and concertino. But from whence these struggles? Neither author identifies a precedent in the libretto that suggests Konstanze suffers from a want of courage, or that she has any romantic feelings for the Pasha. If anything, her final line of dialogue preceding the aria should dispel any doubt we might have that she is grasping for strength or reevaluating her fidelity: “Du schreckst mich nicht, ich erwarte alles.” This is not a woman unsure of herself. Bauman and Glasow’s readings are consistent within themselves, but they have no basis in Stephanie or Mozart’s work. This being the case, I do not believe that either force (orchestra or concertino) should be personified or understood so specifically. But I do believe that R₁ establishes some musico-dramatic associations that reflect the dramatic action.

Although Konstanze’s defiant stand reveals much about her personality, we cannot neglect the impact it has on the man who occasioned it. The certitude with which Konstanze delivers her decision forces the proverbial ball back into the Pasha’s court, so that he must confront the harsh decision he has created for himself. To torture her would clearly be against his better instincts, but to allow her free will would only redouble his heartache. I believe these two options, set before both characters (although only one has the power to choose which it will be), are musically represented in R₁. The orchestra, with its “Turkish” inflections, disruptive groups of three, and unsettling metrical reinterpretations, represent the uncomfortable option of torture posed by the Turk. This music dominates the A and C sections of the aria, in which Konstanze sings about that torture. The concertino, on the other hand, with its diatonicism, lyricism, and regular metrical patterns, represents the (“Western”) option of benevolence and mercy. This music dominates the B sections of the aria, throughout which Konstanze pleads for his mercy.
Beyond the associations of metric irregularity with torture and the orchestra, and metric regularity with sympathy and the concertino, meter continues to play an important role in the musical dramaturgy upon Konstanze’s entrance. Konstanze makes clear that she is in control primarily through a relentless coloratura line (about which much ink has been spilled, and mostly in complaint), but she also asserts herself more subtly through the correction of metrical reinterpretations that first emerged in the orchestral introduction, and by maintaining her own metric groupings (which usually tend toward regular duple and quadruple patterns), even when the force of the orchestra threatens to supersede her. Mozart thus uses meter to enact Konstanze’s resolve, fortifying her position both dramatically and musically.

Konstanze enters in m. 61 with her first and only offering of the “Martern” motive (mm. 61-63), which she pairs with another group of three in mm. 64-66. These groups contain her first two lines of text, “Martern aller Arten, mögen meiner warten,” which thus throw the Pasha’s own last words (“Martern von aller Arten”) right back at him in the metrical language associated with his force in R₁. She establishes a duple pattern in the metrically strong m. 67 for her next, defiant line, “ich verlache Qual und Pein.” Her first words about her resolve are thus first delivered with metrical regularity and clarity. There will be no mistaking her message. The metric groups remain duple through m. 74, at which point the orchestra resurges with a reinterpreted strong measure that becomes the first of a group of three, analogous to mm. 19-21 in R₁. Unaffected by this intrusion, Konstanze responds by reestablishing a duple pattern in m. 77 that sustains through the end of the A section (m. 92).

At this formal juncture, Konstanze endeavors to correct a reinterpretation from R₁. We will recall that in R₁, the concertino offers the phrases marked *ad lib.* that it later uses to open B₁ (and B₃). It does so after a three-measure group from the orchestra (mm. 21-23), and occasions
two consecutive metrically strong measures with its entrance in m. 24 (see the analysis of R₁ above). In that moment, the concertino must reassert itself in the wake of the orchestra’s three-measure phrase, which resembles the forceful “Martern” motive.

When Konstanze reaches the end of A, she smooths out this irregularity. She could easily conclude her vocal line on the downbeat of the metrically strong m. 91 and allow the concertino to enter in the following measure, which would again occasion consecutive strong measures. But instead, she reiterates her cadence in m. 92, supplying a metrically weak measure to conclude the A section, and enabling the natural succession of a strong measure to begin B₁ in m. 93. She holds her ground with balance and style.

B₁ proceeds in regular groups of four through the onset of the second ritornello (R₂, mm. 129-135). This shift back to regular quadruple groupings may not be immediately apparent to the listener, depending on the extent to which the conductor realizes the ad libitum markings in measures 93 and 97. A significant slowing of the pace would certainly obscure the regular pulse, which would not be reestablished until m. 99. As noted above, this marking seems the musical acknowledgement of the change of tactic Konstanze uses with the Pasha, shifting as she does from her first, defiant strophe into her second, supplicatory strophe.²⁸

R₂ elongates in the dominant that which was first introduced in mm. 51-52 of the orchestral introduction, but whereas the introduction had projected these scales and thirds in groups of three measures, R₂ contains them in a regular duple pattern through the arrival of the

²⁸ The most radical interpretation of the ad lib. marking of which I am aware is Nikolaus Harnoncourt’s 1989 recording with the Zürich Opera, which slows the pace from roughly 108 beats per minute (in mm. 77-89) to around 80 beats per minute (in mm. 93-94). In this interpretation, one cannot appreciate the return of quadruple groupings until m. 99. See Wolfgang Amadeus Mozart and Gottlieb Stephanie der Jüngere, Die Entführung aus dem Serail, with Nikolaus Harnoncourt, Yvonne Kenny, and the Zürich Opera, © 1989 by Warner Music France, WA 2564 61509-2, Compact disc.
next formal section (B2). One cannot help but wonder if Konstanze’s insistence on metric regularity has—even if only temporarily—persuaded the orchestra to follow suit.

After the perfect authentic cadence in the dominant (mm. 134-135), a syncopation in the violins and viola initiates a transition, labeled B2 in Table 4.2, through which the music can reach the dominant in preparation for the arrival of C1. This section is as transitional metrically as it is harmonically: Konstanze’s vocal line, together with interjected chirps from the concertino, create groups of three beginning in m. 136, two of which overlap (the third strong measure of one group becomes the first strong measure of the next). This is illustrated in Table 4.7. Of course, it is unusual, in the context of my reading, that any B material would adopt a metrically irregular pattern. But in this case, the irregular component (three-measure grouping) actually generates a sense of regularity because it is employed long enough to establish itself as a recurring pattern. Moreover, it makes dramatic sense for the hypermeter to adopt some ambiguity here, since Konstanze may feel quite uncertain about what the Pasha will decide—she is, after all, still hopeful enough to offer him another chance to retract his threats.

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29 Rothstein writes, “if two or more non-duple phrases, each the same length, follow each other in direct succession, a feeling of regularly occurring accents is likely to be created, and with it a feeling of hypermeter.” See Rothstein, Phrase Rhythm, 37. Chapter 6 addresses a similar metrical situation in Osmin’s aria “O! wie will ich triumphiren” (No. 19).
Table 4.7. Groups of three in mm. 136-148. Brackets indicate groupings of three measures. Downward arrows represent metrically strong measures, upward arrows represent metrically weak measures.

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A tempo change and tonic arpeggio mark the onset of C₁ (m. 149), which also begins with regular duple groupings and emphatic statements from both singer and accompaniment. One senses both have reached their limit. A group of three arrives in m. 160, after which Konstanze enters into conflicting groups of three with the orchestra, as illustrated in Table 4.8. She temporarily slips into these groups for her explicit command that the Pasha do what he will (“Ordne nur, gebiete”), further associating metrical irregularity with his violence. After what feels like a complete suspension of the meter in mm. 169-171—incidentally, a set of three measures that incorporates more of Konstanze’s commands to the Pasha—the orchestra realigns with Konstanze in m. 172, resuming groups of three through measure 177 (see Table 4.8). A metrical reinterpretation in m. 178, affected by Konstanze’s repetition of “der Tod,” reinstates duple groupings through B₃. Konstanze seemingly has the last word, then, closing C₁ in her preferred metrical pattern and singing of the freedom she will find in death (see mm. 178-186).

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30 This group is reminiscent of that in mm. 64-66, in which Konstanze occupies the first, strong measure with two unaccompanied half notes.
Table 4.8. Conflicting patterns of groups of three between Konstanze and the orchestra, mm. 160-177. “K” stands for Konstanze, “O” stands for orchestra. Brackets indicate groupings of measures. Down arrows represent metrically strong measures, up arrows represent metrically weak measures.

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The first measure of B₂ elides with the final measure of C₁ (m. 186). The potential rhetorical significance of this B section reprise has already been discussed above. Although Mozart recomposes the coloratura, the section unfolds in consistent duple groupings without any interruptive groups of three. There are two minor instances of metrical reinterpretation, though. The first arrives in m. 222, where the orchestra forces a strong measure following the strong measure 221. The second is in measure 229, which has precedent in m. 49. One interesting component of this section that we did not encounter in B₁ or B₂ is the recall of A-section material that leads into this second metrical reinterpretation (see mm. 224-226). This syncopated passage, as I noted in Chapter 3, may remind us of Konstanze’s suffering.

The final formal section, C₂, unfolds much as C₁, and includes the same metric turbulence: Konstanze and the orchestra slip into conflicting patterns of three (compare mm. 163-168 to 254-259), the meter is suspended as she issues her commands (compare mm. 169-171
to 260-262), and she effects a reinterpretation through the repetition of “der Tod” (compare m. 178 to 269). Konstanze’s closing scalar material (mm. 273-289), which rounds out the vocal part and is reiterated by the orchestra in the final measures, proceeds in regular quadruple groupings. The aria thus closes opposite its beginning, metrically speaking, with the group of three of the “Martern” motive at its opening, and the clear duple groupings of the scalar passages at its close. Konstanze has communicated her decision to remain faithful, and, despite the great force of an orchestra tugging at her metric sensibilities, she has done largely so on her own (metric) terms.

**Critical commentary and concluding thoughts**

Criticism of “Martern aller Arten” has evolved over time. Let us take, as a starting point, Abert’s comparison of “Martern” with Konstanze’s second aria, “Traurigkeit ward mir zum Loose” (No. 10):

On the one hand, [Konstanze is] a true match for Belmonte, a woman who expresses her feelings in a language that is simple, true, and noble [No. 10], while on the other we have a caricature of that image, an Italian prima donna [No. 11]…a shortcoming that prevents us from placing *Die Entführung aus dem Serail* on the same high level as Mozart’s later works, its undeniable merits notwithstanding.³¹

In Abert’s estimation, the virtuosity of “Martern aller Arten” compromises Konstanze’s character to an extent that detracts from the opera’s overall quality. Dent was no less forgiving in his assessment, which centered more on the dramatic effect of the aria than on its contents: “It ought never to have been put into the opera at all…it would have been out of place in any opera

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³¹ Abert, *W.A. Mozart*, 675.
on any subject,” he wrote, concluding that “on the stage, it is simply impossible.”

The misapplication of a quotation from the Mozart correspondence also negatively affected the appraisal of this aria in the first half of the twentieth century. Mozart’s famous letter to Leopold of 26 September 1781 reads: “I have sacrificed Konstanze’s aria a little to the flexible throat of Mlle Cavalieri, ‘Trennung war mein banges Los und nun schwimmt mein Aug’ in Thränen.’ I have tried to express her feelings, as far as an Italian bravura aria will allow it.”

This “sacrifice” occurs in Konstanze’s first aria, “Ach ich liebte” (No. 6), and this excerpt is usually taken to mean that Mozart included more coloratura than he might have liked in the aria’s recapitulation, on account of the singer. But Alfred Einstein muddied the waters when he suggested that this quotation applied to “Martern aller Arten” and not “Ach, ich liebte.” In a long passage of esteem for the clarity with which Mozart musicalizes and individualizes the characters of the Entführung, Einstein makes the following exception:

Only once did Mozart sacrifice the dramatic truth of her [Konstanze] character to ‘the agile throat of Cavalieri’ (the first singer of the role) when he wrote for her the great C major aria with concertante flute, oboe, violin, and ’cello (No. 11), a long piece of heroic virtuosity to which the poor Pasha simply is compelled to listen. But otherwise every piece grows out of the dramatic situation, every character is hit off with striking justice.

Stanley Sadie would later echo these remarks, writing in his monograph that “Martern” displays

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32 Dent, Mozart’s Operas, 77.
“still greater sacrifice” than “Ach, ich liebte.”

Thus did “sacrifice” become irreversibly synonymous with “virtuosity,” and “Martern” with it a blunder of showmanship and dramatic pacing.

In light of this criticism, any favorable appraisal of “Martern aller Arten” would be bound not only to discuss the aria—and in particular, account for that enormous orchestral introduction—but also to defend its composition and inclusion. In the second half of the twentieth century, two such defensive paths emerged: authors justified the aria either through its musical dramaturgy or through its roots in the seria tradition. Thomas Bauman and E. Thomas Glasow were among the first to embrace the first path; their interpretations, already discussed at length, argued that the text and music of “Martern” are dramatically sound and relevant. Their work provided a refreshing change of pace from the blanket dismissals of earlier commentators, even if their readings felt more specific than the libretto or score could support.

Charles Rosen made a compelling case for the inclusion of “Martern aller Arten” on the grounds that it further delineates Konstanze as a seria heroine, and as a seria bravura aria, it cannot help but have an extended introduction and virtuosic passages. (I would add that the two-tempo structure of this aria also contributes to the portrayal of her nobility.) The orchestral introduction should pose no challenge, Rosen writes, as it would not have been a “problem

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35 Sadie wrote in 1965 that this sacrificial aria, although “magnificent,” is also undesirable on account of its length: “It is entirely out of place here, as Mozart must have realized…the long introduction, with four obbligato instruments, completely kills the effect of her defiant flinging of the Pasha’s words, ‘All kinds of torture,’ back in his face.” See Stanley Sadie, Mozart (London: Calder and Boyars, 1965), 150. Some years later Sadie seemed to change his tune about the piece, writing for the The New Grove that despite the “undramatically lengthy ritornello” and the “further concessions to Cavalieri’s throat,” the “bravura is not without dramatic function.” He does not elaborate on what this dramatic function might be. See Stanley Sadie, The New Grove Mozart (London: W.W. Norton, 1983), 88.

36 Glasow first noticed Einstein and Sadie’s misreading of Mozart’s letter. See Glasow, “An Interpretation of ‘Martern aller Arten’,” 44.
during Mozart’s time...The soprano waited because a concertante aria of that size and dramatic importance required a long ritornello.”

Moreover, Rosen makes no apologies to those who believe the aria sticks out like a sore thumb: “In the Entführung, Konstanze’s arias in the seria style are less well-integrated with the rest of the music [as compared to the stylistic integrations in Le nozze di Figaro], particularly as the first two [Nos. 10 and 11] follow each other with nothing but spoken dialogue to separate them.”

The Singspiel did not require the same stylistic homogeneity as did opera buffa, or even Mozart’s later experiments with the ambiguous dramma giocoso.

Rosen’s seems the best defense. We can entertain ourselves with whatever dramaturgical reading of the music we like—I hope to have made a case for one such reading in my analysis here—but it seems to me we do not need to justify this aria beyond its type. Konstanze is a decidedly seria heroine: she has two accompanied recitatives, an aria, and a duet that mark her as such across the opera. Even the plaintive opening of “Ach ich liebte” (No. 6) suggests this before its “sacrificial” passages. The virtuosic aria is the reverse side of the contemplative on the seria coin. And, as discussed in Chapter 1, the Singspiel did not aim for seamless stylistic cohesion, even in Mozart’s hands. The difference between Mozart’s Singspiels and virtually all the rest is that he used those styles toward dramatic ends—not that he made uniform the eclectic nature of the genre.

One common thread that runs through all the defenses of “Martern aller Arten” is the reminder that verismo was not Mozart’s operatic language, and that we cannot expect it to be so

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38 Ibid., 182.
39 These include the recitatives before “Traurigkeit ward mir zum Loose” (No. 10) and that aria, and the recitative before “Meinetwegen sollst du sterben” (No. 20) and that duet.
now. This reminder is particularly apt as concerns the orchestral introduction, that notorious bane of the stage director. “The trouble arises partly because directors continue to work in a tradition of naturalistic psychology entirely foreign to eighteenth-century opera,” Rosen writes, “and partly because they cannot conceive of music going on with the curtain up without inventing business to fill what seems to them so much empty time.”

Perhaps if we feel that two consecutive arias from the same character halts the dramatic action, and does so intolerably when taking into account a sizable instrumental introduction, our modern expectations are to blame—not Mozart’s theater.

Let us not lose sight, as nearly every commentator has been apt to do, that Mozart likely opted for this aria himself, text and music alike. Is it a blatant display of virtuosity? To answer “no” would be dishonest. But virtuosity does not have to preclude meaning. The text is not that of the hackneyed bravura aria Mozart cast aside from Bretzner’s original libretto. On the contrary, this text is singular, and it springs from the depths of an uncommon courage. “Martern aller Arten” reveals Konstanze’s strength, and more importantly, it transforms the way the Pasha views her: as far as the libretto intimates, he does not follow through with his threat. Who would after an aria like this?

\[40\text{Ibid., 165}\]
Chapter 5

“Wenn der Freude Thränen fliessen”

Belmonte’s only second-act aria, “Wenn der Freude Thränen fliessen” (No. 15), fought an uphill battle from the start.

The customary practice at the Burgtheater in 1782 was for the composer to submit his manuscript to the copyists before production began so that rehearsals could be conducted from a fresh copy of the score rather than from the composer’s original. This being the case, Mozart had to make cuts and revisions to a manuscript he knew was likely too long before hearing his ideas in rehearsals. He had never and would never again encounter such a procedure—in fact, as Ulrich Konrad has noted, this practice was so unusual that Mozart was compelled to explain the crossings-out in his manuscript when he sent it to his father after the opera’s premiere: “You will see that I have cut out several passages. I knew that here the practice is for the score to be copied at once; but I first gave free rein to my ideas and then made my alterations and cuts at the last moment [before sending it to the copyists]. The opera was performed just as you now have it.”\(^{1}\)

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Among the alterations Leopold would have found in his son’s score were sixty-four measures’ worth of excisions in Belmonte’s “Wenn der Freude Thränen fließen.” Mozart does not account for these erasures anywhere, but we can surmise his reasoning for them. He may have felt the piece was simply too long for the dramatic circumstance, as by this point in the opera, an audience is undoubtedly eager to hear Belmonte sing with Konstanze for the first time. In removing a large block of bravura passages, Mozart might have also thought better of any superficial material that served the singer’s vanity more than it did the protagonist’s cause. It is possible, too, that he became wary of a Belmonte overload: with two arias in the first act and the longest yet to come in the third, the character’s solo presence was approaching the excessive. Whatever the motivation, Mozart’s cuts restructured the aria’s form, curtailed its virtuosic ambition, and ultimately changed its dramatic impact. As he wrote to his father, the shorter version was performed at the premiere, and it thereafter became the standard for the opera. The longer version, now commonly called the “extended version,” survived only in Mozart’s manuscript.

Thomas Bauman’s excellent research documents the life of the aria beyond the premiere.² By the mid-nineteenth century, both German and Austrian productions often omitted the piece altogether, along with Belmonte’s third-act “Ich baue ganz auf deine Stärke” (No. 17)—although, for the record, No. 17 had been regularly cut from performances since the close of the eighteenth century. The general consensus then, as it remains today, was that Belmonte’s second two arias were drawn out, inessential to the plot, and inserted only to benefit the original singer, Josef Adamberger. (This last point cannot be denied; as discussed in Chapter 1, without

² For more on the reception of this aria and the Entführung into the nineteenth century and beyond, see Thomas Bauman, W.A. Mozart: Die Entführung aus dem Serail, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1987), 99-122.
Adamberger, neither one of these arias would likely have been written.) One production from 1900 even replaced “Wenn der Freude” with Ferrando’s “Un’aura amorosa” from *Cosi fan tutte*, the Italian aria being a comparable substitution in terms of dramatic content and length, if not entirely in style. Modern productions usually retain “Wenn der Freude,” although it is commonly moved to the third act and used as a replacement for the even more disliked No. 17.3

Analysts and commentators have given “Wenn der Freude” short shrift, too. Even in some of the most comprehensive monographs the aria is rarely afforded more than a passing glance. Abert mentions “Wenn der Freude” as a matter of course in his account of the *Entführung* plot and draws attention to one of its motives; in total he devotes three sentences to the number. 4 Likewise, Dent acknowledges its existence, but does no more than to describe it in one sentence as a simpler “Il mio tesoro.”5 Einstein does not bother to mention it at all.6 Admittedly, Bauman does engage “Wenn der Freude” in his handbook on the *Entführung*, but most of this commentary focuses on the aria’s underwhelming reception, as summarized in the previous paragraph; in his chapter on the *Entführung* in Heartz’s *Mozart’s Operas*, he neglects it

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3 This practice was so common that in his 1952 English translation of the *Entführung* libretto, Dent placed “Wenn der Freude” as the opening number of Act III, noting that the “No. 17 aria for Belmonte, which occurs here, is generally omitted.” See Edward J. Dent, *The Abduction from the Seraglio, English Version* (London: Oxford University Press, 1952), 25. This seems a misguided transplantation, as no one cries tears of any sort at the opening of the third act, whereas Konstanze most certainly cries tears of joy when Belmonte sings No. 15 in its rightful place.


entirely.⁷ And in his call to arms, “The Analysis of Mozart’s Arias,” James Webster does not include it, either.⁸ Of course, this survey is not comprehensive, but it does demonstrate that even some of the most thoughtful and prominent authors have overlooked the aria in favor of other numbers.

Is there anything to be said in favor of “Wenn der Freude Thränen flieessen?” Did the aria benefit or suffer from the cuts in Mozart’s manuscript? In what follows, I will refer to the original “extended version” as the “first version.” I will refer to the shorter version, the standard for the opera since its premiere, as “the second version.” We will begin with the latter.

The second version

Upon attending to Osmin’s intoxication, Pedrillo reports his success to Belmonte. The nobleman’s commendation is briefer than what is warranted, the servant having risked much on his master’s behalf, but Belmonte is too eager for news about Konstanze and impatiently inquires after her again. At last, he is in luck: Pedrillo spots her approaching with Blonde in the distance, and the hero and heroine are reunited. They exchange only a few lines of dialogue, mostly about the pain of their separation, before Konstanze concludes: “Ach, jetzt fühl ich’s, die Freude hat auch ihre Thränen!” This line seems to inspire the aria that immediately follows, the text, translation, and scansion of which are provided in Table 5.1. The text is the same in both the first and second versions of the aria.

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Table 5.1. Text, scansion, and translation\(^9\) of “Wenn der Freude Thränen fliessen.”

**Quatrain 1: Alternating trochaic tetrameter and pentameter**

**Quatrain 2: Trochaic tetrameter**

**Tercet: Two lines of iambic tetrameter and a final line of trochaic tetrameter**

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wenn der Freude Thränen fliessen,</td>
<td>When tears of joy are flowing,</td>
</tr>
<tr>
<td>Lächelt Liebe dem Geliebten hold!</td>
<td>Love laughs sweetly at the beloved!</td>
</tr>
<tr>
<td>Von dem Wangen sie zu küssen,</td>
<td>To kiss them from her cheeks</td>
</tr>
<tr>
<td>Ist der Liebe schönster, grösster Sold.</td>
<td>Is love’s most beautiful, greatest payment.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ach, Konstanze! dich zu sehen,</td>
<td>Ah, Konstanze! To see you;</td>
</tr>
<tr>
<td>Dich voll Wonne, voll Entzücken</td>
<td>Full of bliss, full of delight</td>
</tr>
<tr>
<td>An mein treues Herz zu drücken,</td>
<td>To press you to my faithful heart,</td>
</tr>
<tr>
<td>Lohnt fürwahr nicht Krösus’ Pracht!</td>
<td>Is greater than the wealth of Croesus.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daß wir uns niemals wiederfinden!</td>
<td>That we might never have reunited,</td>
</tr>
<tr>
<td>So dürfen wir nicht erst empfinden</td>
<td>Makes us finally realize</td>
</tr>
<tr>
<td>Welchen Schmerz die Trennung macht.</td>
<td>What pain separation causes.</td>
</tr>
</tbody>
</table>

It is not the most elegant text.\(^{10}\) Each strophe features a different metrical scheme and

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\(^9\) Translation taken from: Judith Schaubhut Smith, et al., trans, *The Metropolitan Opera Book of Mozart Operas* (New York: Harper Collins, 1991), 126-27. The translations of the lines “Lohnt fürwahr nicht Krösus’ Pracht” and “Daß wir uns niemals wiederfinden!,” however, are my own. \(^{10}\) Mozart does not comment on this text in any extant letters, but he is openly critical of other texts in the libretto. Although he liked Stephanie’s text for “Solche hergelauf’ne Laffen” (No. 3) and thought it appropriate for Osmin, he nevertheless wrote to Leopold about it: “You are quite right so far as Stephanie’s work is concerned…I am well aware that the verse is not of the best.” See Anderson, *The Letters of Mozart*, vol. 3, 1150. The original letter of 13 October 1781 reads: “Nun wegen dem text von der opera. — was des Stephani seine Arbeit anbelangt, so haben sie freilich recht. — doch ist die Poesie dem Kärakter des dummen, groben und boshaften osmin ganz angemessen. — und ich weis wohl daß die verseart darinn nicht von den besten ist.” See Bauer and Deutsch, *Briebe*, vol. 3, 167. Mozart also complained to Leopold about the text of “Ach, ich liebte” (No. 6): “I have changed the ‘Hui’ to ‘schnell,’ so now it runs thus—’Doch wie
rhyming scheme. The rhymes, too, are clumpy at best: “fliessen” with “küßen” is barely passable in the first strophe, and the redundant sound of “wiederfinden” against “empfinden” in the second strophe also disappoints. To hear the final “macht” of the third strophe as rhyming with the final “Pracht” of the second is a stretch of aural ability, and in Mozart’s setting it is virtually impossible to hear these words as correlates. Admittedly, “Hold” against “Sold” in the first strophe works nicely, and “Entzücken” paired with “drücken” also pairs easily in the second. But “sehen” sticks out at the end of line five like a sore thumb, it being the only line-ending word without a correlate somewhere in the poetry—unless one is to hear the “-en” of its final syllable as rhyming with the same endings of “Entzücken” and “drücken,” which makes for a most unfortunate rhyme indeed.

The first strophe pours out somewhat academically, a typical offering from a typical character. The same words would be equally at home in the mouths and circumstances of Ottavio, Ferrando, or Tamino. The sentiment is nevertheless sweet despite its predictability, and the impression of preconception on Belmonte’s part is diminished slightly by the connection of the strophe with Konstanze’s final line of dialogue (‘Ach, jetzt fühl ich’s, die Freude hat auch ihre Thränen!’). The second strophe feels more spontaneous, as Belmonte names Konstanze, sings about her emotional state, and describes the physical action of embracing her. And his valuation of her presence as greater than the wealth of Croesus is entirely in line with his

schnell schwand meine Freude.’ I really don’t know what our German poets are thinking of. Even if they do not understand the theater, or at all events of operas, yet they should not make their characters talk as if they were addressing a herd of swine. Hui, sow!” See Anderson, The Letters of Mozart, vol. 3, 1145. The original letter of 26 September 1781 reads: “das hui — habe ich in schnell verändert also: doch wie schnell schwand meine freude etc: ich weis nicht was sich unsere teutsche dichter denken; —wenn sie schon das theater nicht verstehen, was die opern anbelangt—so sollen sich doch wenigstens die leute nicht reden lassen, als wenn schweine vor ihnen stünden.—hui Sau.” See Bauer and Deutsch, Briefe, vol. 3, 163.
devotion to her thus far. To close, Belmonte grows reflective in the third strophe, recognizing the suffering that has brought him and Konstanze to this overwhelming moment. A parallel between this text and that of Belmonte’s second aria, “O wie ängstlich” (No. 4), also helps to establish some continuity between his solo offerings, as in No. 4 he had predicted that tears of joy would accompany their reunion: “Und des Wiedersehens Zähre, Lohnt der Trennung bangen Schmerz.”

An outline of the aria’s form is provided in Table 5.2. As he had for Konstanze with “Martern aller Arten” (No. 11), Mozart sets Belmonte’s three strophes in a two-tempo structure that signifies his nobility.

Table 5.2. Overview of the second version of “Wenn der Freude Thränen fliessen.”

<table>
<thead>
<tr>
<th>Section</th>
<th>A-based Introduction</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>D-based Interlude</th>
<th>D1</th>
<th>D2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-9</td>
<td>10-20</td>
<td>20-32</td>
<td>33-42</td>
<td>42-53</td>
<td>53-64</td>
<td>65-78</td>
<td>79-110</td>
</tr>
<tr>
<td>Total measures</td>
<td>9</td>
<td>11</td>
<td>13</td>
<td>11</td>
<td>11</td>
<td>12</td>
<td>14</td>
<td>32</td>
</tr>
<tr>
<td>Harmony</td>
<td>I</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Meter</td>
<td>Alla breve</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Adagio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Allegretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strophe</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>II</td>
<td>III</td>
<td>III</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The aria begins with an orchestral introduction that previews, in part, the vocal line of the A sections (hence the designation “A-based” in Table 5.2). The A section presents the first strophe in the tonic key, and in both of its presentations, its last measure elides with the first measure and first half-line of text (“Ach! Konstanze”) of the ensuing formal section (see mm. 20 and 42). This is for dramatic reasons that I will address later. The B and C sections set the second strophe and feature greater participation from the winds, but both the vocal line and
accompaniment change substantially between B (in V) and C (in I). The D-based interlude, for which the winds take over, previews the melody of D₁ in full and begins with a shift from the prevailing alla breve and adagio to 3/4 and allegretto. Belmonte reenters for D₁, a simple, mostly syllabic presentation of the third strophe in the tonic. What follows is a much more florid, and thus expanded, iteration of that strophe in D₂. Such two-part strettas, as noted in Chapter 4, were common practice in two-tempo arias of the late-eighteenth century.

Writing to his father on the first performances of the opera, Mozart referred to this aria as a “rondeau”: “In the second act both duets were repeated as on the first night, and in addition Belmonte’s rondeau ‘Wenn der Freude Thränen fliessen.’”¹¹ The term “rondeau” and the formal procedures it denotes adequately account for the structure of the first version of this aria, as we will see in the analysis below. But the second version, which Mozart’s cuts rendered considerably shorter than the first, more closely resembles a key-area form with stretta, one of the two-tempo aria structures I outlined in Chapter 4.¹² I propose this reading because the opening A and B sections move from I to V and present different thematic material, after which the A and C sections provide a tonal and partial thematic return before the onset of the stretta,

¹² See Table 4.4 on p. 94 for a template of a key-area form with stretta. In an article on Mozart’s early operatic forms, Linda Tyler likens the form of “Wenn der Freude” to Allazim’s “Nur mutig, mein Herze” (No. 7) from Zaïde. She describes the form of the earlier aria as a “two-part aria in which each stanza is heard only twice and the reprise begins in the tonic” and in which “the first stanza of text is heard only once before the second stanza is set.” While this is an accurate description of Allazim’s aria and at least the first half of Belmonte’s, it fails to account for the second, faster half of “Wenn der Freude,” which cannot be glossed over, as it takes up nearly half the performance of the aria. Her greater point is a good one, though: Mozart, by and large, did not use this sort of structure before Zaïde, and would call on it with increasing frequency in Idomeneo and beyond. See Linda Tyler, “‘Zaïde’ in the Development of Mozart’s Operatic Language,” Music & Letters 72 (1991), 231.
which also follows in I.\textsuperscript{13} 

Before delving into the vocal sections, we should note the closing cadential gesture (mm. 6-9) of the A-based introduction, which becomes something of a calling card for A material across the aria. It is provided in Example 5.1. The strings first offer an embellished version of the melodic fragment Belmonte will use in the A sections for the text “ist der Liebe, schönster, grösster Sold” (first in mm. 18-19), after which the winds offer a charming echo of its last three notes. Abert described this gesture as a “mixture of sentimentality and naïveté” that “typified” the A material.\textsuperscript{14}

\textsuperscript{13} It is a partial thematic return because C repeats the text, but not the thematic content, of B. Such recapitulatory processes were common in vocal music of the time. Writing on sonata procedures in vocal forms, James Webster identifies three recapitulation types: regular (a thematic and harmonic return), free (a harmonic return with some manipulation of the thematic content), and tonal return (a harmonic return with new thematic material). He also writes that for Mozart, from Figaro onward, free recapitulations and tonal return sections are as common as regular recapitulations. See Webster, “The Analysis of Mozart’s Arias,” 118-19.

\textsuperscript{14} Abert, \textit{W.A. Mozart}, 679.
Example 5.1. “Wenn der Freude Thränen fliessen,” first and second versions, mm. 6-9.

The A section features a simple and highly regular setting. Each phrase sets one line of the first strophe in a gavotte rhythm; the phrase pattern, \( abab' \) (with a concluding repetition of \( b' \)), reflects the basic rhyme scheme of that strophe. Typical of the gavotte, all of the phrases begin on the second beat of the \( alla breve \) measure. The final phrase (\( b' \), mm. 18-20) features the cadential gesture (shown in Example 5.1) with added vocal part. The first two phrases are provided in Example 5.2. It will be useful to have these phrases at hand throughout this discussion.
Text painting, if not on the level of that in “O wie ängstlich” (No. 4), remains an important expressive tool for Belmonte. The melismatic chromatic descent on “Thränen” in m. 10, paired with the elongation of that descent on “fliessen” (m. 11), dramatizes the tears and makes literal their fall (see Example 5.2). Mozart sets “Liebe” on the downbeat of m. 12 with the highest notes (F and G) and longest duration (dotted-quarter note) Belmonte will use in the A section, while in the accompaniment, the second violins offer a sixth, the largest interval of their Alberti bass-like pattern, adding even greater depth to this most important word.\footnote{Belmonte returns to these notes (F and G) for the setting of “Liebe” in mm. 16 and 18.}

Despite these efforts to musically dramatize the text, there is a feeling of restraint, even of properness, about this A section, which is engendered in part by the gavotte rhythm that marks its every phrase. Wye Jamison Allanbrook described the musical workings of the gavotte as follows:
The gavotte retains the symmetry of the 4/4 measure, only to turn it inside out: beat 3, the ‘weak strong beat’ of the march, becomes the first beat of the gavotte pattern without, however, usurping the proper position and accentuation of the ‘true’ beat 1…the downbeat and the pattern-beginning, two elements of the measure which are usually united in a single entity, are split apart in the gavotte, and act as counterweights to one another.\textsuperscript{16}

Other attributes of the dance include frequent appoggiaturas and the presence of an Alberti bass, the “regular tick-tock rhythms [of which] help to accentuate the separate strokes of the three strong beats.”\textsuperscript{17} All of these features can be observed in the first two phrases of the A section provided above in Example 5.2. (I read the second violin part as the Alberti bass.)

Because the gavotte distorts the ordinary weight of a common-time or \textit{alla breve} measure, there is something unnatural about its sound. Ratner wrote of its “poise and self-containment,” and Allanbrook suggested that “by way of the almost artificial control of its rhythmic ticking” the gavotte assumes “an air of teasing primness.”\textsuperscript{18} This affect suits Belmonte’s prim-and-proper words, the stilted quality of the text reinforced by the contrived rhythm that sets it.

Indeed, restraint marks every element of the music in this section. The winds do not enter until the last two measures. The first violins double Belmonte, the second violin line is littered with staccato markings, and the violas shadow either the basses or the firsts, depending on the measure. The basses offer almost exclusively quarter notes separated by rests as long if not

\begin{footnotesize}
\begin{itemize}
\item[17] Ibid., 50.
\end{itemize}
\end{footnotesize}
longer. Belmonte’s range is relatively small, spanning a major sixth (B♭ to G), and his largest leap is only a perfect fourth. Rhythmically, the entire section is void of syncopation, and as far as dynamics are concerned, only p and pp are indicated throughout. The music embodies the text: it feels a prepared statement, not a spontaneous reaction. Are we to believe this is the same Belmonte who was only that morning bursting with curiosity, anxiety, and love? At what point did he gain such composure? Can he offer nothing less affected in this anticipated moment—the safe appearance of his abducted betrothed—for which he has so long and perilously journeyed?

It would seem that he could—just not until the B section. Perhaps eager to shake the stiffness of the A section, Belmonte anticipates B by one beat, interrupting the winds in the second half of m. 19 as they conclude the cadential gesture shown in Example 5.1; the formal sections are thus elided in m. 20. This anticipation, symptomatic of Belmonte’s characteristic impatience, signals a change of delivery and drives away the gavotte rhythms that have dominated the aria to this point. Mozart could have easily allowed the cadential gesture to sound through the downbeat of m. 20 without interruption; the precedent of m. 9 would dictate, then, a rest on the second beat of m. 20, forcing Belmonte into another gavotte rhythm with an entrance on the third quarter note of that measure. This alternative, systematic option is provided in Example 5.3. But the arrival of the second strophe, the most personal and effusive of the three, occasions a new rhythmic premise, a freer one that will serve expression rather than suppress it, and Belmonte’s anticipation is the first indication of that paradigmatic change.

19 The rhythm and melodic contour of Belmonte’s entrance in measure 19 with the text “Ach Konstanze” are reminiscent of Konstanze’s part in mm. 54-55 of her aria “Ach, ich liebte” (No. 6). In fact, the pitches are exactly the same. Konstanze’s part there also marks a structural juncture, as she initiates a textual (but not yet harmonic or thematic) recapitulation with the text “Ach, ich liebte.”
Example 5.3. Realization of an alternate and systematic option for mm. 19-21 that preserves the gavotte rhythm in the vocal line.

Indeed, what follows feels downright uninhibited compared to what we have already heard. The winds enter and sustain large-scale syncopations, accentuating the second quarter note of each measure, through m. 23. Each of these measures features a shift of dynamic, too, between \( mf \) and \( p \). The first and second violins whimsically alternate passages of scales and thirds that do not begin on the downbeat. And Belmonte is autonomous as he sings to and about Konstanze. Although the phrase structure remains, initially, about as regular as it had been in the A section—measures 20 through 29 feature five phrases of equal length that each begin with a quarter-note pick-up—none are alike melodically. Belmonte’s range expands to encompass a twelfth (C-G), and his largest leaps are a major sixth—notably for the word “treues” (m. 24)—and a perfect twelfth (m. 29).

A two-beat orchestral tutti in m. 25 heralds the arrival of the fourth and final line of the second strophe (“Lohnt fürwahr nicht Krösus’ Pracht”), its dotted rhythm anticipating the many that will follow to accompany this regal reference. Repetitions of this line furnish the remainder
of the section and occupy about half of its measures in total. The B section closes in the
dominant on the first beat of m. 32, leaving room in the second half of that measure for the
gavotte rhythm that begins the ensuing A section.

The A section proceeds as it had in its first presentation but features one small change at its conclusion. We will remember that, at the end of the first A section, Belmonte anticipated the B section by singing over the cadential gesture of m. 19. In the analogous m. 42 of the second A section, the clarinets offer a new motive instead of the three-note echo we expect, during which Belmonte remains silent before repeating it to open C. This new motive, marked *sfp* and supported by sprightly eighth notes from the bassoon, elides the end of A with the beginning of C in m. 42 and initiates C with an infusion of vigor. The momentum is sustained with entirely new text-setting, the first three lines of the strophe compressed from their presentation in B so that they occupy just four of the section’s eleven total measures (mm. 43-46; these lines had occupied six of the thirteen measures of B). The urgency of this passage recasts Belmonte as the eager man we met in Act I, and the second strophe again distinguishes itself with a more expressive musical setting than the first. When Belmonte reaches the fourth line of the strophe in the second half of m. 46, Mozart writes the first half of that familiar cadential gesture, thus appropriating for the first and only time A material outside of the A section.\(^{20}\) The gesture compensates for the one we did not receive in full in mm. 41-42, and signals the close of C, the final measure of which elides with the beginning of the D-based interlude in m. 53.

The strings remain tacet as the clarinets, bassoons, and horns conjure up something of a

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\(^{20}\) In this presentation of the cadential gesture, the strings begin as we expect, but the winds’ echo takes a new form in repeating the eighth-note suspensions rather than the descending scale degrees (3-2-1) in mm. 48-49. This invites Belmonte to warble for a few more measures reaching the final cadence of the section.
wind band for the D-based interlude, shifting to 3/4 and *allegretto* to introduce the minuet theme that pervades the remainder of the aria. This theme is comprised of three four-measure phrases, each of which will set one line of the third strophe when Belmonte reenters to present D1 with the strings. The third strophe, as shown in Table 5.1, begins with two lines of iambic tetrameter and concludes with one line of trochaic tetrameter. The distinctive triple-meter setting of the iambic lines recalls a rhythmic profile we have heard from Belmonte before. Mozart places the weak first syllable on a strong beat (in this case, the downbeat), and the strong fourth, sixth, and eighth syllables on strong beats (again in this case, all downbeats). (This setting is provided in Example 5.9 in the final section of this chapter.) Mozart had used a similar setting for lines of iambic tetrameter in Belmonte’s “Hier soll ich dich denn sehen” (No. 1), where, condensed to 3/8 meter, he places the first and final syllables of several lines on downbeats (see mm. 10-11, 17-18, 30-34, 37-41). This creates a characteristic mode of declamation for Belmonte across two of his arias.21

Throughout D1, Belmonte again relies on text-painting as his primary means of expression. He sings the word “Schmerz” in m. 74 on an E♭, the seventh of a dominant-seventh harmony, which pierces all the more having been immediately preceded by its chromatic and non-diatonic neighbor E♯. Its placement on the downbeat with an *fp* marking for the strings increases its sting. “Trennung” is also highlighted with a measure-long melisma (m. 75) that reemphasizes the minor second of E♭ and E♯.

Much like C, D₂ begins with renewed energy. New melismas in the first two phrases,

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21 Pedrillo uses this profile for the lines of iambic tetrameter in his “In Mohrenland gefangen war” (No. 18). Because of the 6/8 meter, some of the strong syllables do not align with downbeats, but rather with the second strong pulse of the measure (the second dotted-quarter). The profile also appears in the Quartet and is discussed in Chapter 7.
which still manage to occupy four measures apiece (mm. 79-86), make the vocal line more active. The strings boast a new figuration, with the violins, viola, and cello locked in unison syncopation, while the basses issue an undulating, slurred bass line in quarter notes below. The passage gains the most pleasant fluidity, especially when one appreciates the lovely counterpoint struck between the vocal and bass lines; undoubtedly the audience of 1782 would have also enjoyed Adamberger’s virtuosity, showcased in the wide melodic oscillation of his part. But all this momentum is paralyzed in m. 87 when Belmonte reaches the third and final textual line, “Welchen Schmerz die Trennung macht,” which he will reiterate through the aria’s end.\(^{22}\) The winds drop out, the strings fall silent on beat two, and Belmonte decelerates with syllabic text setting and longer durations of quarter and half notes. Two repetitions of “welchen Schmerz” in mm. 87-90 feature “Schmerz” supported by a diminished-seventh harmony marked \(sfp\) for all voices. Because the second iteration is a transposition of the first, lowered a major second, one feels a sense of deflation. There is no question that this “Schmerz” is an especially distressing one. A peculiar emphasis on the “die” of “die Trennung” follows in m. 91, the definite article occupying an entire measure, supported by a German augmented sixth harmony and attacked by all forces with another \(sfp\).

A new setting of this line follows in mm. 95-98 and is provided in Example 5.4. Mozart’s setting emphasizes the strong syllables of the trochaic meter by placing each of them on a downbeat, but the unaccented syllables, which fall on the second beat of the measure, are unnaturally accentuated through their length (a half note, as opposed to the strong syllables’ quarter notes), and a bolstering from the simultaneous entrance of the clarinets and bassoons. Moreover, the ascending minor seconds of the vocal line in each measure place the harmonic

\(^{22}\) More than half of \(D_2\)—20 of its 32 measures—finds Belmonte expounding upon this line.
resolution on the second beat, adding more weight to the beat and syllable we expect to feel weaker. With the resolution oddly and repeatedly separated from the downbeat, Mozart creates a different sort of “separation pain.” The final setting of this line restores the natural weight and alignment of weak syllables with the third beat of measure in mm. 99-106, after which the aria comes to a close.

**Example 5.4.** “Separated” setting of “Welchen Schmerz die Trennung macht” in “Wenn der Freude Thränen flissen,” second version, mm. 95-98.

We might note the likeness of this “separated” setting with Mozart’s treatment of a similar line of trochaic tetramer, “Lohnt der Trennung bangen Schmerz,” in “O wie ängstlich” (No. 4), which is provided in Example 5.5. Each setting features a vocal line with an initial ascending interval and an immediate rhythmic motion away from the downbeat, and a generally descending melodic contour from first measure to last. In the accompaniment, strings of faster rhythmic values that do not begin on the downbeat occupy the upper voices, while a bass line
ascends, at least in part, chromatically. The connection between these two arias created by the comparable wording of these lines is strengthened by the consistency of their presentation, and reflects, as does the text-painting in both arias, Belmonte’s own idiomatic musical language.

**Example 5.5.** Setting of “Lohnt der Trennung bangen Schmerz” in “O wie ängstlich,” mm. 21-24.

How might we assess this version of “Wenn der Freude Thränen fliessen,” especially in light of the negative appraisals it has long received? First, we should let Mozart off the hook—or at least a little bit, anyway. He had two factors working against him where this aria was concerned: Adamberger’s fame and Stephanie’s schedule. Mozart and Stephanie both knew Adamberger needed more material than Bretzner’s libretto provided, but Mozart was requesting more new texts from Stephanie than the librettist likely expected at the outset of their collaboration, and certainly at a rate he could not easily accommodate. We have already seen in Chapter 1 how pressed Stephanie was for time in the fall of 1781, the juncture at which he, after
months of absence, provided Mozart this text. Undoubtedly, this aria is not as musically or textually informative, interesting, or advancing as Belmonte’s finest offering, “O wie ängstlich” (No. 4)—but it was almost impossible, under the circumstances, that it would be. Stephanie made perfunctory work of Mozart’s demands, and Mozart had to fit a round peg into a square hole, forcing this aria where the drama did not necessitate it. What the aria has going for it is an approach to both declamation and text-painting that helps to make Belmonte’s expression consistent across his first three arias. There are moments in the B and C sections, too, that remind us of the impatient but loving man we first met in Act I. Moreover, because in “O wie ängstlich” Belmonte had sung explicitly about the pain of separation, and even predicted the tears of joy that would accompany his reunion with Konstanze, “Wenn der Freude” helps to bring closure to his journey: from this point forward, he endeavors with Konstanze, not toward her.

But the unapologetic affectation that permeates both the textual and musical content of the A sections is difficult to ignore. It is because of this material that the aria feels such an unnatural response to this great moment of reunion. The two presentations of the A material (or three, if we include the orchestral introduction) underscore the stock-character quality of Belmonte’s personality, a quality that “O wie ängstlich” had managed to keep at bay. And few if any audiences after that of the Burgtheater in the summer of 1782, which had the luxury of Adamberger’s legendary voice and an appetite to hear it in excess, want their patience tried by yet another aria, and especially not when the moment of hero and heroine singing together is so closely within reach.

The first version

A more favorable impression might have attended the first version of this aria; its length, which likely prompted Mozart’s cuts, is not entirely detrimental. Admittedly, there are some
regrettable passages of bravura in the aria’s final section that feel interminable, and Mozart did well to eliminate them. Aside from these, though, the extra measures include a wider-reaching harmonic plan and thoughtful text-setting that render Belmonte’s reaction more realistic and his musical language more idiomatic, and ultimately balance, or even neutralize, the mannered impression of the A sections. The most discerning dramatist may yet quibble about the aria’s inclusion, but these elements may lessen the severity of his complaints.

An overview of the form of the first version is provided in Table 5.3. As Mozart’s letter to Leopold suggests, one may read it as a rondeau, as I will here.23 I will also apply the word and term “stretta” to the final E sections, much as I had in my analysis of the D sections of the second version.24 The recurring A sections set the first strophe, as in the first version of the aria; the B, C, and D sections set the second to different music, and the E sections, the second of which is expanded with bravura work for the singer, set the third.25

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23 See the quotation on p. 121 (footnote 11) above.
24 To be clear, the application of the word and term “stretta” in my analyses of the final sections of both versions of the aria is entirely my own; nowhere does Mozart write it in his scores or correspondence. A general template of the eighteenth-century rondo with stretta is provided in Table 4.5 on p. 94.
25 In his article on the Mozartian rondò, Don Neville notes the likeness of the original “Wenn der Freude” form to that of “Una voce sento al core” from La finta giardiniera (1775). He writes: “Sandrina’s ‘Una voce sento al core,’ not only has a tempo change for its second episode, but with its ABACA section being followed by a tonic extension of 68 bars at a faster tempo and in a different meter, it somewhat resembles, in basic structure, the full version of Belmonte’s ‘Wenn der Freude.’” He implies that both arias are in rondeau form. See Neville, “The ‘Rondò,’” 144.
Table 5.3. Overview of the first version of “Wenn der Freude Thränen fliessen.”

<table>
<thead>
<tr>
<th>Section</th>
<th>A-based Introduction</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>D</th>
<th>E-based Interlude</th>
<th>E₁</th>
<th>E₂</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-9</td>
<td>10-20</td>
<td>20-36</td>
<td>37-47</td>
<td>47-62</td>
<td>63-72</td>
<td>72-84</td>
<td>84-95</td>
<td>96-109</td>
<td>110-174</td>
</tr>
<tr>
<td>Total measures</td>
<td>9</td>
<td>11</td>
<td>17</td>
<td>11</td>
<td>16</td>
<td>10</td>
<td>12</td>
<td>12</td>
<td>14</td>
<td>65</td>
</tr>
<tr>
<td>Harmony</td>
<td>I</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td>I-IV-trans-iii</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Meter</td>
<td>Alla breve</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Adagio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Allegretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strophe</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>II</td>
<td></td>
<td>III</td>
<td>III</td>
<td></td>
</tr>
</tbody>
</table>

A comparison of the forms of the first and second versions is provided in Table 5.4. The introduction, A sections, E-based interlude, and E₁ of the first version are musically identical to the A sections, D-based interlude, and D₁ of the second version. The remaining sections differ between the versions. In amending the manuscript for the premiere, Mozart reduced the section labeled B in both versions from seventeen to thirteen measures; some of this section was recomposed in the process. He completely eliminated C and the ensuing A section for the second version. And in the section that immediately precedes the interlude, which is labeled C in Table 5.2 and D in Table 5.3, Mozart excised a single measure to condense the final cadence. A sizeable portion of E₂ was jettisoned as well, but nothing of that section recomposed.
Table 5.4. Comparison of first and second versions of “Wenn der Freude Thränen fliessen.”

<table>
<thead>
<tr>
<th>First Version</th>
<th>Second Version</th>
<th>Recomposed for second version?</th>
<th>Subjected to cuts for second version?</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-based Introduction</td>
<td>A-based Introduction</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>C</td>
<td>-</td>
<td>N/A</td>
<td>Yes</td>
</tr>
<tr>
<td>A</td>
<td>-</td>
<td>N/A</td>
<td>Yes</td>
</tr>
<tr>
<td>D</td>
<td>C</td>
<td>No*</td>
<td>Yes</td>
</tr>
<tr>
<td>E-based interlude</td>
<td>D-based interlude</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>E₁</td>
<td>D₁</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>E₂</td>
<td>D₂</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

*Mozart changed the vocal part in the penultimate measure of this section for the second version, but the alteration is too slight to consider the section “recomposed.” See discussion below.

As stated above, both versions of the aria begin with the same A-based introduction and A section; the final measure of A likewise elides with the first of B, owing to Belmonte’s interruption of the closing cadential gesture, in m. 20. The ensuing B sections also proceed in the same manner through m. 23, after which point, with the arrival of the secondary dominant in the next measure beneath the important words “treues Herz zu drücken,” the two versions diverge. The setting of this text in the first version is provided in Example 5.6a, and the setting in the second version in Example 5.6b. The setting in the first version, which occupies three measures, is the first break from the two-measure phrases Mozart has imposed from the outset of

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26 The dramatic reasons for this interruption are discussed above, and are equally applicable to both versions of the aria.
the aria. The elongation makes apparent the importance of these words to Belmonte, and they are further highlighted with a chromatic ascent in the vocal line between mm. 24 and 25. While the second version does make some ado about this text, incorporating one of Belmonte’s largest leaps (to that point in the aria) in m. 24, the first version is more expressive, drawn out as it is with its gradual pull upwards and aberrant length. Moreover, the resolution to the dominant (in the first version, m. 26, in the second, m. 25) brings greater relief in the first version, because the preceding secondary dominant has lasted an entire measure longer.
Example 5.6. Settings of “treues Herz zu drücken” in both versions of “Wenn der Freude Thränen fließen.” The wind parts are omitted for the ease of comparison.

a. First version, mm. 24-26.

b. Second version, mm. 24-25.
The setting of the final line of the strophe, “Lohnt fürwahr nicht Krösus’ Pracht,” occupies three more measures in the first version than it does in the second. This owes mostly to a thwarted cadential attempt that Mozart crossed out in mm. 32-34. The setting of this line in the first version is not particularly more meaningful than it is in the second, but the total length of B—seventeen measures in the first version, compared to thirteen in the second—helps to better balance the twenty measures of A material that preceded it, both musically and emotionally.

A new section arrives after another presentation of A, what I call C in Table 5.3. This section was excised from the aria when Mozart made his revisions—a regrettable choice, for it contains the most dramatic and interesting music of the aria. It begins with a striking outburst in m. 47, which is provided in Example 5.7. The orchestra falls silent on the second quarter note of the measure, where Belmonte sings the word “dich” on an A♭, the seventh of a dominant-seventh harmony. The orchestra reenters to support him on the third beat, their parts marked fp and sf to echo the punch of Belmonte’s “dich.” The downbeat of m. 48 then confirms a modulation to E♭, and, with the outburst quelled, all voices settle into a figuration reminiscent of that which opened the B section.

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27 The final measure of A and the first of C (m. 47) are elided, again owing to Belmonte’s interruption of the winds in the cadential gesture that closes A.

No like moment occurs in the second version, nor anywhere else in the first, and the gesture may feel a little too grand for its context. But its expressivity more closely approaches how we expect Belmonte to react upon seeing Konstanze again, especially since “O wie ängstlich” (No. 4) exposed his volatile nature. Perhaps not by mistake, this line and its setting (“Ach, Konstanze! dich zu sehen!”) are both textually and musically reminiscent of the recitative of that earlier aria, in which Belmonte sings “Konstanze! dich wieder zu sehen, dich!” This
setting is provided in Example 5.8. The last “dich” of this setting was Mozart’s own repetition; neither Bretzner nor Stephanie indicated it in their librettos. As in m. 47 of “Wenn der Freude,” Mozart sets this “dich” on the seventh of a dominant-seventh harmony, all voices marked with an *sf*. Although it punctuates less forcefully than the “dich” of No. 15, it nevertheless draws attention, isolated as it is with a quarter note rest on each side. The similarity of these gestures is yet another token of Belmonte’s individualized manner of communicating; it creates a continuity that we lose, unfortunately, in the second version of the aria.

**Example 5.8.** Setting of “dich wieder zu sehen, dich!” in “O wie ängstlich” recitative, mm. 3-4.

In mm. 51-53, Belmonte recalls the four-measure setting of “treues Herz zu drücken” he had offered in the B section (mm. 24-26, provided in Example 5.6a), now transposed to the subdominant. The apex of the phrase is thus A♭ (m. 52), which echoes the A♭ of “dich” from m. 47. The setting of “Lohnt fürwahr nicht Krösus’ Pracht” then occupies the ten remaining measures of the development section (mm. 53-62). This setting begins as a harmonically transitional passage with the first violins and Belmonte in a freely imitative dialogue with the
The uprightness of the counterpoint and the regality of the dotted rhythms underscore the kingship referenced by Belmonte, another blatant instance of text-painting so essential to the protagonist’s way of emoting. The dialogue ends in m. 55, where some embellishing of G minor eventually gives way to D minor in m. 59; the section closes in this key in m. 62. It is almost as if Belmonte has become sidetracked down this minor path, lost in his thoughts, determined to prove to Konstanze her worth by repeating this line incessantly. That Belmonte would, in her presence, wander off in thought, music, or both, is entirely possible, if not probable. And the harmonic trajectory of the development—tonic to subdominant to mediant—lends greater intrigue to the middle of the aria, which otherwise, save the close of the B section in the dominant, swims in a sea of tonic.

The ensuing A section (mm. 63-72) unfolds as it had in its earlier presentations until its final measure, where, as we saw in m. 42 of the second version, the winds offer a new, reinvigorating motive rather than completing the familiar cadential gesture that Belmonte twice interrupted earlier (mm. 19-20, 46-47). This A section is thus one measure shorter than its precedents, and for the first time in the aria, its final measure does not elide with the first of the section that proceeds it.

The D section (mm. 72-84) that follows is nearly identical to C of the second version. In his revisions, Mozart only eliminated one measure from the first version (m. 82) and recomposed the vocal line of another (m. 83) to make more concise Belmonte’s cadence into the onset of the Allegretto, which arrives, elided with the final measure of D, in m. 84.

As mentioned above, the E-based interlude and E₁ of the first version are identical to the D-based interlude and D₁ of the second version; the differences between the two allegrettos lay in the analogous sections labeled E₂ and D₂. Mozart did not recompose any portion of the former
to create the latter, he merely eliminated the central, virtuosic section of E\textsubscript{2} to lessen the burden on the audience’s patience and, in all probability, Adamberger’s voice. The sections are identical for the first fifteen measures (in the first version, mm. 110-124, in the second, mm. 79-93). At the end of those fifteen measures, the second version cuts to the material that begins in m. 158 of the first version, and both versions conclude with the same seventeen measures from that respective point forward (in the first version, mm. 158-174, in the second, mm. 94-110). This means that both versions contain the effective gestures of text-painting discussed above: the diminished chords supporting two consecutive iterations of “welchen Schmerz” (in the first version, mm. 118-121, in the second, mm. 87-90), and the “separated” setting of “welchen Schmerz die Trennung macht” (provided in Example 5.4; in the first version, 159-162, in the second, 95-98).

Between the opening fifteen and closing seventeen measures that the first version shares with the second, there is in the first a thirty-three-measure block of self-serving passages for Adamberger (mm. 125-157), a large and unnecessary rumination on the text “Welchen Schmerz die Trennung macht” that Mozart wisely excised. The first twenty-one measures of this passage are outfitted with mostly scales and arpeggios in eighth notes that create two senseless melismas of the word “macht.” Further repetitions of the line ensue (mm. 146-157), by the end of which it becomes so tired, the words are almost rendered meaningless. When we finally reach m. 158 (the point from which the two versions match through the end), the “separated” setting revitalizes the line just enough to make it palatable again and the aria shortly thereafter comes to a close. This bravura has a disastrous effect on the aria. It is not the empowering virtuosity we encountered in “Martern aller Arten” (No. 11), but rather the hollow, diminishing kind that sacrifices the character’s sincerity to the pride of the singer, and the good will of the audience to gratuitous
textual and musical repetition.

Mozart’s cuts to E\textsubscript{2} were only to the betterment of “Wenn der Freude.” The second version features Mozart’s most emotive settings of the third strophe without the shallow bravura that could, for even the most generous listener, undermine Belmonte’s genuineness and sensitivity. The same cannot be said of the cuts Mozart made to the aria’s slower first half. Those crossings-out eliminate the most dramatic music of the aria, including phrase expansions to service important text, instances of text-setting and text-painting that further establish Belmonte’s idiosyncratic musical language, and interesting harmonic wanderings beyond the dominant. To be sure, Belmonte remains the “upright suitor” of the eighteenth-century stage in both versions of the aria; neither betrays his fundamental nature. Yet the first version humanizes him in a way that not only the second version fails to do, but that also speaks in favor of the aria’s inclusion.

A postscript on dance rhythms

The role of the gavotte in the A sections of “Wenn der Freude” was explored above, but the gavotte is not the only dance rhythm in the aria, and the pairing of dance rhythms and text is an important component of the musical dramaturgy.

The other prominent dance rhythm in the aria is the minuet of the E-based interlude and E\textsubscript{1}.\textsuperscript{28} In general, the minuet takes 3/4 meter and a moderate tempo; its phrases begin on the downbeat and feature little ornamentation, and its bass line commonly moves in quarter notes (to support the dancers). Example 5.9 provides the first two phrases of E\textsubscript{1}, throughout which these

\textsuperscript{28} This is also true of the D-based interlude and D\textsubscript{1} sections of the second version, which are identical to the E-based interlude and E\textsubscript{1} sections of the first. For brevity’s sake, I will refer to this material with only the “E” label throughout this discussion, but the commentary is of course equally applicable to that D-based material of the second version.
attributes are salient. Allanbrook writes that the minuet was “more suited than any other dance for assemblages of persons who distinguish[ed] themselves by a fine manner of living,” and that it engendered a atmosphere of “refinement.”\(^{29}\) Because the minuet was for the nobility in the dancehall, its stylized use in operatic and instrumental music conjured thoughts of aristocratic life.\(^{30}\)

**Example 5.9.** “Wenn der Freude Thränen fließen,” first version, mm. 96-103.\(^{31}\)

Before we address the dramatic implications of these dance rhythms, let us return to the text for a moment. Each strophe, as shown in Table 5.1, projects a different emotion or perspective. The opening strophe is Belmonte’s genteel response to the couple’s reunion. Although appropriate for the circumstance and somewhat organic to the story, owing to Belmonte and Konstanze’s earlier references to tears of joy (Belmonte in “O wie ängstlich,” and

\(^{29}\) Allanbrook, *Rhythmic Gesture*, 33-34.

\(^{30}\) The long and complicated life of the minuet cannot be adequately summarized in one paragraph. For more on its musical characteristics, variants, and extramusical associations, see Allanbrook, *Rhythmic Gesture*, 33-35, and Ratner, *Classic Music*, 9-12.

\(^{31}\) These measures are identical to mm. 65-72 of the second version.
Konstanze in the dialogue preceding “Wenn der Freude”), the text is still abstract enough to suit any moment of romantic reunion, and its delivery feels at least a little bit calculated. The second strophe, the most casual of the three, exposes a more personal reaction to the reunion, as Belmonte names Konstanze explicitly and describes the joy of seeing and embracing her. The third strophe then becomes inclusive when Belmonte uses “wir” for the first time, acknowledging their mutual journey to this moment and the pain they have each endured upon its course.

The rhythms that Mozart chooses for each strophe reflect these shifts of emotion and perspective. The A sections, as we have already noted, are musically restrained with a predominantly small orchestration, limited vocal and dynamic ranges, and highly regular phrases. The gavotte rhythm contributes to the general stiffness. Its “artificial control” and “self-containment” reflect the decorous words with which Belmonte opens his aria. The sections in which the second strophe is set are then much freer (and nowhere more so than in C of the first version). Because these areas are unencumbered by the regular rhythmic patterns and extramusical associations that so often accompany dance rhythms, Belmonte can appear all the more spontaneous for the most informal strophe of the text.

For the third strophe, which foregrounds Belmonte and Konstanze’s status and experiences as a couple, Mozart chose the minuet. This courtly dance underscores their nobility, and symbolizes the aristocratic life to which they endeavor to return for the remainder of the opera. We might suggest that the minuet reflects their inner nobility, too, as the trial of their separation ends in this moment, and they have championed it with the utmost determination and fidelity. (Konstanze’s efforts are particularly admirable, as she showed us in “Martern aller Arten” [No. 11].) Moreover, the minuet affords Belmonte a polished conclusion, allowing him to
retract from the demonstrative second-strophe sections to a more dignified presentation, appropriate for a man of his class.\textsuperscript{32}

In his topical analysis of the Act II Quartet (No. 16), Stephen Rumph associates the gavotte with the “orbits” of the feminine and Oriental, and the minuet with the orbits of the masculine, European, and rational.\textsuperscript{33} Rumph contends that these associations hold throughout the \textit{Entführung}, and reappear in many of Mozart’s other operas. He offers one sentence on Belmonte’s aria: “The second half of ‘Wenn der Freude Tränen fließen’ [sic] shifts from chromatic gavotte to diatonic minuet as Belmonte progresses from consolation to resolve.”\textsuperscript{34} I find this reading problematic. I do not agree that Belmonte’s text embodies consolation and resolve. The first two strophes are more observational and reactive than they are conciliatory, especially because Konstanze, although tearful, is as happy as she has ever been, and the libretto does not indicate that Belmonte should attend to her while he sings. And it is misguided to classify the entire first half as a “chromatic gavotte” that accompanies “consolation” because, as we have seen, the setting of the second strophe abandons the dance rhythm in favor of a freer

\textsuperscript{32} In her study, Allanbrook identifies two types of late-eighteenth century minuets, both of which take triple meter: the first, faster type, which resembles the danceable, aristocratic minuets of the early century, moves mostly in quarter notes, while the second, more stylized slower version incorporates eighth notes. It is interesting to note that the minuet rhythms Belmonte uses for the phrases shown in Example 5.9, which exemplify the first of these types, are the same as those that Figaro uses to open “Se vuol ballare” (No. 3) in \textit{Figaro}, and set to the same tempo (\textit{allegretto}).\textsuperscript{33} (Compare Belmonte’s vocal line in Example 5.9 to Figaro’s in mm. 1-8 of his aria.) In her analysis of “Se vuol ballare,” Allanbrook writes that this minuet rhythm is “not the stately theatrical type, but the muscular and spare, slightly faster quarter-note pattern more likely to have been danced on social occasions.” Figaro calls upon the minuet, of course, to invite the Count to a dance appropriate to his social status, so that he might then be dragged down in Figaro’s “dancing school.” That Belmonte—who, incidentally, is infinitely more inwardly noble than the Count—should also adopt this minuet is entirely in line with his social standing. See Allanbrook, \textit{Rhythm Gesture}, 33-34 and 79.


\textsuperscript{34} Ibid, 191.
setting that reflects a shift in the text. As for the third strophe, Belmonte resolves nothing in it; he makes no decision or conclusion that has any impact whatsoever on how the opera proceeds.

Moreover, I cannot figure how the Orient should be conjured by the gavotte in this moment, or what that connotation should imply, even if the association has been established elsewhere in the opera. What I do find convincing, and what complements my own reading of these topics, is that the minuet signals European life. Within the context of the opera, Belmonte and Konstanze are defined even more strongly by their nationality than they are by their nobility, and that we should be reminded of their origins at the conclusion of Belmonte’s aria, just before all four Westerners are to sing and endeavor together, is entirely appropriate.
Chapter 6
Osmin and the Phrasing of Antagonism

Mozart could hardly have known on 13 October 1781 that the letter he penned to his father that day, which contained a description of Osmin’s first-act aria, and more particularly the rationale behind its peculiar second coda, would rouse interest beyond its addressee. Granted, he could hardly have known that his opera and correspondence would resonate across oceans and centuries following his death; but he might have been amused at how much we have made of his words: “For just as a man in such a towering rage oversteps all the bounds of order, moderation, and propriety and completely forgets himself, so must the music too forget itself…”¹ The quotation, well-worn in commentary on the Entführung and often used as an apologia within analyses of Mozart’s other music, has already been provided in full in Chapter 2. Mozart knew, as his description helps us to appreciate today, that his impressive musical portrayal of Osmin is highly individual, yet entirely coherent within the musical syntax of the late-eighteenth century.

This letter has long prompted analysts to investigate musical tokens of rage and Turkishness in Osmin’s “Solche hergelauf’ne Laffen” (No. 3). Yet Mozart’s words and the commentary they have inspired tell just part of the story: Mozart only accounts for Osmin’s first aria, and perhaps for that reason, analysts have tended to focus on it at the expense of the six other numbers in which the caretaker participates. And although scholars have examined the dramaturgical functions of melody, harmony, form, instrumentation, and even counterpoint to varying extents across Osmin’s music, two components remain unexplored: phrasing and phrase

rhythm.

At the conclusion of this chapter the reader will find six appendices and a guide to reading them (pp. 185-198). These should be at hand throughout the following analyses, as they will be frequently referenced and compared.

*Phrase structures in Osmin’s ensembles*

Osmin participates in seven of the opera’s twenty-one numbers. Aside from his two arias (Nos. 3 and 19), he takes three duets (one each with Belmonte [No. 2], Blonde [No. 9], and Pedrillo [No. 14]), a trio with Belmonte and Pedrillo (No. 7), and a half-verse with ensuing outburst in the closing Vaudeville (No. 21). This section examines the three ensembles that contain Osmin’s most antagonistic musical interactions: Nos. 2 and 7, in which he attempts to prevent Belmonte’s entrance into the palace, and No. 9, in which he argues with Blonde over her disinterest in him and the English morality that, in his view, is to blame for it. An analysis of the phrasing and phrase rhythm of these ensembles demonstrates that Mozart consistently depicts Osmin’s frustration through phrase expansion, abrupt endings, and metrical reinterpretation, and that these phenomena facilitate the musical depiction of the fundamental traits of Osmin’s ineffective and idiosyncratic rhetoric: repetition, interruption, and the insistence on having the last word. Moreover, in ensemble settings, Osmin’s antagonists learn and adopt his metric eccentricities to more effectively discomfit and outwit him. Throughout the first act, Belmonte learns how to use Osmin’s quirky metrical discourse to his advantage, and in the second, Blonde magnificently confounds Osmin by giving him a taste of his own medicine.

To begin, we must observe a special repetition in the Lied that Osmin sings just before his Duet with Belmonte, as it foreshadows the metrically disruptive restatements Osmin will offer throughout the opera. In “Wer ein Liebchen hat gefunden” (No. 2), Osmin sings about the
fickleness of women as he harvests figs and unintentionally catches the attention of Belmonte, yet a stranger to him. The song is in G minor, 6/8 meter, and varied strophic form, though the accompaniment changes more substantially than Osmin’s part as the song unfolds. Three six-line stanzas comprise the text, all of which are in trochaic tetrameter. Mozart sets each stanza with the same phrase structure and phrase rhythm. (A small outburst midway through the third stanza poses a melodic but not structural change to the verse.) The phrase rhythm—specifically, the quadruple hypermeter—of this setting is diagrammed in Appendix 1a using the text of the first stanza.² The first two couplets each outfit a four-measure phrase, and each of those phrases creates a hypermeasure of the same length (see mm. 3-6, 7-10). Mozart then fashions a couplet out of line five by setting it twice in a four-measure phrase, but appends a fragmented repetition of the line’s final three (or four, depending on the stanza) syllables in an echo at the lower octave, which first occurs in mm. 14-15.³ These repetitions disrupt the regularity of the four-measure phrases and hypermeasures by forcing an additional metrically weak measure between the end of the third phrase and the beginning of the fourth.⁴ The slow tempo of the Lied makes this disruption more difficult to perceive than it might be in a faster setting, and because Mozart incorporates this repetition in all three stanzas, it becomes an expected, almost normalized quirk by its third occurrence. Yet it reveals from Osmin’s first musical utterance that his proclivity for repetition comes with metric consequences.

A repetition that extends the final harmony of a phrase and sits outside of the established

² This stanza represents all three, as the distribution of lines and line fragments remains the same across all three verses.
⁴ The fourth phrase (mm. 16-19), as shown in Appendix 1a, is also a four-measure phrase and hypermeasure, containing a statement and repetition of the sixth line of the stanza.
hypermeasure, such as Osmin’s in m. 15, is called a suffix. Echoing the writings of Hugo Riemann, William Rothstein remarks that “the essential quality of a suffix is the extension of a goal already reached.”\(^5\) The suffix, as we will see, is the ideal musical complement to Osmin’s conversational approach, and becomes part and parcel of his musical language. He regularly makes a point only to repeat it, at times incessantly, in the conviction that reiteration will convince, or better yet silence, his audience. To draw an analogy with Rothstein’s words, Osmin is constantly extending goals that he has already reached. And when these repetitions are metrically disruptive, as we will soon observe, Mozart gains another means to musically reflect the mentally unbalancing effects of Osmin’s rage.

Let us now turn to the Duet, which begins when Belmonte interrupts Osmin’s Lied in m. 53. After a flustered response from Osmin and a modulation to E♭ major in m. 68, Belmonte inquires about the palace, its inhabitants, and Osmin’s position there. Osmin responds begrudgingly and curtly, but informs the newcomer that it is indeed the palace of the Bassa Selim. This prompts Belmonte to ask for Pedrillo in a recitative (mm. 90-92), ignorant of the fury that that name will unleash. His shift to recitative implies that he wants to get down to business, but Osmin will not have it, and after extending the recitative by only one measure (m. 93) reverts to the Duet. Appendix 1b provides the phrasing of Osmin’s awkward retort. He enters in m. 94, a metrically weak measure owing to a two-beat rest with fermata in its first half. What follows is a quintuple group comprised of two phrases of unequal length (mm. 95-97, 98-99). The line in the libretto is simply “Seht selber zu, wenn anders geht,” but Mozart has Osmin repeat the first half of it in m. 95, creating a textually fragmented three-measure vocal phrase that lands on A, implying but not securing a modulation to that key. The phrase that follows in mm.

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98-99 is actually another suffix, which repeats the line in full and confirms the modulation to A minor with a perfect authentic cadence. (We might note that this suffix, like the one in the Lied, shifts Osmin down one octave.) Both of these sub-phrases conclude in a metrically strong measure (m. 97, 99) and add a sense of abruptness to Osmin’s manner. Taken altogether, the unequal phrase lengths, uneven five-measure group, suffix, abrupt closures, and fragmented repetitions of this passage create metric imbalances that mirror the flustering effect of Pedrillo’s name on Osmin.

Belmonte and Osmin next launch into a series of three arguments in mm. 100-144, each of which is musically structured in the same way: Belmonte offers a statement to which Osmin commensurately responds textually and musically before Mozart overlaps or superimposes their parts in passages that sound (and in some cases are) canonic. Various factors then draw the pair into a ceasefire amidst their clamoring (these factors are discussed below), causing a cessation of the music that forces them to start afresh with new melodic and textual material. The phrase rhythm of these passages, which occupy mm. 100-110, 111-128, and 130-144, is shown in Appendixes 1c and 1d.

Several hypermetrical procedures become an important component of the musical dramaturgy of these passages and throughout this chapter we will discuss all of them, but to begin, let us focus on the suffixes that allow Osmin to have the last word. Take, for example, the canon-like passage that Belmonte initiates on the pickup to m. 118 and which Osmin joins two beats later. It is represented in Appendix 1c. This figuration is quite typical of Osmin’s interactions, as we will often have occasion to observe: short, textually repetitive phrases from each character overlap in a seamless stream and move in sequence toward a harmonic goal, most often a dominant harmony that prepares a modulation. When Mozart draws Osmin and his
antagonists into this figuration, their phrases may or may not be musically identical, but the basic procedure remains the same in either case. I will henceforth call such passages “elided exchanges.” In this instance, Belmonte and Osmin move from C minor (m. 118) to the dominant of G minor (m. 125) with similar two-measure phrases that are textually and rhythmically repetitive.6

Belmonte’s part occupies two four-measure hypermeasures (mm. 118-121, 122-125), while Osmin’s part, offset by two beats from Belmonte’s, spills over into the first measure of a third (m. 126). For Osmin’s part to be commensurate in length with Belmonte’s, he need not sing beyond the downbeat of m. 126. But while Belmonte concludes with a half cadence in G minor in m. 125, the metrically weak and final measure of a quadruple hypermeasure, Osmin is not satisfied to reaffirm that harmony in m. 126 and move on musically, textually, or emotionally. Reaching the dominant of G in m. 126, he then blusters into m. 127, reordering his words slightly and extending his harmony in a suffix through the metrically strong m. 128, where he curtly concludes his phrase. Rothstein writes that suffixes that extend the goal of a half cadence “signal increased tension and expectancy,” which Osmin’s suffix in mm. 127-128 certainly does.7 Yet it is ultimately for naught, as Belmonte starts afresh in m. 130, initiating a new argument and reestablishing the key in which the number began, namely, G minor. Although Osmin gained the last word, Belmonte’s composure and control render Osmin’s suffix little more than an ineffective display of petulance.

6 Daniel Melamed writes on these elided exchanges in a larger study on the role of counterpoint in Osmin’s music and observes their canonic quality; he notes that here, the “contrapuntal musical relationships…are connected to the relationship enacted here by the two characters, linking their asides as dramatically related while emphasizing their polarization as antagonists.” Melamed’s reading is thoughtful and convincing. See Daniel Melamed, “Counterpoint in Mozart’s Die Entführung aus dem Serail,” Cambridge Opera Journal (2008): 30.

7 Rothstein, Phrase Rhythm, 71.
The pair then repeats the futile process again. The two-measure phrase Belmonte offers in mm. 130-131 is taken up by Osmin with different text in mm. 132-133; Mozart next overlaps their parts beginning in m. 135, Belmonte opting for longer rhythmic values and Osmin adopting an eighth-note patter that betrays his buffa roots. The phrase rhythm of this passage is shown in Appendix 1d. They conclude together with a perfect authentic cadence in G minor on the downbeat of m. 142, the first strong measure of a quadruple hypermeasure. That Belmonte forces this unison ending, and at the beginning of a new hypermeasure, suggests that he is becoming more adept at Osmin’s game, but Osmin manages to ramble on: he repeats a new scalar motive in a suffix that extends the tonic harmony through m. 144, the metrically strong measure in which he brusquely finishes. Yet again, though, this has little effect, as Belmonte resumes in m. 145 with new text and melody, and Osmin is forced to oblige him further.

Their argument reaches a conclusive stalemate in the final section of the Duet, the Presto (mm. 176-242), in which Mozart depicts the heightened tension through a faster tempo, brash D major, flowing compound meter, and further contrapuntal vocal writing. Prompting this frenzied conclusion is an anxious passage in which Belmonte mocks Osmin’s suffixes; it is represented in Appendix 1e. Beginning in m. 169, Osmin and Belmonte reengage the by now familiar process of elided exchange, extending the dominant of D. This occupies a five-measure group (mm. 169-173) and the exchange could easily conclude at the end of it, the vocal phrases having adequately prepared the modulation. But Osmin continues on with self-satisfying repetitions in a suffix, extending the dominant harmony through the downbeat of m. 174.\(^8\) We expect as much from

\(^8\) The repetition of this text ("ich kenn’ euch schon") may remind us of Osmin’s repeating “ich hab’ auch verstand” in “Solche hergerlauf’ne Laffen” (No. 3). As noted in Chapter 2, Gerold Gruber rightly identifies that this moment in the aria exposes Osmin’s tendency to declare his intelligence without actually using it. (See Gerold Gruber, “Osmin, oder: Was thematisiert die
Osmin, but we do not expect what Belmonte does next: he reenters to repeat Osmin’s suffix motive using his own text, effectively issuing a suffix to Osmin’s suffix, concluding on the downbeat of m. 175. The effect is that of mockery, which proves too degrading for Osmin. He opens the Presto in the following measure.

Suffixes are not Osmin’s only means of disrupting the meter through repetition. We often hear him reiterate a phrase or sub-phrase not to reinforce a harmony, but to reach one, and in some cases this causes an expansion of the larger metric grouping that prevents the establishment of a hypermetric pattern. The opening of his next ensemble, the first-act Trio “Marsch! Marsch! Marsch!” (No. 7), demonstrates this. An outline of the opening vocal phrases of that ensemble is provided in Appendix 2a. Mozart sets Osmin’s first textual line in a four-measure phrase that outfits a hypermeasure of the same length. The next two textual lines, taken together as long as the first, are similarly set in two two-measure phrases, the second of which is a transposition of the first so that the phrase moves from tonic (m. 9) to submediant (m. 10) to subdominant (m. 12). But Osmin intends to reach the dominant, and he tacks on another transposition of the phrase in mm. 13-14, expanding the metric group from four measures to six.

Belmonte enters in the sixth, metrically weak measure of this group and reinterprets it as strong. His intrusion establishes a quadruple hypermeasure that will be sustained, with limited exceptions (discussed below), for the remainder of the Trio. Osmin’s six-measure group is thus irregular, although we can only fully appreciate it as such in retrospect, and delays the establishment of the hypermeter.⁹

⁹ We will observe a similar procedure in my discussion of “Ich gehe, doch rathe ich dir” (No. 9) below.

The trouble with repetition as a rhetorical device, at least in the hands of Osmin, is that it becomes a predictable and indefensible maneuver, and the three people he attempts to silence by using it—Belmonte, Pedrillo, and Blonde—are all clever enough to act accordingly. In the two ensembles I have so far discussed, an elided exchange is brought to an abrupt, unison impasse in the third, strong measure of a quadruple hypermeasure through a calculated change of figuration by Osmin’s antagonist(s). I will outline all of these instances in Nos. 2 and 7 before discussing their collective dramaturgic function.10

This procedure first occurs in m. 110 of No. 2, and it is represented in Appendix 1c. To appreciate this moment, though, we must begin at m. 104, where Mozart sets the pair in their first elided exchange, Belmonte singing first and Osmin trailing a measure behind him. Because Osmin is the second speaker, he has, effectively, the last word with his every reply; all he needs to do is offer his retorts until Belmonte grows too tired to elicit them. But Belmonte outmaneuvers him: rather than complete his phrase in m. 109, as would be most natural for him to do, he repeats himself in that measure with a transposition of m. 108. This aligns his textual line and phrase-endings with Osmin’s, and in m. 110, the third, metrically strong measure of the quadruple group, the pair reach an impasse on the dominant of A.

Turning to Appendix 2b, we can observe a similar procedure in the first-act Trio. In the pickup to m. 27, just as the music begins to move to the relative major, E♭, Osmin offers a twofold repetition of the short textual line “sonst schlag’ich drein” in a two-measure phrase (mm. 27-28). His antagonists enter to initiate an elided exchange with “wir gehn hinein,” set only once but to longer rhythmic values in a commensurate two-measure phrase (mm. 29-30). Belmonte

10 I will also save the description of this procedure in “Ich gehe, doch rathe ich dir” (No. 9), where it differs slightly from that in Nos. 2 and 7, for my discussion below.
realizes, probably influenced by his previous experience with Osmin and the static condition of their current conversation, that he must enact a change, for Osmin almost certainly will not. So he joins the caretaker in eighth notes in m. 36, after which Pedrillo follows suit in m. 38. Osmin, in reaction, adopts longer quarter notes in m. 38, but he has already been duped: Belmonte and Pedrillo are able to align their phrase-ending with Osmin’s in m. 40, again the third strong measure of a quadruple group (and again on the dominant of a new key).

The section that follows the impasse of m. 40 culminates in another, and reveals something about the way the performance of this moment might be staged. The phrase rhythm of this section is provided in Appendix 2c. Perhaps rattled by the standstill of m. 40, Osmin, Belmonte, and Pedrillo each take a step back rhythmically and harmonically. Osmin begins on the pick up to m. 42 and the others follow by placing their “Platz, fort” carefully between the caretaker’s “Marsch fort,” creating a sprawling six-measure group in mm. 41-46 that features a stepwise descent through dominant-seventh harmonies, the tonic of E♭ major having been prepared in m. 40 but not yet attained. Because the vocal parts do not overlap, the new tonic has not yet arrived, and the hypermeasure is augmented from four measures to six, Mozart seems to give each character (musical) space to regroup in this moment.

The Westerners will rally first, reverting to eighth-notes off the downbeat of m. 47 and initiating a new six-measure group throughout which Mozart gradually layers the voices, each entering beneath the sustained notes of the voice above it (mm. 47-52). The next group begins in m. 53 and reinstates the quadruple hypermeter while the voices begin to move in unison quarter notes: two more metric compressions symbolic of their heightening tension. The music finally reaches E♭ major on the downbeat of m. 59, where another impasse occurs in the third measure of a four-measure group. (The orchestra fills m. 60, the fourth measure of the group, before the
voices reenter for another round of verbal sparring.) A thoughtful staging of this section might position the three characters as physically distant for the initial six-measure group (mm. 41-46), moving toward one another in the second group, as the voices begin to overlap (mm. 47-52), and finally arriving together, perhaps in front of the palace door, during the rhythmically unified four-measure groups that close the passage (mm. 53-60).\footnote{Charles Burkhart makes a similar case for the phrase rhythm in “Là ci darem la mano,” arguing that phrase lengths, and, more particularly, changing phrase lengths, play a role in the musical dramatization of two entities gradually coming together—although in this case, unlike in the Entführung, the union is desirable. He writes: “The Don’s part [is] characterized by ever shorter measure groups as he presses his suit with ever-increasing insistence, while Zerlina’s part, though it reflects the Don’s foreshortenings, is most notable for its ever longer extensions as she wrestles with her conscience and stalls for time. Her eventual capitulation is followed at once by two striking events—a change to 6/8 meter, and the singing of the two together for the first time—both of which symbolize the change in their relationship.” See Charles Burkhart, “How Rhythm Tells the Story in ‘Là ci darem la mano,’” Theory and Practice 16 (1991): 21.}

By the end of the first act, we fully appreciate Osmin’s incapacity to either compromise with his adversaries or effectively assert his authority over them. In the absence of these abilities, Osmin will always be outsmarted, or at least forced into an undesirable stalemate. The impasses just outlined perfectly capture this predicament. Without a softening of his intolerance or a fortification of his power, Osmin will likely always find himself in a dramatic (and musical) deadlock when his opponents are as sharp-witted as Belmonte and Pedrillo.

Another rhetorical tactic of Osmin’s, and also of the people who have to deal with him, is interruption. Musically, this is most often accomplished through metrical reinterpretation, which occurs when a measure that we expect to be metrically weak is rendered strong by an entering voice. Returning to the Duet and Appendix 1c, we find that once Belmonte and Osmin have reached their impasse in m. 110, Belmonte begins afresh in m. 111, opening a new quadruple hypermeasure with a new melody, a new textual line, and in a new key (C major). Osmin, who
cannot let Belmonte’s praise of Pedrillo go unchallenged (“Ihr irrt, es ist ein braver Mann”), enters in m. 114, the fourth, weak measure of Belmonte’s phrase and hypermeasure, and renders it instead strong. He apes Belmonte’s melody in the parallel minor, asserting that Pedrillo’s head should be set on a stick, and, with atypical effectiveness, forces the ensuing elided exchange into that key. It is, perhaps, the most control Osmin exercises up to that point in the Duet.

Both characters adopt metrical reinterpretation as a useful tactic in the opening of the Presto, the phrase rhythm of which is provided in Appendix 1f. Osmin begins the section with a set of three, four-measure hypermeasures; to fill the last of them, Mozart has Osmin repeat “noch habt ihr Zeit” in mm. 186-187. This restatement likely signals to Belmonte that Osmin will have little more to offer moving forward, and to avoid further reiteration, he cuts the caretaker off in the metrically weak m. 187, interrupting the conclusion of Osmin’s phrase and reinterpreting the measure as strong. He proceeds with the melody Osmin has just offered using his own text; Daniel Melamed suggests that taken altogether this could constitute the subject and tonal answer of a fugue: “Osmin’s first lines (mm. 177-188)…behave like a fugue subject, starting with an outline of the tonic triad and moving to a stepwise cadence on the fifth scale degree. Belmonte’s line (mm. 188-199) would be, in this analysis, a tonal answer, starting in V and moving to I.”

Osmin cannot help at the end of this “answer” to interrupt Belmonte in the same manner, and reinterprets m. 198 as strong to offer another statement of his “subject.”

The Presto is good practice for Belmonte, who from it learns to employ similar reinterpretations across his interactions with the caretaker. We will recall his metrical reinterpretation at the opening of the first-act Trio, which is shown in Appendix 2a. Osmin opens the Trio with an expanded six-measure group, at the end of which Belmonte enters to reinterpret

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12 Melamed, “Counterpoint,” 46.
the final weak measure as strong and establish a regular hypermetric pattern for the remainder of the ensemble. Belmonte is thus able, albeit with the help of his servant, to more quickly control the course of the Trio than the course of the Duet.

Indeed, across the first act, Belmonte swiftly learns how to implement little tricks to gain the upper hand with Osmin. Aside from the reinterpretation just described, we have also observed the mocking double suffix in the Duet (mm. 173-174), the reinterpretation in the Presto of the Duet (m. 187), and three purposeful changes of figuration to prevent Osmin from either repeating himself indefinitely or having the last word (in the Duet, m. 109; in the Trio, m. 36 and m. 53). These tricks work in every case, inducing a cessation of the music or established pattern, and occasioning a fresh start with some new element or combination of elements, including text, melody, tonality, and figuration. Belmonte deserves credit for the agility with which he adapts to and circumvents Osmin’s particular brand of communication. Yet no one is more adept at dealing with Osmin than Blonde, who is able and happy to play Osmin’s metric game as well as he does, but with far better results.

Blonde’s Duet with Osmin, “Ich gehe, doch rathe ich dir” (No. 9), could not better depict musically the relationship between these two characters. It is a through-composed three-part form with outer sections in E♭ major and a central section in the submediant; as noted in Chapter 3, all of the text is in amphibrachic trimeter. We are primarily concerned with the first formal section (mm. 1-55), where Osmin’s most metrically disruptive phrases are concentrated and met by a discerning opponent in Blonde. The section is represented in Appendix 3a.

Osmin enters the Duet after a statement of the tonic triad from the orchestra; his opening passage, a six-measure group comprised of three two-measure phrases, functions much like the six-measure group that he used in the opening of the first-act Trio: having reached the dominant
in the fourth measure of the group (m. 6), he must repeat himself in a transposition in mm. 7-8 in order to reach his harmonic goal, the tonic, in m. 8. Again we find Osmin unable to complete a harmonic progression without the crutch of textual and melodic repetition (and again within the confines of a six-measure group at the beginning of an ensemble!).

Blonde retorts with a four-measure group (much as Belmonte had in the Trio, but without the reinterpretation), and then adopts Osmin’s typical style of phrase expansion. She begins her second group in m. 13,\(^\text{13}\) which, based on her preceding phrase, we probably expect to be four measures in length, and indeed, she could sensibly conclude when she reaches the tonic on the downbeat of m. 16, the fourth measure of her phrase. But she immediately repeats herself in mm. 17-18 (a textual repetition, à la Osmin), and in so doing secures a modulation to the dominant, B♭ major, on the downbeat of m. 18.\(^\text{14}\) This creates a six-measure group of mm. 13-18 that functions much like Osmin’s opening passage, in which repetition and phrase expansion is the means by which harmonic motion is accomplished. Yet whereas Osmin’s repetition was harmonically cyclical, bringing him back to where he began, Blonde’s opens a new harmonic area, and demonstrates that she is both fluent in Osmin’s musical language and the more eloquent speaker of it.

Now Osmin is confused. He has demanded that Blonde avoid that “Schurken Pedrillo” and she has emphatically refused. He tries to reinterpret the final measure of her phrase (m. 18) as metrically strong, his long downbeat emphasized by an fp in the first violins and the

\[^{13}\] To be more precise, she begins the phrase that will occupy this group on the second beat of m. 12.

\[^{14}\] The modulation really takes hold on the downbeat of m. 19, where the B♭ harmony of m. 18 is reinterpreted as the new tonic.
simultaneous entrance of the horns,\textsuperscript{15} but Blonde does not allow the interruption to disrupt her pattern of regularly alternating strong and weak measures. As shown in Appendix 3a, Blonde follows her weak m. 18 with the metrically strong m. 19, offering a weighty dotted-quarter on its downbeat, fortified by the simultaneous entrance of the woodwinds. Osmin, meanwhile, treats this measure as weak, resting through all but its final eighth note. The pair is effectively projecting a conflicting pattern of strong and weak measures, in which Blonde’s metrically strong measures are weak for Osmin, and vice versa.

Similar text-setting and accompaniment place mm. 20-21 in the same predicament. Osmin’s strong downbeat in m. 20, paired with multiple $fp$ markings in the strings, render that measure strong for him, while Blonde’s question-ending on its downbeat make it weak for her. Blonde’s “Fort” on the downbeat of m. 21, again punctuated by the simultaneous entrance of the winds, render that measure strong for her, but Osmin treats it as weak, waiting again until the last eighth note to jump back in. Her autonomy is as dazzling for the listener as it is bewildering for Osmin.

Although likely aware that their quarrel is far from over, Blonde falls silent after telling Osmin to leave her alone in mm. 21-22. The three phrases with which Osmin responds encapsulate many of the idiosyncrasies of his metric language. First, he projects a regular four-measure group (mm. 22-25) and fills it with repetitive buffa patter. Repetition is a rhetorical tactic that has yet to work in his favor, but on which he nevertheless devoutly relies. He slows the pace in his next phrase, extending nearly every word of “Bis du zu gehorchen mir schwörst” over an entire measure, creating a six-measure group that exploits the lowest notes of his range

\textsuperscript{15} Osmin sings a dotted-quarter on the downbeat, which is long compared to the eighth notes that have dominated Blonde’s preceding line in mm. 9-18 (notwithstanding her syncopated “weisst” in mm. 12 and 14).
in a gradual stepwise descent (mm. 26-31). It is an atypically calm delivery for the agitated Osmin, and he almost seems distrustful that such augmentation could be impactful when he reverts to faster and repetitive patterning in the following five-measure group (mm. 32-36). He stops in a metrically strong measure, perhaps in the hope that a blunt conclusion will impose some authority over Blonde. (It does not.) Osmin is uninhibitedly himself in this passage (mm. 22-36), incorporating buffa-inspired patter, successive metric groups of varying lengths, musical and textual repetition, and a phrase-ending in a metrically strong measure. Yet Blonde, unruffled and confident, knows just what to do.

Reentering in m. 36 and capitalizing on the measure’s metric strength, Blonde offers two quadruple groups filled with textual repetitions in the style of Osmin (mm. 36-39, 40-43). She is in command, reinstating metric order by offering these consistent groups in succession after the unevenness of Osmin’s preceding passage. She then mocks the stepwise descent Osmin issued in mm. 26-31 with her own six-measure group, slowly singing “Und wenn du der Großmogul wärst” and making crystal clear to Osmin with his own melody and rhythms that she would disregard his orders even if he were the most powerful man in the palace (mm. 44-49). She immediately repeats this text, much as Osmin had beginning in m. 32, but ensures that her repetitions outfit a complete six-measure group (Osmin’s repetitions had only filled an uneven five-measure group in mm. 32-36). For a second time in the opening section of the Duet, Blonde has modeled her retort on Osmin’s music, but imposed upon it a more balanced structuring that Osmin could never project on his own. She is the clear victor as he offers no rebuttal and the Duet moves into its central section; her decisive triumph almost makes the earlier efforts of Belmonte and Pedrillo seem amateurish in comparison.

16 This may remind us of when Belmonte mocked Osmin in mm. 173-174 of their Duet.
The central section of the Duet (mm. 56-82) finds Osmin singing about the senselessness of liberal Englishmen, and Blonde about the value and steadfastness of a free heart. It is highly regular as far as phrasing and phrase rhythm are concerned: an initial shift to C minor and \textit{andante} sees each character offer a four-measure phrase successively, after which those phrases are varied slightly and superimposed for the remainder of the section. Daniel Melamed has convincingly argued that this section can be heard as “a contrapuntal combination” of the two vocal lines, in which “Mozart supports the simultaneous presentation of texts—common in a dramatic duet, and here in an antagonistic relationship—with a musical relationship in which the two lines are both opposed and complementary.”\textsuperscript{17} My reading of the section finds no irregularities of phrase rhythm, but rather six, clearly delineated four-measure groups (beginning with mm. 57-60), followed by a two-measure suffix in which both characters equally participate (mm. 81-82, a varied repeat of mm. 79-80) and which closes the section.

The phrase rhythm of the final section of the Duet is also mostly regular, but there is one moment we should note, and it is provided in Appendix 3b. As so often happens with Osmin and his adversaries, he and Blonde begin an elided exchange in m. 97 and head for the dominant.\textsuperscript{18} It seems business as usual until Osmin begins to augment his rhythms in m. 103. (Could he have learned this trick from Belmonte in Nos. 2 and 7?) Blonde is too quick for him, though, and she adopts his longer rhythms in the following measure, after which the pair continue in rhythmic unison through m. 107, where they attain the dominant and heatedly conclude in the third, metrically strong measure of a quadruple group. Osmin’s failed attempt to outmaneuver Blonde

\textsuperscript{17} Melamed, “Counterpoint,” 33.
\textsuperscript{18} Similar interactions occurred in the Duet with Belmonte (mm. 104-108; 118-125, see Appendix 1c), and, although without elision, in the first-act Trio (mm. 27-36, 41-45, see Appendixes 2b and 2c).
(using the same strategy Belmonte had used on him) thus results in the same type of impasse we observed in the Duet and Trio.

This Duet teaches us that, of all the characters in the Entführung, no one understands Osmin personally or musically better than Blonde.\(^1\) She is unfazed by his repetitions, phrase expansions, and abrupt endings—in fact, she uses the same techniques to silence him, and with more metrically coherent results. Perhaps the intimate acquaintance that these two share was inevitable given the proximity of their quarters; the dialogue that precedes the Duet suggests that the pair have spent no small amount of time together since her captivity began. Yet her performance betrays an understanding that reaches beyond a knowledge of the familiar; it is a testament to her intellect, courage, and fidelity to Pedrillo. To stand up to Osmin requires a strength not dissimilar to that which we find in “Martern aller Arten”—a strength more comical, to be sure, but also more practical and no less effectual. We could scarcely believe after No. 9, for instance, that if Blonde were later charged instead of Pedrillo to intoxicate Osmin, she would react in the same manner Pedrillo does with “Frisch zum Kampfe” (No. 13). One rather envisions that, in such a position, she might call on her experience and confidence to boldly meet the challenge.\(^2\)

Osmin’s anger ostensibly arises from a different provocation in each of the ensembles

\(^{1}\) The Pasha might pose a challenge to this claim, but as he does not sing, and only interacts with Osmin in the closing Vaudeville, we need not open that point for debate here.

\(^{2}\) In a study on the historical models for Blonde and the way various composers have treated her musically, Berta Joncus explains that Blonde espouses a particular strand of French and English Enlightenment thought that would have been radical for the eighteenth-century Viennese. The enlightened English female, she writes, was more proactive than her Germanic counterparts, and, being English, Blonde could thus educate both Osmin and the audience about women’s rights and the activism that promoted them. See Berta Joncus, “‘Ich bin eine Engländerin, zur Freiheit geboren’: Blonde and the Enlightened Female in Mozart’s Die Entführung aus dem Serail,” The Opera Quarterly 26 (2010): 552-87.
here discussed: the intrusion of Belmonte, the nuisance of Pedrillo, and the disobedience of Blonde. Yet there is an underlying mutual motivation behind all of Osmin’s outbursts: unrequited affection. That Osmin’s interest in Blonde extends beyond convenience or superficial attraction to genuine love is convincingly argued by Christoph-Hellmut Mahling and Imre Fábián.21 They rightly observe that Osmin, being accustomed to and reliant upon the submission of others, cannot appreciate a more subtle approach to win Blonde’s heart, even when she herself outlines such an approach for him (see “Durch Zärtlichkeit und Schmeicheln,” No. 8).

Unfortunately for him, all of Osmin’s antagonists remind him in some way of what he is denied. Belmonte represents the Western world to which Blonde truly belongs, and of which she speaks so highly. Pedrillo, being the object of Blonde’s affection, becomes the object of Osmin’s jealousy, although he does not, or cannot, acknowledge it openly.22 (Belmonte’s association with Pedrillo, then, makes Belmonte all the harder to tolerate.) Blonde, of course, is the unattainable herself. It is little wonder that Osmin responds to his every interlocutor in anger. They each call to mind an incurable and ever-increasing loneliness.

In his study, Mahling advocates for a multidimensional understanding of Osmin that accounts for his constant disappointments: “Er ist nicht Hanswurst noch Karikatur, sondern ein

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22 In the dialogue that precedes Osmin’s “Solche hergelau’ne Laffen” (No. 3), Pedrillo asks Osmin why he seeks to do him harm, and Osmin can only answer “because I can’t stand you.” In the dialogue before the second coda of that aria, Pedrillo interrupts to remind Osmin that he has done nothing to warrant such hatred, to which Osmin replies, “You have an ugly face, and that is enough for me.”
tragikomischer Charakter, der trotz aller Anstrengungen nie ans Ziel seiner Wünsche gelangt.”

Even Abert, writing decades earlier, suggested in more general terms that “love is the force that motivates” Osmin. I do not mean to suggest that Osmin is impervious to annoyances outside of Blonde’s indifference. At least a trace of xenophobia can be found in all of his numbers, and one gets the sense that any intrusion into his Lied, whether by friend or foe, would elicit a frustrated reaction from him. But we will recall that Pedrillo provokes Osmin’s most tumultuous outbursts: it is the mention of his name that sets him off in the Duet with Belmonte, and his appearance that provokes “Solche hergelauf’ne Laffen,” which we will next discuss. Moreover, it is Osmin’s foremost demand that Blonde avoid Pedrillo at the outset of their Duet. Osmin naively views Pedrillo, not his own brutish approach or Blonde’s enlightened morality, as the greatest obstacle between him and a relationship with Blonde. Osmin’s greatest threat, or fear, is not at the core of it the physical presence of any hergelauf’ne Laffen that might stumble in his way, however vehemently he might assert it, but rather the emotional absence of Blonde, on whom his happiness lies.

Irregular phrasing in Osmin’s arias

As regards the drama, three things can be said of all Osmin’s outbursts: they are unsettling, they are pervasive, and they are futile. Writing on Osmin, Thomas Bauman remarked:

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23 Mahling, “Die Gestalt des Osmin,” 98-99. It is important to note, too, that Osmin’s most direct predecessors were closer to the Hanswurst type that Mahling references here. Many Singspiels that engaged Turkish themes incorporated an Eastern comic servant type who was afforded little musical material and whose main dramatic purpose was to reinforce an audience’s preconception that the Orient was a depraved and sinister place. The Osmin of Mozart’s own Zaïde is perhaps the most familiar example of such a character. Although the Osmin of the Entführung also bears this prejudiced function, his dramatic impact, musical presence, and nuanced characterization set him apart from the operatic Turkish servants that precede him.

24 Abert, W.A. Mozart, 669.
“Disruption threatens whenever Osmin appears, and the consistency with which it does so is not only a reflection of his integrated musical personality but also a major factor in the unity of the opera’s musical language.”

Mahling also observed that much of Osmin’s music, which foregrounds his “gross self-indulgence,” is “inserted as his own instigation.” Indeed, Osmin never appears without causing dramatic and musical disruption, or without making unnecessary trouble: each of the ensembles we have just examined contains an inconsequential fight that he initiates, both arias, as we will next observe, are uncontrolled rants to which others are forced to listen, and the Vaudeville finds him overturning the prevailing joyful atmosphere and strophic musical structure. Even his drunken Duet with Pedrillo, his most innocuous music, serves to later intensify his anger when he realizes Pedrillo’s deceit. Osmin’s presence is synonymous with trouble.

For reasons both dramatic and musical, Osmin creates the greatest racket when he sings alone, which he twice has occasion to do with “Solche hergelauf’ne Laffen” (No. 3) and “O! wie will ich triumphiren!” (No. 19). Osmin uses his arias to express his most impassioned reactions and emotions, and, untempered by the musical and textual impositions of the other characters, does so entirely in his own distinctive musical language. Hence “Solche hergelauf’ne Laffen” is a graphically violent aria, a senseless reaction to Pedrillo’s extended olive branch, and structured as Mozart himself described in a unique form with two codas and an unpredictable harmonic plan. “O! wie will ich triumphiren!” recalls the violence of the first aria but in a familiar rondo form; explosive rhythms, mocking motives, and sinister chromatic descents depict Osmin’s unbridled malice and joy, headed by a bombastic A section in which he indulges no less than


four times. And, as in almost all of Osmin’s music, constant textual and motivic repetition and
the inclusion of “Turkish” elements further mark each of these numbers as idiosyncratically
his.27

In Chapter 1 we noted that both of these arias were added to provide more material for
Ludwig Fischer, whose stardom and skill Mozart recognized early in the compositional process
would require a greater outlet in Vienna than Bretzner’s libretto had afforded Osmin in Leipzig.
Across all of Osmin’s music, Mozart catered to Fischer’s strengths with passages that exploited
his exceptionally wide range, emphasizing particularly its lower end, and buffa-like patter that
showcased his ability to sing rapidly with accurate pitch and comprehensible diction. These
elements, too, become hallmarks of Osmin’s musical language, employed to depict his brutish
nature and his inclination for repetition.28

Despite the multitude of studies that have probed “Solche hergelauf’ne Laffen” with
Mozart’s words in hand, and the far fewer that have discussed musical dramaturgy in “O! wie
will ich triumphiren!,” none adequately addresses the role of vocal phrasing or phrase rhythm as
a component of Osmin’s rage, idiosyncratic expression, or disruptive tendencies. Yet phrasing,
and more specifically, irregular, changeable phrasing, is one of Mozart’s primary means of
depicting Osmin at his most unhinged.

27 These elements include the use of piccolo and triangle, the prominence of the raised fourth
scale degree, phrases oriented toward the downbeat, melodic motion by third, and the extended
repetition of a single pitch.
28 Abert suggested that the formation of Osmin owed “not only to Mozart’s genius, but also the
artistry of this exceptional singer and actor.” See Abert, W.A. Mozart, 661. (Imre Fábián also
cites this Abert quotation in his study; see Fábián, “Osmins Freud und Leid,” 60-61.) Likewise,
Bauman remarks that “since lack of moderation and self-control lay at the heart of the Turkish
type Osmin represents, no harm would come to the drama if [Mozart] injected his personality as
often as he pleased, nor would this hurt Mozart’s stock with the fickle Viennese public he hoped
to win over.” See Bauman, Enführung, 66.
Pedrillo enters the scene at the close of Belmonte and Osmin’s Duet. The appearance of his nemesis is especially unwelcome to Osmin, who still stews over Belmonte’s impertinence, but it becomes downright intolerable when Pedrillo offers in a dialogue to make peace with Osmin once and for all. Osmin regards the proposition as ludicrous and responds with one of Mozart’s greatest feats of musical characterization. “Solche hergelauf’ne Laffen” is in F, common time, and marked *allegro con brio*, and an outline of its key-area form, akin to a sonata without development, is provided in Table 6.1. The first and second groups, in the tonic and dominant respectively, set different text and are separated by a transition. The free recapitulation recasts the first group and transition in new harmonies (beginning off the tonic in a striking D minor) and offers the second group in the tonic key.²⁹ The codas that follow introduce new text; the second of these, though it hardly bears repeating, is cast in A minor, “for just as man in such towering rage oversteps all the bounds of order, moderation, and propriety and completely forgets himself, so must the music too forget itself.”

**Table 6.1.** Formal outline of “Solche hergelauf’ne Laffen” (No. 3).

<table>
<thead>
<tr>
<th>Section</th>
<th>Exposition</th>
<th>Recapitulation</th>
<th>Coda</th>
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<td></td>
<td>First group</td>
<td>Transition</td>
<td>Second group</td>
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<tr>
<td>Measures</td>
<td>1-18</td>
<td>19-31</td>
<td>32-55</td>
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<tr>
<td>Key</td>
<td>F</td>
<td>V/C</td>
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<tr>
<td>Lines</td>
<td>1-3</td>
<td>4-6</td>
<td>7-12</td>
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Appendix 4b provides the vocal phrasing of the first group and transition, and demonstrates that the irregular lengths of Osmin’s phrases and the inconsistent alternation of

²⁹ For the definition of “free recapitulation” and other common vocal recapitulation types of the eighteenth century, see p. 122 (footnote 13).
metrically strong and weak measures throughout them preclude the establishment of a
hypermeter until the arrival of the second group in m. 32. We will first focus on the opening
vocal phrase, which is provided in Appendix 4a along with three possible metric readings. This
seven-measure phrase, which the strings offer in unison with Osmin, presents and prolongs the
tonic note for four measures (mm. 2-6) before issuing a chromatic ascent to the dominant (mm. 7-8). A melisma on the “Laf.” of “Laffen” begins on the downbeat of m. 4 and occupies more
than half of the phrase. 30

One can make the case for a regular alternation of metrically strong and weak measures
throughout this seven-measure group. This interpretation is provided in Appendix 4a/i. Measure
2 is strong because of Osmin’s entrance, and m. 3 weak because of the stagnant quality of the

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30 The first measure of the aria, an F-major chord for the strings with fermata, is probably not a
part of Mozart’s conception. As Gerold Croll writes in the critical notes of the Neue Mozart
Ausgabe: “The question of whether [the measure] was originally by Mozart cannot be definitely
answered, but the transmission and, in our opinion, the context on stage and in the drama and the
musical craftsmanship speak against it...[I]n the Vienna score copy used by Mozart the chord
was not originally there: it was added subsequently in another hand. When this happened, and
whether with Mozart’s approval or not, can no longer be ascertained....Simply seeing it as a
support for the singer (‘helping to find the way’ to the note) is not an acceptable view of the
chord. Mozart (as conductor at the keyboard) would have found some other way, in keeping with
the theater practice of the day, to meet this need.” See Gerhard Croll, Critical Report, in Neue
March 2016, http://dme.mozarteum.at. That Fischer would have needed a helper note to orient
his pitch before beginning the aria seems doubtful given his noted abilities. And if he had
fumbled the note and required such aid, Mozart probably would have complained about it: on 20
July 1782, he reported to Leopold that Dauer and Fischer infuriated him by bungling the opening
of the first-act Trio in performance: “I was in such a rage (and so was Adamberger) that I was
simply beside myself and said at once that I would not let the opera be given again without
having a short rehearsal for the singers.” See Anderson, Mozart’s Letters, vol. 3, 1204. (The
original letter reads: “ich war so in Wuth daß ich mich nicht kannte, wie auch Adamberger – und
sagte gleich – daß ich die opera nicht geben lasse ohne vorher eine kleine Probe für die Sänger
tu machen.” See Wilhelm A. Bauer and Otto E. Deutsch, eds., Mozart: Briefe und
Aufzeichnungen: Gesamtausgabe, vol. 3 [New York: Bärenreiter, 1962-1975], 212.) Tending to
agree with Croll’s assessment that the first measure is not Mozart’s own, I will not account for it
in my analysis of this opening phrase.
repeated F. Measure 4 follows as strong even though it, too, repeats the F, because its longer initial note value feels like the goal of the previous measure. Measure 5, although nearly identical to m. 4, follows as weak because it lacks as strong a downbeat from Osmin, who continues the melisma. Measure 6 is more difficult to parse, but we might call it strong because it shakes the repetition of the previous two measures and forges a new rhythm. Measure 7 ensues as weak, as Osmin offers a slithering, rhythmically even extension of the melisma that creates momentum into the downbeat of m. 8, the metrically strong measure that ends the phrase.

There are problems with this interpretation, though. We are not compelled to read m. 6 as strong; it is a choice to hear it as such, and we could just as easily mark it weak because it extends the melisma and embellishes the tonic note as the previous three measures had done. Doing so would render mm. 5-7 a series of metrically weak measures, as shown in Appendix 4a/ii. These measures are not structurally essential to the phrase and could be coherently excised, and with only slight recomposition Osmin’s phrase could then become a regular, four-measure group. One could also justify a reading of this passage in which only the outermost measures are metrically strong and all between them weak, as shown in Appendix 4a/iii. Measure 4 need not be read as strong if we choose to hear its downbeat F as an extension of the harmonic stagnation of the previous measure, constituting a textual but not melodic goal for Osmin. Moreover, the unnaturally accented fourth beats of measures 4 and 5, each marked with an sf and emphasized with a semitone trill, lessen the impact of the downbeats of measures 5 and 6, which could very well render those measures weak, too.

No matter which reading we favor, Osmin still issues a cumbersome seven-measure phrase, the only unequivocally strong measures of which are the outer measures 2 and 8. The

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31 The new rhythm in m. 6 is a diminution of the pattern presented in mm. 4-5.
ambiguity of the measures in the middle, complemented by the harmonically noncommittal chromaticism of m. 7, provides but a taste of the unpredictability of the phrases yet to unfold, and deny a hypermetric precedent for the music that follows—another symptom, to be sure, of Osmin’s “towering rage.”

Leaving the second half of m. 8 empty, Osmin and his accompaniment continue to forge a choppy terrain. They begin again on the downbeat of m. 9, rendering it strong and occasioning consecutive strong measures (mm. 8-9), as shown in Appendix 4b. The ensuing three- and five-measure groups (mm. 9-11, 12-16) again occasion consecutive strong measures where one phrase ends and the other begins (mm. 11-12). The five-measure group is comprised of a four-measure phrase that concludes on the subdominant (mm. 12-15) and a two-measure extension (mm. 15-16), a repetition of text in rhythmic diminution that brings Osmin to his harmonic goal, the tonic. 32 This is also another example of Osmin offering two or more phrases of unequal length under the umbrella of a larger metric grouping, a musical asymmetry reflective of his mental instability. 33 The cadence of the extension (mm. 15-16) is not as emphatic as it might be, though, so Osmin repeats himself a second time in mm. 16-18 to reinforce the harmonic closure; once again, he brutishly concludes in a metrically strong measure (m. 18). Taken altogether, mm. 9-18 are just as avoidant of patterning as the opening phrase, and further delay the adoption of metric regularity while exposing the depths of Osmin’s deranged state.

32 This recalls the similar procedures we observed at the outsets of the first-act Trio and Duet with Blonde, in which Osmin employed phrase expansion to attain a particular harmony. Appendix 4b interprets mm. 12-16 as projecting a regular alternation of strong and weak measures. One could convincingly argue that all of these measures are metrically strong, owing to the similar rhythmic contents of mm. 12-15 and the fp markings that punctuate each downbeat. I favor the alteration of strong and weak measures because of the suspensions in the winds, which only clearly mark the downbeat of m. 12.

33 We observed in the Duet with Blonde a similar five-measure group from Osmin in mm. 32-36, which is comprised of a three-measure phrase and a two-measure phrase.
The orchestra fills the remainder of m. 18 with descending triadic flourishes, the momentum of which leads into the downbeat of m. 19; from it Osmin unfolds a three-measure group of no special consequence to open the transition (mm. 19-21). The orchestra restarts in m. 22 with a motive that is transposed up stepwise in each measure through the downbeat of m. 27. As shown in Appendix 4b, this sequence creates a six-measure group of regularly alternating strong and weak measures in the orchestra, the first violins offering the motive in the strong measures, and the second violins in the weak. The passage musically exudes Osmin’s volatility as the hurried triplet and pecking repetition of the violin motive seem to embody agitation itself, while the basses aggressively mark each downbeat with an fp below, and the violas each with the same, quite unnaturally, on every second beat. Whether this is insufficient disorder for Osmin, or whether he is so disturbed as to not recognize the metric pattern set forth by the orchestra, he presents a pattern of strong and weak measures (beginning in m. 21) that conflicts with the pattern of the accompaniment, much as he does with Blonde in the Duet. Appendix 4b shows the four-measure group Osmin inserts into the orchestra’s six-measure group to set their metric weights at odds and throw the aria into even greater metric disarray.

Seeming to accept m. 27 as weak from the orchestra, Osmin offers an anacrusis of sorts in the middle of that measure and falls together with his accompaniment on the downbeat of m. 28, marked with a fermata to render it metrically strong. A five-measure group unfolds from this measure, which closes the transition, and in which Osmin issues two three-measure phrases (mm. 27-29, 29-31). The second (formal) group, which begins in the following measure, immediately establishes a regular pattern of four-measure hypermeasures, the first of which is provided in Appendix 4b (mm. 32-35). This refreshing switch to regularity is perhaps to be expected; as Rothstein writes, “when a piece begins in a non-duple hypermeter, it commonly reverts to duple
hypermeter later on, as if to emphasize that its beginning was metrically abnormal. Yet the aria is not free of its metric instability, because the recapitulation repeats the text and phrasing of the first group and transition almost exactly. The entire, unsettling process must be borne a second time.

Gerold Gruber writes that Osmin “crashes, trips, and stumbles, to some extent, into the aria,” an impression he derives from the chromatic melisma of the first phrase and the half-measure pause that follows it. His description is no less applicable to the rocky course of the entire first group and transition. The phrase structure of the “Solche hergelauf’ne Laffen” opening is, though unacknowledged by Mozart in his famous letter, one of the greatest components of Osmin’s “towering rage,” a capricious mode of delivery symptomatic of a mad mind.

Metrical turbulence resurfaces in Osmin’s second aria, “O! wie will ich triumphiren!” (No. 19), which he offers after his minions catch the escaping captives in the act. The joy and anger roused within him are inextricable, his text in one line gleeful and in the next pugnacious; although he is the victor, he cannot shake the frustration that these people, and other “Harem mice” like them, exist at all. A formal outline of the aria is provided in Table 6.2. It is a straightforward sonata-rondo form in D major, the orchestral introduction of which offers the A section with some melodic embellishment (see, for example, the raised fourth scale degree and sixteenth notes in the piccolo and first violin, mm. 4-5), and grander closing cadential material (mm. 14-19). We are primarily concerned with the formal sections A and C.

35 The only difference in the compression of mm. 18-19 into one (m. 72).
Table 6.2. Formal outline of “O! wie will ich triumphiren!” (No. 19).

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction</th>
<th>A₁</th>
<th>B₁</th>
<th>A₂</th>
<th>C</th>
<th>A₃</th>
<th>B₂</th>
<th>A₄</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-19</td>
<td>20-41</td>
<td>42-72</td>
<td>73-86</td>
<td>87-131</td>
<td>132-145</td>
<td>146-190</td>
<td>191-238</td>
</tr>
<tr>
<td>Harmony</td>
<td>D</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>x - F - V/D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

The phrase rhythm of the A section, which is provided in Appendix 5a, begins with a different hypermetric pattern than that with which it ends.\(^{37}\) The opening two phrases create three-measure groups, the outer measures of which are metrically strong and the middle weak. Osmin’s next phrase is also three measures in length (mm. 26-28) and initially confirms the three-measure group as the norm, but his repetition of “schnüren zu” through m. 29 creates a four-measure group instead. The remainder of the section projects regular, quadruple groups, all of which are made possible by the repetition of “schnüren zu.” Although this opening section is not as metrically unstable as that of the “Solche hergelauf’ne Laffen” opening, it is yet typical of Osmin. We will recall Rothstein’s observation that pieces which begin in a non-duple hypermeter often later adopt a duple hypermeter to normalize a seemingly unusual start.\(^{38}\) We find this situation in both of Osmin’s arias; in “O! wie will ich triumphiren!” it is a quick shift from three- to four-measure groups. Yet the quadruple hypermeasures that come to dominate the section are somewhat contrived, as Osmin must repeat himself (“schnüren zu”) in order to effect them. A normalized musical thought—that is to say, a textual line offered in full, without repetition, within the confines of a duple group—is at times a real challenge for Osmin. It is an

\(^{37}\) Appendix 5a represents those sections labeled A₁, A₂, and A₃ in Table 6.2. Appendix 5b represents A₄ through the downbeat of m. 29 (analogous to m. 199), after which point A₄ breaks off into closing cadential material consisting of fragmented repetition. Of these repetitions, Abert wrote that “Osmin is no longer capable of forming an orderly melodic line but simply avails himself of odd phrases and fragments of his main theme, flogging them to death in his delight at the thought of imminently strangling his enemies.” See Abert, *W.A. Mozart*, 683.

impediment that reflects the destabilizing effect of his rage as well as his outsider position in relation to the Western world.

Abert writes that the opening phrases of the aria’s central section (C) sound “dangerous and even demonic” because of the “grotesque intervals of an octave and ninth and dissonant suspensions in the accompaniment.”39 This sinister passage, the phrasing of which is provided in Appendix 5b, is comprised of two vocal phrases, one of five measures (mm. 87-91) and one of four (mm. 92-95), together creating an unsettling group of nine. The vocal line is propelled by the undulation of the melody, but it feels metrically stagnant with syllabic text-setting and slow, uniform rhythms (Osmin uses only half notes and dotted-quarter and eighth note pairings). The orchestra defines duple groups beneath Osmin, in each of which the first measure is metrically strong and the second weak. These groups are delineated by the second violins, violas, and basses, which offer tied half notes across every other bar line and move in melodic unison with the voice. The suspensions issued by the first violin, those that Abert identifies as dangerous and demonic, confirm this patterning with harmonic resolutions in metrically weak measures. As we might expect, Osmin concludes in a metrically strong measure (m. 95). The ensuing four-measure phrase, in which the accompaniment immediately adopts more active rhythms and shifts to pitch unison with the voice, begins in a metrically weak measure (m. 96), an atypically passive start for Osmin, and also concludes in a metrically strong measure (m. 99).

Osmin next offers two six-measure phrases, but it is difficult for several reasons to hear them as successive metric groups of identical length; as Rothstein writes, “the existence of equal spans is not in itself sufficient to assume a hypermeter based on those spans…there may be other

39 Abert, W.A. Mozart, 683.
factors that can override such a ‘first-glance’ metrical interpretation.” The six-measure group of mm. 100-105 can be parsed into three two-measure phrases, the first two of which feature an elongated upbeat gesture lasting an entire measure (mm. 100, 102). Osmin concludes in the metrically strong m. 105 when he recklessly stumbles onto the secondary dominant in F, a harmonic dead end that occasions a textual repetition so that he might find the tonic again. This repetition unfolds in the second six-measure group, and like the one before it, begins with an elongated upbeat (m. 106). This phrase is calmer, though, as Osmin adopts half notes throughout to create one long phrase rather than three choppy ones; he also takes an uninhibited path to the tonic, reaching it in m. 111. Some consistency emerges, at least on paper, from the metrically weak beginnings and identical lengths of these successive groups, yet it is difficult to perceive it aurally, owing to the sputtering quality of the first and the slow unfolding of the second. Measure 111 functions as both the last measure of Osmin’s vocal phrase and group and the first of a four-measure group carried out by the orchestra (mm. 111-114). After this brief interlude, Osmin repeats nine-measure group of mm. 87-95, and the section comes to a close shortly thereafter.

Although a regular alternation of strong and weak measures has prevailed across C, the varying phrase lengths, metrically strong endpoints (every phrase in this section concludes in a metrically strong measure), and elongated upbeats all create a metrical rockiness that suits Osmin’s volatility.

In the letter quoted at the beginning of this chapter, Mozart wrote of a man whose rage causes him to overstep “all the bounds of order, moderation, and propriety.” He used these words as part of his description and justification for the two codas of “Solche hergelauf’ne Laffen,” but they are easily applied to other sections and aspects of Osmin’s solo music. The irregular phrase

lengths and metric groupings of the first group and transition of “Solche hergelauf’ne Laffen” manifest musically Osmin’s disregard for “order” well before the arrival of the second coda, for although his rage becomes most acute there, it is by no means absent at the outset or in the middle of the aria. And the tumultuous victory speech of “O! wie will ich triumphiren!” also demonstrates, with its opening three-measure groups and central section of uneven phrases, that it is not only Osmin’s rage that prevents his communicating in a balanced manner, but any emotion he feels strongly, as he does joy in that moment. Irregularities of phrasing and grouping are, in short, defining elements of Osmin’s musical language, and an integral component of the musical disruption he causes in every act of the opera.

*From Osmin to Monostatos*

Looking forward to *Die Zauberflöte*, we can draw several parallels between Osmin and Monostatos, the head slave at Sarastro’s temple. Monostatos is a Moor and, like Osmin, an ethnic and religious outsider to the majority of his opera’s personae. Both men serve a master who is initially perceived as belligerent but later revealed as benevolent, and both are also chastised by those masters for overzealous action.41 Perhaps most importantly, Monostatos is repeatedly denied the object of his affection, Pamina, and is threatened by the presence of foreigners whom Sarastro does not revile with the same fervor as he.

Admittedly, for all their commonalities of background, position, and circumstance, Osmin and Monostatos react differently in moments of trial, and this is apparent from their first interactions. When Belmonte interrupts Osmin’s Lied, Osmin responds with aggression, first in

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41 In the *Entführung*, Selim dismisses Osmin’s anger just before the Vaudeville (No. 21). In *Die Zauberflöte*, Sarastro orders Monostatos to be beaten at the end of the first act. Both of these instances, we might note, transpire in dialogue, occur at the end of an act, and precede a chorus in which the master (Selim and Sarastro) is lauded by the masses.
their Duet, and then in an explosive aria. When Papageno wanders into the room in which
Monostatos has Pamina chained, Monostatos is so unnerved by the strange appearance of the
bird catcher that he runs off stage; he only attempts to confront Papageno later in the opera, when
supported by a gaggle of other slaves.\(^{42}\) In short, Osmin embraces confrontation where
Monostatos avoids it. And while Osmin occasions dramatic and musical disruption whenever he
appears, Monostatos only poses a dramatic problem, with just one strophic aria and limited
ensemble work beside it. Yet despite Osmin’s constant threats of violence, Monostatos is
arguably the more depraved: he has tried to physically force his way with Pamina, and even uses
blackmail to force her affection, whereas to our knowledge, Osmin has never touched Blonde.\(^ {43}\)

Nevertheless, the similar makeup and concerns of these men provide sufficient grounds
to compare their music. Such a comparison reveals commonalities across Mozart’s treatment of
what we might call the “marginalized servant” character type, as Monostatos’s only aria, “Alles
fählt der Liebe Freuden” (No. 13), contains some of the same distinctive metric phenomena we
have identified and discussed across Osmin’s music.

Monostatos offers his aria when he finds Pamina sleeping in a garden, unprotected by
Tamino or Papageno, who are off facing the first of Sarastro’s trials. He laments that everyone
feels the joys of love but himself, and remarks on the unjustness of being shunned solely because

\(^{42}\) Abert writes that the scene in which Monostatos and Papageno first encounter one another
exposes them both “as direct descendant[s] of the devil of the folk imagination.” See Abert, W.A.
Mozart, 1271.

\(^{43}\) In the second act, Monostatos threatens that unless Pamina yield to his advancements, he will
tell Sarastro of the Queen’s plot to have her kill Sarastro. Einstein remarks that Monostatos
“pursues Pamina lecherously,” and Dent observes that Pamina is “ill-treated” by Monostatos,
who is “a thoroughly bad character, redeemed only by a considerable touch of the grotesque.”
See Alfred Einstein, Mozart, His Character, His Work, trans. Arthur Mendel and Nathan Broder
(New York, London: Oxford University Press, 1945), 464; and Edward J. Dent, Mozart’s
of his race. He resolves to embrace Pamina and warns the moon that it should divert its gaze lest it witness such an impropriety. The moon need not bother, though, as, at the aria’s end, Monostatos is thwarted by the entrance of the Queen of the Night. “Alles fühlt der Liebe Freuden,” a strophic aria in C major, features a piccolo, 2/4 meter, and, in its orchestral introduction, and prominent raised fourth scale degree. All of these are hallmarks of the “Turkish” style incorporated across Osmin’s music, and are called upon here to underscore Monostatos’s non-Western roots. Like the opening vocal phrase of “O! wie will ich triumphiren!,” Monostatos’s first phrase begins with a longer rhythmic value followed by a series of shorter durations; this, too, is characteristic of the Turkish style. The phrase rhythm of this aria is outlined in Appendix 6. In a manner strongly reminiscent of Osmin’s idiosyncratic metric language, Monostatos eschews a hypermetric pattern in the aria’s first half, adopts a non-duple hypermeter in its second half, and occasions consecutive strong measures between nearly every phrase ending and beginning.

Monostatos enters in m. 10 and offers three phrases on his way to the dominant, projecting an uneven series of five-, three-, and four-measure groups as shown in Appendix 6. The second and third of these groups begin with a consecutive strong measure: I read m. 15 as strong because it is nearly identical to m. 10 (if anything, it is rendered even stronger by the addition of the winds on the downbeat); I read m. 18 as strong because it marks the first lasting harmonic change since Monostatos’s entrance, which he emphasizes with a dotted-eighth note on the downbeat. We will also notice that, in a style reminiscent of Osmin, Monostatos repeats himself to fill the four-measure group (mm. 18-21, “weil ein Schwarzer hässlich ist!”) and secure

\[44\] Abert writes that the melody of this aria “has something disorganized, even chaotic about it, notably at the very beginning.” See Abert, *W.A. Mozart*, 1282.
the modulation to the dominant; the downbeat of m. 19 brings him only to the subdominant, necessitating the textual repetition in mm. 20-21 to complete the perfect authentic cadence in G. The orchestra offers a five-measure interlude following this cadence, beginning in m. 21.

Upon Monostatos’s reentrance, he issues four, three-measure groups within mm. 26-37, the outer measures of which are metrically strong and the inner metrically weak. The orchestra confirms the delineation of these groups with half notes marked mfp in measures 29 and 32, and with the resumption of the main theme in m. 35, which recalls the figuration of the strong measures 10 and 15. The group occupying mm. 32-34 is a repetition of that in mm. 29-31; Monostatos is just as fond of repetition as Osmin. The listener can reasonably begin to accept a three-measure hypermetric pattern in this passage; although unusual, it is not impossible, as Rothstein writes: “If two or more non-duple phrases, each the same length, follow each other in direct succession, a feeling of regularly occurring accents is likely to be created, and with it a feeling of hypermeter.” We are especially susceptible to hearing a pattern here, too, because the opening of the aria provided no metric pattern onto which the listener could latch.

Monostatos’s final phrase is a six-measure group (mm. 38-43) that projects a regular alternation of strong and weak measures and upsets the prevailing hypermeter of three-measure groups. The core of this final group is a four-measure phrase in mm. 38-41, at the end of which Monostatos concludes with a perfect authentic cadence. But in Osmin-like fashion, he appends a two-measure suffix (mm. 42-43), an echo of the cadence he has just uttered, to lend more definitive closure to his part in the aria.

With irregular phrase lengths, a non-duple hypermeter, suffixes, and ample repetition, Monostatos’s phrasing and phrase rhythm resembles that which we find in Osmin’s music. That

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45 Rothstein, Phrase Rhythm, 37.
Osmin’s idiosyncratic metric language served as a model for Monostatos is neither provable nor probable, but the commonalities between “Alles fühlt der Liebe Freude” and Osmin’s arias suggests that phrasing and phrase rhythm, and more specifically, the irregularity of those elements, were for Mozart important components of the musical portrayal of such characters.\footnote{Abert writes that with Monostatos’s aria, “the most extreme figure in the opera is raised from the depths of an ordinary comic Singspiel and, thanks to Mozart’s inspired touch, elevated to the heights of the true art of characterization, yet without abandoning the field of the simple Singspiel song. Like Osmin’s opening aria [“Wer ein Liebchen hat gefunden”], the present number is arguably the finest proof of Mozart’s ability to develop the most striking character portraits on the bases of these simple songs.” See Abert, \textit{W.A. Mozart}, 1282. It is worth nothing, too, that Abert also generically describes Monostatos’s phrases in the first-act finale as first “brutal and disjointed,” then “pouring out…in a gabbled and chaotic manner,” words we could also use to describe some of Osmin’s music throughout the \textit{Entführung}. Ibid., 1278.}
Appendix to Chapter 6

Information for reading the appendix:

1. In the following charts, each measure is represented as a box (with invisible lines) in a table. Each box includes a measure number, an arrow to indicate that measure’s metric strength, and the text sung in that measure.

2. Downward facing arrows (↓) indicate metrically strong measures and upward facing arrows (↑) indicate metrically weak measures. These are always placed next to the measure number (with one exception; see point eight below).

3. Metric groups and hypermeasures are indicated by row. Each row displays one metric group or hypermeasure. The text will illuminate those places in which vocal phrasing and large-scale metric grouping do not agree.

4. The character(s) singing are indicated in the leftmost column of Appendixes 1, 2, and 3. If any voice is added or removed in the course of an example, it is indicated in that column. In Appendixes 4, 5, and 6, no such column is included, because these represent solo arias and the singer remains same throughout.

5. Pickup notes are placed at the rightmost position of the box to better indicate their relationship to the measure they precede. For clarity, pickups that precede the first measure of a hypermeasure are placed before the hypermeasure that they precede rather than in the box that represents the measure in which they are sung. (See, for example, mm. 103-105 in Appendix 1c. There, the text “was für ein” is sung at the end of m. 103, but placed here immediately before the box representing m. 104, in order to better visualize its connection to “alter grober.”)

6. Metric reinterpretations are represented twice: first in the place where they proceed as metrically weak, and again in the place where they are reinterpreted as metrically strong. (See, for example, m. 114 in Appendix 1c. This measure is naturally metrically weak for Belmonte but rendered metrically strong by Osmin’s entrance. It is displayed both as the fourth, weak measure of Belmonte’s hypermeasure [mm. 111-114], and the first, strong measure of Osmin’s [mm. 114-117].)

7. Syllables sustained across two or more measures are indicated with hyphens. One hyphen appears in every measure across which that syllable is sustained.

8. When voices enter into conflicting hypermetric patterns, the arrows representing metric strength are positioned next to their respective texts rather than next to the measure number. (See, for example, mm. 18-22 in Appendix 3a.) When a voice enters into a conflicting hypermetric pattern with its accompaniment, the arrows are placed next to the measure number (representing the accompaniment) and next to the text (representing the voice). (See, for example, mm. 23-26 of Appendix 4b.)
Appendix 1. Phrase rhythm in selected moments of “Wer ein Liebchen hat gefunden” (No. 2).

Where space is limited, “O” represents Osmin in the leftmost column, and “B” represents Belmonte.

Appendix 1a.

Osmin

2 ↑ 3 ↓ 4 ↑ 5 ↓ 6 ↑
Wer ein Liebchen hat gefunden, die es treu und redlich meint,

7 ↓ 8 ↑ 9 ↓ 10 ↑
lohn’es ihr durch tausend Küsse, mach’ ihr all das Leben süße,

11 ↓ 12 ↑ 13 ↓ 14 ↑ 15 ↑
sei ihr Tröster, sei ihr Freund, sei ihr Tröster, sei ihr Freund, sei ihr Freund.

16 ↓ 17 ↑ 18 ↓ 19 ↑

Appendix 1b.

Osmin

94 ↑ 95 ↓ 96 ↑ 97 ↓ 98 ↑ 99 ↓
Seht selber zu, seht selber zu, wenn anders geht, seht selber zu, wenn anders geht.
Appendix 1c.

<table>
<thead>
<tr>
<th>Belmonte</th>
<th>Osmin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Was für ein alter grober</td>
<td>Bengel!</td>
</tr>
<tr>
<td>Das ist just so ein Galgen-schwengel,</td>
<td></td>
</tr>
<tr>
<td>was für ein alter grober das ist just Bengel, was für ein so ein Galgen-schwengel, das ist just so ein Galgen-schwengel!</td>
<td></td>
</tr>
<tr>
<td>was für ein alter grober, schwengel, das ist just</td>
<td>Bengel!</td>
</tr>
<tr>
<td>so ein Galgen-schwengel!</td>
<td></td>
</tr>
<tr>
<td>Ihr irrt, ihr irrt, ihr</td>
<td>111 ↓</td>
</tr>
<tr>
<td>es ist ein braver So</td>
<td></td>
</tr>
<tr>
<td>Mann. brav, so brav, so</td>
<td></td>
</tr>
<tr>
<td>brav, dass man ihn spießten kann.</td>
<td></td>
</tr>
<tr>
<td>Ihr müsst ihn wahrlich nicht recht Recht gut, ich 119 ↑</td>
<td></td>
</tr>
<tr>
<td>kennen, ihr müsst ihn ließ ihn heute ver-</td>
<td></td>
</tr>
<tr>
<td>120 ↓ wahrlich nicht recht kennen, ließ ihn heute ver-</td>
<td></td>
</tr>
<tr>
<td>ihr müsst ihn wahrlich nicht recht brennen, recht gut, ich 122 ↓</td>
<td></td>
</tr>
<tr>
<td>kennen, ihr müsst ihn ließ ihn heute ver-</td>
<td></td>
</tr>
<tr>
<td>124 ↓ wahrlich nicht recht kennen.</td>
<td></td>
</tr>
<tr>
<td>Osmin</td>
<td></td>
</tr>
<tr>
<td>brennen, heut, 126 ↓</td>
<td></td>
</tr>
<tr>
<td>heut ließ ich ihn ver-</td>
<td></td>
</tr>
<tr>
<td>128 ↓ brennen.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 1d.

129 ↓ 130 ↑
B Es ist für-
O wahr ein guter

131 ↑
Tropf,
Auf einen
Pfahl gehört sein
Kopf,

134 ↓
es ist für-
wahr ein guter

135 ↑
Tropf,
es auf einen Pfahl gehört sein
Kopf, auf einen Pfahl gehört sein
Kopf, auf einen Pfahl gehört sein

136 ↓

137 ↑
wahr ein guter
Kopf, auf einen Pfahl gehört sein

139 ↑
Tropf, es ist für
wahr ein guter

140 ↓
Tropf,
ein guter

141 ↑
Kopf, auf einen Pfahl gehört sein
Kopf, auf einen Pfahl gehört sein

142 ↓
Tropf,
Kopf, auf einen Pfahl gehört sein

143 ↑
Kopf, auf einen Pfahl gehört sein

144 ↓
Kopf.

Appendix 1e.

169 ↓ 170 ↑ 171 ↓ 172 ↑ 173 ↓ 174 ↑ 175 ↓
B Schont euren Geifer, lass euer Droh’n, schont euren Geifer, lass euer Droh’n, lass euer Droh’n, lass euer Droh’n.
O Nur nicht in Eifer, ich kenn’ euch schon, nur nicht in Eifer, ich kenn’ euch schon, ich kenn euch’ schon, ich kenn’euch schon.
### Appendix 1f.

<table>
<thead>
<tr>
<th>Osmin</th>
<th>Belmonte</th>
</tr>
</thead>
<tbody>
<tr>
<td>176 ↓ Scheert euch zum</td>
<td>184 ↓ noch hast ihr</td>
</tr>
<tr>
<td>177 ↑ Teufel!</td>
<td>185 ↑ Zeit, noch hast ihr</td>
</tr>
<tr>
<td>178 ↓ Ihr kriegt, ich schwöre,</td>
<td>186 ↓</td>
</tr>
<tr>
<td>179 ↑</td>
<td>187 ↑ Es bleibt kein Zeit.</td>
</tr>
<tr>
<td>180 ↓ sonst ohne</td>
<td>188 ↑ Es bleibt kein Zeit.</td>
</tr>
<tr>
<td>181 ↑ Gnade</td>
<td>189 ↓ Zweifel, ihr seid von Sinnen,</td>
</tr>
<tr>
<td>182 ↓ die Bastonade,</td>
<td>180 ↑</td>
</tr>
<tr>
<td>183 ↑</td>
<td>181 ↑</td>
</tr>
<tr>
<td>184 ↓</td>
<td>182 ↑</td>
</tr>
<tr>
<td>185 ↑</td>
<td>183 ↑</td>
</tr>
<tr>
<td>186 ↓</td>
<td>184 ↑</td>
</tr>
<tr>
<td>187 ↑</td>
<td>185 ↑</td>
</tr>
<tr>
<td>Belmonte</td>
<td>Belmonte</td>
</tr>
<tr>
<td>188 ↑ welch ein Be-</td>
<td>191 ↓ seid doch ge-</td>
</tr>
<tr>
<td>189 ↑ tragen</td>
<td>192 ↑ seid doch ge-</td>
</tr>
<tr>
<td>190 ↑ auf meine Fragen,</td>
<td>193 ↓ seid doch ge-</td>
</tr>
<tr>
<td>194 ↑</td>
<td>195 ↓ seid doch ge-</td>
</tr>
<tr>
<td>196 ↑ scheid,</td>
<td>197 ↓ seid doch ge-</td>
</tr>
<tr>
<td>197 ↓</td>
<td>198 ↑ Scheert euch zum Teufel!</td>
</tr>
<tr>
<td>198 ↓ scheid.</td>
<td>199 ↑ Es bleibt kein Zweifel, ihr seid von Sinnen schwöre</td>
</tr>
<tr>
<td>199 ↑</td>
<td>200 ↓ ihr kriegt, ich schwöre</td>
</tr>
<tr>
<td>200 ↑</td>
<td>201 ↑</td>
</tr>
<tr>
<td>201 ↑</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2. Phrase rhythm in selected moments of “Marsch! Marsch! Marsch!” (No. 7).

Appendix 2a.

<table>
<thead>
<tr>
<th>Osmin</th>
<th>5 ↓ Marsch, marsch,</th>
<th>6 ↑ marsch!</th>
<th>7 ↓ Trollt euch</th>
<th>8 ↑ fort,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9 ↓</td>
<td>10 ↑</td>
<td>11 ↓</td>
<td>12 ↑</td>
</tr>
<tr>
<td></td>
<td>Osmin</td>
<td></td>
<td></td>
<td>Belmonte</td>
</tr>
<tr>
<td>Osmin</td>
<td>sonst soll die Basto-</td>
<td></td>
<td>gleich zu Diensten</td>
<td>stehn, euch gleich zu Diensten stehn.</td>
</tr>
<tr>
<td></td>
<td>14 ↓</td>
<td>15 ↑</td>
<td>16</td>
<td>17 ↑</td>
</tr>
<tr>
<td></td>
<td>Ei, ei,</td>
<td>Ei, ei,</td>
<td>das wär ja</td>
<td>Schade</td>
</tr>
<tr>
<td></td>
<td>stehn.</td>
<td>e!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Belmonte</td>
<td>Osmin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pedrillo</td>
<td>Belmonte</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Osmin</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2b.

<table>
<thead>
<tr>
<th></th>
<th>Belmonte</th>
<th>Pedrillo</th>
<th>Osmin</th>
</tr>
</thead>
<tbody>
<tr>
<td>26↓</td>
<td>sonst schlag’ ich</td>
<td>drein, sonst schlag’ich</td>
<td>drein,</td>
</tr>
<tr>
<td>27↑</td>
<td>wir</td>
<td>gehn hin-</td>
<td>wir</td>
</tr>
<tr>
<td>28↓</td>
<td>wir</td>
<td>gehn hin-</td>
<td>wir</td>
</tr>
<tr>
<td>29↑</td>
<td>wir</td>
<td>gehn hin-</td>
<td>wir</td>
</tr>
<tr>
<td>30↓</td>
<td>sonst schlag’ ich</td>
<td>drein, sonst schlag’ich</td>
<td>drein,</td>
</tr>
<tr>
<td>31↑</td>
<td>ein</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>32↓</td>
<td>wir</td>
<td>gehn hin-</td>
<td>wir</td>
</tr>
<tr>
<td>33↑</td>
<td>wir</td>
<td>gehn hin-</td>
<td>wir</td>
</tr>
<tr>
<td>34↓</td>
<td>sonst schlag’ ich</td>
<td>drein, sonst schlag’ich</td>
<td>drein,</td>
</tr>
<tr>
<td>35↑</td>
<td>ein</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>36↓</td>
<td>wir</td>
<td>gehn hin-</td>
<td>ein,</td>
</tr>
<tr>
<td>37↑</td>
<td>wir</td>
<td>gehn hin-</td>
<td>ein,</td>
</tr>
<tr>
<td>38↓</td>
<td>sonst schlag’ ich</td>
<td>drein, sonst schlag’ich</td>
<td>drein,</td>
</tr>
<tr>
<td>39↑</td>
<td>ein, wir gehn hin-</td>
<td>ein, wir gehn hin-</td>
<td>ein,</td>
</tr>
<tr>
<td>40↓</td>
<td>ein, wir gehn hin-</td>
<td>ein, wir gehn hin-</td>
<td>ein,</td>
</tr>
<tr>
<td></td>
<td>sonst</td>
<td>schlag’ich</td>
<td>drein,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Bastone/Chapter 6: Appendixes

Appendix 2c.

Belmonte

Pedrillo

Osmin

Marsch fort!

Platz fort!

fort, wir gehen hinein, ich schlage hernach, wir gehen hinein!

fort, wir gehen hinein, ich schlage hernach, wir gehen hinein!

fort, wir gehen hinein, ich schlage hernach, wir gehen hinein!

Platz, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!

fort, wir gehen hinein, wir gehen hinein, wir gehen hinein, wir gehen hinein!
Appendix 3. Phrase rhythm in selected moments of “Ich gehe, doch rathe ich dir” (No. 9).

Where space is limited, “B” represents Blonde in the leftmost column, and “O” represents Osmin.

Appendix 3a.

<table>
<thead>
<tr>
<th>B</th>
<th>O</th>
<th>Ich</th>
<th>3 ↓</th>
<th>gehe, doch rathe ich</th>
<th>4 ↑</th>
<th>dir,</th>
<th>5 ↓</th>
<th>Schurken Pedrillo zu meiden,</th>
<th>6 ↑</th>
<th>den</th>
<th>Schurken Pedrillo zu meiden</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>9 ↓</td>
<td>pack dich, befehl nicht mit</td>
<td>10 ↑</td>
<td>mir, befiehl nicht mit</td>
<td>11 ↓</td>
<td>mir, du weisst</td>
<td>12 ↑</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th>O</th>
<th>Was</th>
<th>19</th>
<th>fällt dir da</th>
<th>20</th>
<th>ein?</th>
<th>21</th>
<th>Fort, lass mich alas einen!</th>
<th>22</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>zum</td>
<td>23</td>
<td>Henker…</td>
<td>24 ▼</td>
<td>Wahrhaftig, kein Schritt von der</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(21)</td>
<td>al-lein!</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>O</td>
<td>Wahrhaftig, kein Schritt von der</td>
<td>26</td>
<td>Stelle, kein Schritt von der</td>
<td>27 ↑</td>
<td>Stelle, kein Schritt von der</td>
<td>28 ↓</td>
<td>Stelle!</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stelle, kein Schritt von der</td>
<td>31</td>
<td>Stelle!</td>
<td>32 ↓</td>
<td>Bis du zu ge-horchen mir</td>
<td>33 ↑</td>
<td>Schwörest,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stelle, kein Schritt von der</td>
<td>34</td>
<td>Schwörest,</td>
<td>35 ↑</td>
<td>bis du zu ge-horchen mir</td>
<td>36 ↓</td>
<td>so viel, Schwörest.</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>O</td>
<td>bis du zu ge-horchen mir</td>
<td>37</td>
<td>Nicht</td>
<td>38 ↓</td>
<td>nicht so viel, Schwörest.</td>
<td>39 ↑</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nicht</td>
<td>40</td>
<td>nicht so viel, nicht Schwörest</td>
<td>41 ↑</td>
<td>nicht so viel, nicht Schwörest</td>
<td>42 ↓</td>
<td>nicht so viel, nicht Schwörest</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>nicht</td>
<td>44</td>
<td>nicht so viel, nicht Schwörest</td>
<td>45 ↑</td>
<td>nicht so viel, nicht Schwörest</td>
<td>46 ↓</td>
<td>nicht so viel, nicht Schwörest</td>
<td></td>
</tr>
</tbody>
</table>

Verstand!
Appendix 3b.

<table>
<thead>
<tr>
<th>Blonde</th>
<th>Osmin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ein</td>
<td>nun bleib' ich erst</td>
</tr>
<tr>
<td>Ein</td>
<td>ander mal, jetzt musst du heir!</td>
</tr>
<tr>
<td>Ein</td>
<td>wer gehen,</td>
</tr>
<tr>
<td>Ein</td>
<td>ein ander mal, jetzt musst du sehen,</td>
</tr>
</tbody>
</table>
| Ein    | wer hat solche Frechheit ge-
| Ein    | ander mal, jetzt musst du sehen, |
| Ein    | wer hat solche Frechheit ge-
| Ein    | ander mal, jetzt musst du sehen, |
| Ein    | wer hat solche Frechheit ge-
| Ein    | ander mal, jetzt musst du sehen, |
| Ein    | wer hat solche Frechheit ge-
| Ein    | ander mal, jetzt musst du sehen, |
| Ein    | wer hat solche Frechheit ge-
| Ein    | ander mal, jetzt musst du sehen, |
| Ein    | wer hat solche Frechheit ge-
| Ein    | ander mal, jetzt musst du sehen, |
Appendix 4. Phrase rhythm in selected moments of “Solche hergelauf’ne Laffen” (No. 3).

Appendix 4a. Metrical interpretations of the opening phrase.

i.
2 ↓ 3 ↑ 4 ↓ 5 ↑ 6 ↓ 7 ↑ 8 ↓
Solche  hergelauf’ne  Laffen  -  -  -  -  -fen

ii.
2 ↓ 3 ↑ 4 ↓ 5 ↑ 6 ↑ 7 ↑ 8 ↓
Solche  hergelauf’ne  Laffen  -  -  -  -  -fen

iii.
2 ↓ 3 ↑ 4 ↑ 5 ↑ 6 ↑ 7 ↑ 8 ↓
Solche  hergelauf’ne  Laffen  -  -  -  -  -fen
Appendix 4b.

<table>
<thead>
<tr>
<th>Phrase Length</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solche hergelauf'ne Laß- - - - -fen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Die nur nach den Weibern ga- ffen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Die nur nach den Weibern ga- ffen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mag ich vor den Teufel nicht, mag ich vor den Teufel nicht,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mag ich vor den Teufel nicht.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denn ihr ganzes Thun und Lassen ist:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doch mich, trägt ein solch Gesicht, doch mich trägt ein solch Gesicht.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tücken, eure Ränke, eure Finten, eure Schwänke.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 5. Phrase rhythm in selected moments of “O! wie will ich triumphiren!” (No. 19).

Appendix 5a.

<table>
<thead>
<tr>
<th>20 ↓</th>
<th>21 ↑</th>
<th>22 ↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>O! wie</td>
<td>will ich triumphiren!</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>23 ↓</th>
<th>24 ↑</th>
<th>25 ↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wenn sie</td>
<td>euch zum Richtplatz führen</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>26 ↓</th>
<th>27 ↑</th>
<th>28 ↓</th>
<th>29 ↑</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und die</td>
<td>Häse schnüren zu, schnüren zu;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>30 ↓</th>
<th>31 ↑</th>
<th>32 ↓</th>
<th>33 ↑</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und die</td>
<td>Häse schnüren zu, schnüren zu;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>34 ↓</th>
<th>35 ↑</th>
<th>36 ↓</th>
<th>37 ↑</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und die</td>
<td>Schnüren zu;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>38 ↓</th>
<th>39 ↑</th>
<th>40 ↓</th>
<th>41 ↑</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und die</td>
<td>Häse schnüren zu, schnüren zu.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Appendix 5b.

<table>
<thead>
<tr>
<th>87 ↓</th>
<th>88 ↑</th>
<th>89 ↓</th>
<th>90 ↑</th>
<th>91 ↓</th>
<th>92 ↑</th>
<th>93 ↓</th>
<th>94 ↑</th>
<th>95 ↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schleicht</td>
<td>nur</td>
<td>säuberlich und</td>
<td>leise</td>
<td>Ihr verdammt</td>
<td>Harems-</td>
<td>Mäuse,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>96 ↑</th>
<th>97 ↓</th>
<th>98 ↑</th>
<th>99 ↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unser</td>
<td>Ohr entdeckt euch schon; Und eh’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>100 ↑</th>
<th>101 ↓</th>
<th>102 ↑</th>
<th>103 ↓</th>
<th>104 ↑</th>
<th>105 ↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>ihr uns könnt entspringen, Seht ihr euch in unsern Schlingen, Und erhaschet euren Lohn.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>106 ↑</th>
<th>107 ↓</th>
<th>108 ↑</th>
<th>109 ↓</th>
<th>110 ↑</th>
<th>111 ↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und erha- schet eu- ren Lohn.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>111 ↓</th>
<th>112 ↑</th>
<th>113 ↓</th>
<th>114 ↑</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lohn.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 6. Phrase rhythm of “Alles fühlt der Liebe Freuden” (No. 13) from Die Zauberflöte.

10 ↓ 11 ↑ 12 ↓ 13 ↑ 14 ↓
Alles fühlt der Liebe Freuden, schnäbelt, tändelt, herzt und küssst,

15 ↓ 16 ↑ 17 ↓
Und ich soll die Liebe meiden,

18 ↓ 19 ↑ 20 ↓ 21 ↑
weil ein Schwarzer hässlich ist, weil ein Schwarzer hässlich ist!

25 ↑ 26 ↓ 27 ↑ 28 ↓
Ist mir denn, kein Herz geben?

29 ↓ 30 ↑ 31 ↓
Ich bin auch den Mädchen gut,

32 ↓ 33 ↑ 34 ↓
Ich bin auch den Mädchen gut,

35 ↓ 36 ↑ 37 ↓
Immer ohne Weibchen leben,

38 ↓ 39 ↑ 40 ↓ 41 ↑ 42 ↓ 43 ↑
wäre wahrlich Höllen-glut, wäre wahrlich Höllen-glut, wäre wahrlich Höllen-glut.
Chapter 7

The Dramaturgy of Doubt

In late September 1781, Mozart encountered the first of the several stumbling blocks that would delay his progress on the *Entführung*. He had composed the overture, set the first act, and tackled all of the numbers from Bretzner’s second act that, at that point, he planned to retain in his own adaptation. “But I cannot write anymore,” he lamented to Leopold, “because the whole story is being altered—and, to tell the truth, at my own request.”¹

The initial conception for this great revision was to move the abduction scene at the beginning of Bretzner’s third act (what Mozart calls in that same letter “a charming quintet or rather finale”) to the end of Act II. This would provide a flashy finale in the middle of the opera, a transplantation calculated to satisfy the tastes of the *opera buffa*-loving Viennese. Yet the maneuver rendered Act III problematically empty: “In order to make this practicable, great changes must be made, in fact an entirely new plot must be introduced [to fill Act III]—and Stephanie is up to the eyes in other work. So we must have a little patience.”² Mozart would need more than a little patience. In early October the premiere of his new opera was again postponed, and Stephanie turned his attention to more pressing matters at the National Singspiel. It was not

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until mid-November that Mozart received fresh texts for setting. Yet these new numbers were all slated for Act II; none formed or even addressed the “entirely new plot” envisioned for Act III.³

It is unnecessary to state that Mozart and Stephanie abandoned this idea, although at what point they did so, or even why, is unclear. It is also unclear how seriously the pair endeavored to make the change: whether it was a short-lived fantasy of Mozart’s or a plan actually attempted, we do not know. Mozart’s detailed reports to Leopold on the progress of his opera taper off with the onset of 1782; a letter of 30 January references “many very necessary alterations in the poetry” but does not indicate whether these might still be an effort to redesign Act III.⁴ By then, he could have very well been referencing the plan that would actually come to fruition: a new ensemble, developed from a moment of slight conflict in Bretzner’s dialogue, for the end of Act II.

_Inventing intrigue_

Once Mozart decided to leave the abduction at the beginning of the third act—which, incidentally, he had Stephanie break down into a series of closed numbers and dialogue instead of retaining Bretzner’s “charming quintet”—he had to grapple with the ending of Act II. Bretzner’s libretto offered an ensemble for Belmonte, Konstanze, Pedrillo, and Blonde, “Mit Pauken und Trompeten,” a simple piece in which each character takes a four-line stanza before a tutti close of the same length, projecting one platitude after another about love. It is severely uninteresting, and no doubt Mozart winced at the thought of closing a second act in Vienna in

³ A detailed account of the compositional order and process of the _Entführung_ is provided in Chapter 1.
this manner. As discussed in Chapter 1, the Viennese liked their opera Italian, and above all, this meant the inclusion of comedy and the “chain-type” finales typical of opera buffa: through-composed ensembles built of musico-dramatic blocks delineated by different keys, meters, tempos, poetic verse types, and dramatic action. These finales often bring some dramatic problem to a head (but not necessarily a resolution), with active passages of acute tension and bewildering confusion interspersed with more expressive and reflective moments as the characters digest the developments at hand. In three-act opere buffe of the time, this type of finale closed virtually every first and second act, although the latter tended to develop a more complex and repercussive dramatic situation. Such musically and dramatically intricate finales were uncommon in the more uncomplicated realm of the Singspiel, but Mozart recognized that an ensemble that adopted at least some procedures of the buffa finale would better resonate with his audience. The trouble for Mozart was that at the end of Bretzner’s Act II, he found a banal text ripe for strophic setting and a pair of optimistic couples, happily in love. Thomas Bauman succinctly contextualizes the shortcomings of Bretzner’s libretto:

While in comic opera the Italians, and more lately the French, had made significant strides in developing multisectional, dramatically kinetic internal finales, German opera had only just begun similar explorations…When Bretzner had written Belmonte und Constanze in 1780, he was as yet unpracticed in Italian ways. Although he did move far beyond northern norms in planning the abduction scene itself in the style of an opera buffa finale (even including a pantomime episode), he failed to put it where any competent Italian librettist would have placed it in a three-act plan—at the end of the
second act.\(^5\)

Mozart and Stephanie’s Viennese sensibilities demanded the invention of some new intrigue to sustain a large-scale ensemble finale for the end of the second act. But with the only lingering dramatic problem the execution of the abduction itself, which they decided to leave in the third act, what trouble could be plausibly stirred? They found their solution in the dialogue that precedes Bretzner’s second act finale. After “Vivat Bacchus” and the ensuing spoken exchange between Pedrillo and Osmin, Belmonte and Konstanze’s reunion unfolds with the following dialogue:

Konstanze: O mein Belmonte!
Belmonte: O Konstanze!
Konstanze: Ists möglich? — Nach so viel Tagen der Angst, nach so viel ausgestandenen Leiden, dich wieder in meinen Armen—
Belmonte: Dieser Augenblick versüßt allen Kummer, mach mich all meinen Schmerz vergessen —
Konstanze: Hier will ich an einem Busen liegen und weinen! — Ach, jetzt fühlt ichs: die Freude hat auch ihre Thränen!
Belmonte: Laß mich sie hinweg küssen diese Thränen; o daß es die letzten wären! — Aber, Konstanze, ists wahr? Du bist die Geliebte des Bassa?—

Pedrillo and Blonde then join the conversation to hammer out the details of the escape plan, a dialogue that occupies not more than one minute in total, after which “Mit Pauken und

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Trompeten” begins.

Mozart and Stephanie created a new finale for Act II, the celebrated Quartet (“Ach Belmonte! ach mein Leben!” No. 16), by capitalizing on Belmonte’s fleeting suspicions: jealousy would provide just enough dramatic trouble to warrant the musical fuss they needed. They deepened the undermining effect of Belmonte’s doubts on his relationship with Konstanze, forced Pedrillo to address similar feelings of uncertainty with Blonde, and allowed the women to react in defense, anger, and ultimately, with forgiveness. It would not be a buffa finale in the purest sense, as it would not bring any preexisting problems to a breaking point. In fact the ensemble functions, essentially, as a drama in miniature that has no dramatic bearing on the remainder of the opera’s plot. The complication is introduced, developed, and resolved within the confines of the number. But, like a typical buffa finale, Stephanie structured the Quartet in waves of dramatic unfolding that Mozart could musically demarcate in his setting. (In the analysis portion of this chapter, we will see how he does this.)

Admittedly, the dramatic impact of the Quartet is the frequent object of lukewarm reception. It is not so very difficult to accept the plausibility of the men’s jealousy: could we doubt that the nervous Belmonte would be susceptible to such fears, or that Konstanze would be justly wounded given the cost of her fidelity? (Abert wrote that Belmonte’s doubt was “far from unjustified.”)\(^6\) Criticism instead tends to focus on how much ado Mozart makes of these fears. Dent, ever critical of the Entführung, writes that the couples’ reconciliation “makes for a very poor curtain,” and that “obviously Bretzner was right and the meeting of the lovers for the first time should have led to the concerting of the plot for their escape—it is not an end, but a

beginning.” And Bauman observes that although the Quartet provides necessary musical weight at the end of the act, the “dramatic pretext for [the ensemble] is slight.” These are not unfair remarks, especially when one knows how succinctly the episode could unfold, as it does in Bretzner’s libretto, or when one recognizes the dramatic inconsequentiality of the ensemble within the opera as a whole.

Yet whatever misgivings we may have about the dramatic excuse for this ensemble are surely compensated for by Mozart’s music; commentators are largely in agreement that it is among the finest—if not the finest—music in the score. The Quartet’s first formal section, and the opening of the “jealousy episode,” as it is often called, situated in the central formal section, provide perfect grounds to observe how Mozart uses form, phrase rhythm, and text-setting—the three main analytic concerns of this study—to musically depict the dramatic circumstance.

_A buffa beginning_

In a style reminiscent of an _opera buffa_ finale, Stephanie structured the text of the Quartet in three phases of dramatic action, each of which has its own poetic meter. Mozart musically delineates these dramatic blocks with a three-part through-composed form. I will consider each section as simply A, B, and C. A (mm. 1-89) is a key-area form (with sonata-exposition

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9 It is worth noting Rosen’s unique interpretation, which finds in the Quartet’s structure the dramatic manifestation of sonata procedure: “[T]he lovers in the second-act finale of _Die Entführung aus dem Serail_ move from joy through suspicion and outrage to final reconciliation: nothing shows better than the succession of these four emotions the relation of the sonata style to operatic action in the classical period, and it is tempting to assign the sequence of emotions the relation of first group, second group, development, and recapitulation.” See Charles Rosen, _The Classical Style_, expanded edition (New York: W. W. Norton, 1997), 43.
characteristics) in D; here, Belmonte and Konstanze revel in their reunion, Pedrillo and Blonde review the plan for escape, and all four celebrate their renewed optimism. B (mm. 89-250) is through-composed, harmonically digressive, and broken into a series of dramatic actions and reactions that Mozart further delineates with changes of key, meter, and tempo; these include the revelation of Belmonte and Pedrillo’s jealousy, Konstanze and Blonde’s indignant response, and the process of forgiveness. C (mm. 251-367) is the tonal return to D major, with a reprise of the emotional content of the initial A section; love and hope spring eternal in this final moment of safety before the abduction begins. Formal outlines are provided in the course of this analysis; to begin, the A section is shown in Table 7.1

Table 7.1. Formal outline of A (mm. 1-89).

<table>
<thead>
<tr>
<th>Section</th>
<th>First group</th>
<th>Second group</th>
<th>Free recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-46</td>
<td>47-59</td>
<td>60-88</td>
</tr>
<tr>
<td>Key</td>
<td>D →</td>
<td>A →</td>
<td>D</td>
</tr>
<tr>
<td>Voices (in order of entry)</td>
<td>Konstanze; Belmonte; Konstanze &amp; Belmonte</td>
<td>Pedrillo; Blonde; Pedrillo &amp; Blonde</td>
<td>Tutti</td>
</tr>
<tr>
<td>Lines</td>
<td>1-12</td>
<td>13-18</td>
<td>16-22</td>
</tr>
<tr>
<td>Poetic meter</td>
<td>Trochaic tetrameter</td>
<td>Trochaic tetrameter</td>
<td>Trochaic tetrameter</td>
</tr>
</tbody>
</table>

The first group opens with a twenty-three measure period. The orchestral introduction previews the vocal melody in the antecedent phrase (mm. 1-8), and the expanded consequent (mm. 9-23) features the entrances of Konstanze and Belmonte. Their opening phrases, offered in succession, contain text of identical length and sentiment (“It’s really you!”), but Mozart’s settings perfectly encapsulate their different personalities. Konstanze enters with a broad dotted-half note on the downbeat of m. 10, pouring out her joy and disbelief over four measures with a
motive that spans a fifth (mm. 10-13). Belmonte, on the other hand, enters with a pickup and sputters along in mostly eighth notes, finishing in less than half the time it took Konstanze, and within a narrower melodic range (mm. 14-15). We will notice, too, that the accompaniment for Konstanze’s phrase is entirely diatonic, the basses sturdily issuing an ostinato on D throughout, and the upper strings outlining the tonic triad in mm. 10 and 12.\(^\text{10}\) For Belmonte, though, the violins slip into prominent chromatic descents (mm. 13-14), while the basses reinforce resolutions from the inverted tonic to the subdominant and back to the inverted tonic again. Konstanze then takes the remainder of the consequent phrase, displaying once again her ability to express herself coherently and at length in moments of emotional intensity.\(^\text{11}\) True to form, Konstanze is a tower of strength and Belmonte unsteady in comparison; Stephen Rumph writes that in “every way Konstanze sails into the Quartet with remarkable assertion…[she] is no helpless damsel.”\(^\text{12}\)

When Belmonte takes over in m. 24, he bases his melody on the music that Konstanze has just sung; one gains the impression that when in Konstanze’s company, he cannot help but be

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\(^\text{10}\) The melodic contour and rhythm of Konstanze’s first two phrases are strongly reminiscent of Zaïde’s entrance in the Quartet (No. 16) from Zaïde (see mm. 28-29). There Zaïde begs for Gomatz’s life before the angry Sultan Soliman with a courage quite like Konstanze’s. The orchestral introduction of the Zaïde Quartet also seems to have provided melodic material for Konstanze’s “Traurigkeit, ward mir zum Loose” (No. 10); compare mm. 1-6 of the Quartet with mm. 33-39 of the aria.

\(^\text{11}\) We might also note, as Stephen Rumph does in his topical analysis of the Quartet, that Konstanze’s entries in mm. 10 and 12 fall in metrically weak measures. This further underscores her autonomy and strength, much as her conflicting metrical patterns with the orchestra had done in “Martern aller Arten.” Rumph also observes that Konstanze’s passage throughout this expanded consequent phrase gradually shifts from march to gavotte, signaling a motion into the “feminine orbit.” See Stephen Rumph, “Mozart’s Archaic Endings: A Linguistic Critique,” *Journal of the Royal Musical Association* 130 (2005): 159-96.

\(^\text{12}\) Ibid., 184.
influenced by her. His ten-measure passage leads to a half cadence in D (mm. 32-33). Although this cadence suggests an endpoint, it is not the medial caesura; it functions rather as a harmonic stopover “en route”—to borrow Hepokoski and Darcy’s terminology—to the actual medial caesura in m. 46. To get there, Mozart has Konstanze join Belmonte in m. 33, where he first elides (mm. 33-41) and then superimposes (mm. 42-44) their phrases. They finally reach rhythmic unison in m. 44, and the medial caesura, the dominant of A, in m. 46.

The long path to the medial caesura helps to balance each character’s contribution to the first group and underscores their new mutual objective. Mozart sustains D major through and beyond the initial period (mm. 1-23), which Konstanze dominates, to afford Belmonte equal space in mm. 24-33 to express his joy; this keeps them on an even playing field, as it were, both musically and emotionally. And because the onset of the modulation begins in m. 33, after the “en route” half cadence, and is paired with Konstanze’s reentrance, from which point the couple sings together, Mozart also ensures that they move together toward the medial caesura. This reflects, in a sense, the dramatic circumstance, as their goals to this point were separate (Belmonte alone sought Konstanze, and Konstanze alone rejected the Pasha), but now they are a unit working toward the same goals: musically, the medial caesura, and dramatically, their escape from the harem. Moreover, because Mozart reserves the first group space, and therefore

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13 The rhythm of Belmonte’s mm. 24 and 27 derive from Konstanze’s in m. 10; the melodic contour and rhythm of the first halves of mm. 25 and 28 derive from her m. 16. Additionally, Belmonte copies Konstanze’s pickup to m. 18 and ensuing downbeat with grace note in his mm. 29-30.

14 Hepokoski and Darcy write of the “en route” half cadence: “An exposition…might make an early feint toward the I:HC option (by seeming to move toward or even onto the relevant structural dominant) only to renounce it or pass it by in order to produce a later V:HC or V:PAC MC.” See James Hepokoski and Warren Darcy, Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata (New York: Oxford University Press, 2006), 37.
D major, for Belmonte and Konstanze, the second group (and A major) becomes a separate musical and emotional plane for Pedrillo and Blonde, whose exchange, as we will see, is more practical in nature. As Mary Hunter notes, buffa finales commonly begin with these “exposition-like” structures, “allowing each of the participants [or in this case, each of the couples] a solo statement that corresponds to a particular phase of the expository process.”

A scalar descent out of the medial caesura in m. 46 bridges the gap between the first and second groups. Pedrillo and Blonde’s material in this group is perhaps the most buffa-like of the whole number, which is fitting given it is the only moment in which the buffa-inspired servants alone take center stage. Pedrillo reiterates to Blonde that the abduction will commence at midnight, and Blonde reassures him of her preparedness. Their text is the more active of the two dialogues that comprise the exposition; to be sure, it is not the imbrolio-generating stuff of an opera buffa finale, but it yet bears a pragmatic and adrenalized quality. Writing on the musical features of active passages in buffa finales, John Platoff observes that they “reflect an overriding concern with continuity, with a musical flow that keeps the drama moving forward…the concern with continuity is manifested in both the harmonic organization of active passages and in their vocal style.” He also identifies the musical devices composers use to produce this type of forward motion: brief, repetitive, and diatonic harmonic progressions, rhythms of “mechanical regularity,” and a naturalistic, declamatory vocal style. We find all of these features throughout the second group.

Pedrillo and Blonde both offer a three-line stanza in this group; Mozart sets them across

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two musically identical six-measure phrases (Pedrillo’s in mm. 48-53, Blonde’s in mm. 54-59). Each phrase thrice cycles through a IV-V-I progression at a steady clip of two beats per harmony (see Pedrillo’s mm. 48-49, 50-51, and 52-53); after the second iteration, Mozart inserts a V\(^7\) and V\(^7/IV\), compressed over two beats (see the second half of m. 51), to act as a springboard into the third and final cycle. He sets the text syllabically, almost exclusively in running eighth notes, and situates each line so that its final stressed syllable falls on a downbeat; this subjugates all other syllables to weaker metric positions and projects a swift, even stream of declamation. The melody moves fluidly in predominantly stepwise motion; in each iteration of the phrase it twice falls from the fourth scale degree to the first (first in mm. 48-49), and ultimately down the entire tonic scale (first in mm. 52-53). Taken all together, one feels Pedrillo and Blonde could continue in perpetuity, as every element is calculated to cycle and recycle, and designed to generate forward motion. One cannot help but feel their excitement and appreciate the urgency of this moment, all through the *buffa* patterning of Mozart’s setting.

The second group closes with a perfect authentic cadence in A (mm. 59). A second scalar descent in m. 59 then returns the music to D major for the free recapitulation (mm. 60-89), throughout which a tutti celebration of resilience and possibility unfolds in an increasingly homophonic texture.\(^{17}\)

Of the Quartet’s three formal sections, it is A that best approximates typical *buffa* procedure. Dramatically, it resembles the type of action-expression segment common in such finales. Platoff writes: “Most scenes in a finale comprise two parts: the first, active portion is written in dialogue, while the concluding portion, an expressive response to the preceding action,

\(^{17}\) I consider this a free recapitulation because mm. 60-67 recall the opening phrases of the orchestral introduction. See p. 122 (footnote 13) for definitions of recapitulation types.
is written as a tutti.” Admittedly, Belmonte and Konstanze do not advance the plot in their opening exchange—it is not “active” by buffa standards—and the text of the tutti is not a response, per se, to the dialogue that precedes it. Yet, in the key-area form of the A section, one still senses an emotional distinction, and certainly a musical one, between the dialogic first and second groups (mm. 1-46, 47-59) and the widely homophonic, platitudinous celebration of the recapitulation (mm. 60-88). Platoff also writes that active, conversational passages tend, necessarily, to set more text than their expressive counterparts; returning to Table 7.1, we find that is the case here.19

*Musical dramaturgy in the “jealousy episode”*

The “jealousy episode” of the Quartet occupies the central formal section, what I have already referred to here as B. B is comprised of a series of dramatic actions, reactions, and reflections, each of which Mozart marks with changes of key, meter, and/or tempo in a through-composed setting that accommodates the transformative process of forgiveness that the characters enact from beginning to end. A formal and dramatic outline of the section is provided in Table 7.2. I will focus my analysis on the section’s opening fifty-three measures (mm. 89-142), in which the men reveal that they harbor some reservations without defining the nature of their concerns. The protracted pace at which they do this becomes unbearable for the women, whose frustrations hit a breaking point in the final two measures of the passage. Mozart’s remarkable setting simultaneously depicts the reticence of the men, as he draws their every word with the most delicate hesitation, and the vexation of the women, as he infuses their interjections with an increasing sense of urgency.

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19 Ibid., 211.
Table 7.2. Formal outline of B (mm. 89-250).

<table>
<thead>
<tr>
<th>Measures</th>
<th>Key</th>
<th>Meter</th>
<th>Tempo</th>
<th>Poetic Meter</th>
<th>Dramatic action</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-111</td>
<td>Gm → V/B♭</td>
<td>3/8</td>
<td>Andante</td>
<td>Iambic trimeter</td>
<td>Belmonte reveals that something troubles him; Konstanze encourages him to elaborate.</td>
</tr>
<tr>
<td>112-140</td>
<td>B♭</td>
<td></td>
<td></td>
<td></td>
<td>Belmonte and Pedrillo attempt to confess their doubts; the women grow frustrated.</td>
</tr>
<tr>
<td></td>
<td>Cm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>141-142</td>
<td>V/Gm</td>
<td>Common time</td>
<td>Recit.</td>
<td></td>
<td>Konstanze implores Belmonte to explain himself.</td>
</tr>
<tr>
<td>143-154</td>
<td>E♭ → V/B♭m</td>
<td></td>
<td>Andante</td>
<td></td>
<td>Belmonte and Pedrillo question the women’s fidelity.</td>
</tr>
<tr>
<td>155-187</td>
<td>B♭m</td>
<td></td>
<td>Allegro</td>
<td>assai</td>
<td>The women react in shock and anger; the men realize they have made a mistake.</td>
</tr>
<tr>
<td></td>
<td>Dm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cm</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>B♭</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Gm</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>188-192</td>
<td>→ V/A</td>
<td></td>
<td></td>
<td>Adagio</td>
<td></td>
</tr>
<tr>
<td>193-208</td>
<td>A</td>
<td>6/8</td>
<td>Andantino</td>
<td></td>
<td>All four characters reflect on trust and fidelity.</td>
</tr>
<tr>
<td>209-250</td>
<td>A → V/D</td>
<td>Alla breve*</td>
<td>Allegretto</td>
<td></td>
<td>The men beg for forgiveness; the women grant it.</td>
</tr>
</tbody>
</table>

*Blonde adopts 12/8 meter throughout this section.

Out of the final cadence of the A section in m. 89, a shift to G minor, compound meter, and andante mark the onset of B; the opening passage with which we are concerned (mm. 89-142) is tonally closed and retains all of these new musical elements (excepting the last two measures, but we will address them later).\(^{20}\) The exuberance of the preceding section is immediately deflated, indeed almost literally so with a thinning of the accompaniment, out of

\(^{20}\) A shift to a slower tempo at such a juncture was common practice in opera buffa finales. Mary Hunter writes: “…almost all finales include at least one andante or larghetto section; this often corresponds to a private or sentimental moment in the action.” Hunter, *The Culture of Opera Buffa*, 213. Mozart also marks andantino for the chorale in mm. 193-208, the most introspective moment of the ensemble.
which a pulsating D in the first violin emerges to foreshadow the nagging suspicion Belmonte can no longer suppress (mm. 89-91). Rising minor seconds in the second violins and violas below (mm. 90-91) feel like nervous inhalations—perhaps these are, in Belmonte’s mind, twice abandoned attempts to speak. There can be no doubt that something is amiss when he enters in m. 92, reverting to iambic trimeter; iambs are a characteristic expression of his anxiety.²¹

Belmonte’s opening six-measure phrase (mm. 92-97) can be parsed into three two-measure phrases, each of which sets one textual line and contains a harmonic dissonance and resolution. The first two phrases begin over V⁷ and resolve to I (mm. 92-93, 94-95), and the third begins over the Ger⁶ and resolves to V (mm. 96-97). The three lines of text he offers in these phrases are only meaningful and syntactically complete when taken together, but Belmonte is so consumed with worry, he cannot form a musical line long enough to accommodate the length of his thought. Mozart’s stop-and-go setting perfectly captures the apprehension with which Belmonte speaks. And, in concluding on the dominant with the unsettling text “noch manch’ geheime Sorgen,” Belmonte places the burden of emotional and harmonic resolution on Konstanze, who enters in the following measure (m. 97). Even as he compromises her welfare, he relies on her strength.

²¹ Rumph writes that the shift to 3/8 meter is a corrective one. In his analysis of the Quartet, he suggests that the A section juxtaposes the march and gavotte topics to create an “intolerable situation.” This is because the march is downbeat-oriented and associated with the “masculine,” while the gavotte is metrically inverted and associated with the “feminine.” Writing on Mozart’s “solution” for this problem, Rumph observes that as “the men draw apart to judge the women, the confusion of the meters resolves to an unambiguous 3/8.” I believe this is not so much a “solution” as it is procedural: to structure the ensemble as he would a buffa finale, Mozart needed a metrical change at this juncture in order to indicate the onset of a new phase of action. Moreover, it makes good sense for him to have chosen 3/8, given that it is the meter of Belmonte’s first aria, “Hier soll ich dich denn sehen” (No. 1), and very much associated with his character, as it is not used in any other number to this point in the opera. See Rumph, “Mozart’s Archaic Endings,” 187-90.
Konstanze can only supply so much consolation, though, without knowing the source of Belmonte’s distress. She models her reply on Belmonte’s passage by breaking her entreaties across similar two-measure phrases (mm. 98-107), forging a path toward the relative major, B♭. After the first and second of these phrases, she allows the orchestra to interject (mm. 100-101, 104-105) with transpositions of the same rising minor seconds from mm. 90-91, perhaps hoping for him to speak in the pauses. Again the breaths are taken but no words are spoken. Following her third entreaty, which cadences in B♭ (mm. 106-107), she launches into a four-measure phrase using three iterations of “nichts verborgen” and concludes on the dominant of B♭ in m. 111. This returns the burden of resolution to Belmonte: she has approached him with patience and led him out of the gloom of G minor; she can do no more.

The text-setting of this exchange deserves a closer look. Example 7.1 presents the textual lines sung within mm. 92-107 and the rhythmic profiles with which each is set. Mozart uses two profiles for Belmonte’s vocal line; these are marked A and B in the table and, as indicated in the rightmost column, create the pattern AAB across his six-measure passage. For Konstanze’s phrases, Mozart writes this pattern in reverse (BAA), rendering a palindrome of their rhythmic profiles in mm. 92-107. Thus Konstanze not only models her response on the phrase structure of his passage, but adopts the finer details of its rhythm. This is a woman who wants to lend a fully sympathetic ear. Perhaps, too—although this may be taking things a step too far—the AAB pattern of Belmonte’s profiles represents an introspective motion, or at the very least a motion away from Konstanze, that she endeavors to reverse with her response. This setting also deepens the impact of her final line (not shown in Example 7.1), which importantly begins with “o halt”—it signals a change in tactic, as it were, as she asserts herself with her own music to stop Belmonte’s dithering.
**Example 7.1.** Text-setting in mm. 92-107. All profiles are in 3/8 meter.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Text</th>
<th>Rhythm</th>
<th>Rhythmic profile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belmont</td>
<td>91-93 Doch, ach! bei aller Lust</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>93-95 Empfindet meine Brust</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>95-97 Noch mach’ geheime Sorgen!</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>Konstanze</td>
<td>97-99 Was ist es, Liebster, sprich,</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td>101-103 Geschwind, erkläre dich,</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>105-107 geschwind, erkläre dich</td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>

The final thirty-one measures of this section can be parsed into two periods. The first occupies mm. 112-127 (the antecedent phrase cadences in m. 121), and the second, which is modeled on the first, occupies mm. 127-142 (the antecedent phrase cadences in m. 134). Table 7.3 represents the vocal phrasing of this passage; a dotted line separates the two periods, which share m. 127 owing to a metrical reinterpretation by Pedrillo—but more on this later.
Table 7.3. Phrase rhythm in the two periods of mm. 112-127. In the leftmost column, “K” represents Konstanze, “B” represents Belmonte, “P” represents Pedrillo, and “Bl” represents Blonde. For a guide to reading this table, see the preface to the Appendix to Chapter 6 on p. 185.

<table>
<thead>
<tr>
<th></th>
<th>112 ↓</th>
<th>113 ↑</th>
<th>114 ↓</th>
<th>115 ↑</th>
<th>116 ↓</th>
<th>117 ↑</th>
<th>Nun weiter?</th>
</tr>
</thead>
<tbody>
<tr>
<td>K</td>
<td>Man sagt...</td>
<td>man sagt...</td>
<td>du seist...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>117 ↓</td>
<td>118 ↑</td>
<td>119 ↓</td>
<td>120 ↑</td>
<td>121 ↓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>Doch Blondelämen, acht die Leiter! bist du wohl soviel werth, wohl soviel werth?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>121 ↓</td>
<td>122 ↑</td>
<td>123 ↓</td>
<td>124 ↑</td>
<td>125 ↓</td>
<td>126 ↑</td>
<td></td>
</tr>
<tr>
<td>Bl</td>
<td>Hans Nunschnappst’s bei dir über? Ei hattest du nur lieber, Die Frage umgekehrt, die Frage umgekehrt,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>127 ↓</td>
<td>128 ↑</td>
<td>129 ↓</td>
<td>130 ↑</td>
<td>131 ↓</td>
<td>132 ↑</td>
<td></td>
</tr>
<tr>
<td>Doch Herr Osmin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doch Herr Osmin Doch Herr Osmin Doch Herr Osmin</td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Doch Herr Osmin</td>
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<td></td>
<td></td>
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<tr>
<td>Doch Herr Osmin</td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>127 ↓</th>
<th>128 ↑</th>
<th>129 ↓</th>
<th>130 ↑</th>
<th>131 ↓</th>
<th>Lass hören!</th>
</tr>
</thead>
<tbody>
<tr>
<td>K</td>
<td>132 ↓</td>
<td>Willst du dich nicht erklären?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>135 ↓</td>
<td></td>
<td>136 ↑</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>137 ↓</td>
<td>138 ↑</td>
<td>139 ↓</td>
<td>140 ↑</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bl</td>
<td>139 ↓</td>
<td>140 ↑</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Doch Herr Osmin du seist... Doch Herr Osmin...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>141 ↓</td>
<td></td>
<td>142 ↑</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>Willst du dich nicht erklären?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Seeming to accept the inexorability of his confession, Belmonte completes the motion to B♭ in m. 112, Konstanze having attained its dominant in the previous measure. He is yet reluctant to disclose his fears, though, and sputters across the opening five measures of the antecedent phrase (mm. 112-116). Mozart inserts a new motive for the oboe between each of his utterances, as shown in Example 7.2. Perhaps it represents the pesky thought that Konstanze has been unfaithful with the Pasha, especially since it is the oboe, a frequent agent of musical Turkishness, that delivers it.²² The first violins also issue an undulating line of triads throughout these measures, and though it lends a gradual forward motion to the music, it fails to carry

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²² Abert writes that this is a “half-humorous motif” that represents “the thought that the menfolk cannot bring themselves to express.” Abert, W.A. Mozart, 680.
Belmonte with it. He falls silent in m. 116, unresponsive even to Konstanze’s invitation in m. 117, which rounds out a six-measure group (see Table 7.3). He will not sing again until m. 135.

**Example 7.2.** Oboe motive, mm. 112-113.

Pedrillo seizes the moment to insinuate his own doubts about Blonde as he enters in m. 117 and reinterprets it as metrically strong (see Table 7.3). At the conclusion of his five-measure phrase, he asks Blonde “bist du wohl soviel werth?” and emphasizes “du” on the downbeat of m. 119 by way of a diminished harmony, \( \text{fp} \) marking, and dotted-eighth note; this at once colors the question as accusatory.\(^{23}\) He concludes over the dominant in m. 121, a metrically strong measure, seeming to indicate that he should not have to elaborate any further to be understood. His exit thus places the responsibility of harmonic and dramatic resolution on Blonde, much as Belmonte’s passage had to Konstanze in mm. 96-97. But whereas Belmonte did this in a helpless sort of way, one gets the sense that Pedrillo is here quite deliberate.

It seems implausible, at first, that Pedrillo would question Blonde’s fidelity. He has accompanied her every day of their captivity and observed her willful avoidance of Osmin; on what grounds could he mistrust her? At least Belmonte has the excuse of having been absent from the scene. Yet we might allow that Pedrillo’s fears are not altogether his own, for is it not likely that he has contracted them from Belmonte? That in the heat of the moment, under the pressure of the impending abduction, and having listened to Belmonte (his trusted friend and master) contemplate the unthinkable of Konstanze (since m. 89!), he would be susceptible to the

\(^{23}\) Belmonte and Pedrillo thus each enter the antecedent phrase with a five-measure phrase.
same jealousies, however baseless they may be? That both men succumb to these fears is one of the many humanizing elements of the Quartet. Their shortcomings as romantic partners and the strength of their friendship (which surely trumps the master-servant dynamic in such moments of mutual trial) are both placed at the fore in this display of genuine vulnerability. Unfortunately for them, though, the women’s anger is equally real.

Mozart affords Blonde ample room to respond; this is, after all, the first she hears of Pedrillo’s doubts. His reservation must be just as shocking to her as Belmonte’s is to Konstanze; why would Pedrillo harbor any unease when they have been in each other’s company for so long? As Konstanze first reacted to Belmonte in mm. 97-111, Blonde models the phrase structure and text-setting of her retort on Pedrillo’s preceding passage, and also modulates within it. Unlike Konstanze, though, Blonde shows Pedrillo no compassion.

Capitalizing on the metrically strong measure in which Pedrillo ends (m. 121, see Table 7.3), Blonde enters with a two-measure phrase that concludes over the dominant of C minor (m. 122). A parallel emerges between Pedrillo’s mm. 117-118 (“Doch Blondchen, ach! die Leiter!”) and Blonde’s mm. 121-122 (“Hans Narr! schnappt’s bei dir über?”) as each addresses the other with an exclamation set to similar rhythms. The profiles of these lines are compared in Example 7.3. In mm. 122-124, Blonde then adopts the rhythm Pedrillo had used for his veiled accusation (mm. 119-121) for the text “Ei hättest du nur lieber,” her accompaniment even incorporating the same $fp$ on the downbeat. These settings are also compared in Example 7.3. She concludes with the text “die Frage umgekehrt,” the melodic descent and ascent of which in

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24 I have represented m. 121 twice in Table 7.3 not because it is metrically reinterpreted, but to demonstrate its dual function as the final measure of Pedrillo’s phrase and the first of Blonde’s.

25 This rhythmic profile is the same as that marked A in Example 7.1. That Pedrillo mimics Belmonte’s use of it to begin his accusation of Blonde suggests even more that his fears piggyback on those of Belmonte.
m. 125 depict the reversal she suggests, and closes the first period with an imperfect authentic cadence in C minor in mm. 126-127. This forces Pedrillo to respond in a harmonic area that she has prepared, much as Konstanze had done to Belmonte in m. 111—but whereas Konstanze had led Belmonte to a brighter, major space, Blonde brings Pedrillo to a bleaker, minor one.

Example 7.3. Comparison of Pedrillo and Blonde’s text setting, mm. 117-122. All profiles are in 3/8 meter.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Text</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pedrillo</strong> 116-118</td>
<td>Doch Blondchen, ach! die Leiter!</td>
<td><img src="image" alt="Pedrillo Text Setting" /></td>
</tr>
<tr>
<td><strong>Blonde</strong> 120-122</td>
<td>Hans Narr! schnappt’s bei dir über?</td>
<td><img src="image" alt="Blonde Text Setting" /></td>
</tr>
<tr>
<td><strong>Pedrillo</strong> 118-120</td>
<td>Bist du wohl soviel werth?</td>
<td><img src="image" alt="Pedrillo Text Setting" /></td>
</tr>
<tr>
<td><strong>Blonde</strong> 122-124</td>
<td>Ei hättest du nur lieber</td>
<td><img src="image" alt="Blonde Text Setting" /></td>
</tr>
</tbody>
</table>

Backed into the same corner as Belmonte, Pedrillo timidly proceeds to open the second period in the same manner his master had to open the first (compare mm. 112-116 and mm. 127-131 in Table 7.3). The text-setting in these passages is identical (save for Pedrillo’s longer pickup), as is the accompaniment, transposed to C minor. The oboe motive resurfaces as well; now its appearance conjures the thought of Osmin rather than the Pasha. Blonde completes the six-measure group in m. 132 as Konstanze had for Belmonte in m. 117 (see Table 7.3), but where Konstanze had gently encouraged (“Nun weiter?”), Blonde issues a command (“Lass

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26 Blonde’s text-setting in m. 125 may remind us of Konstanze’s in mm. 109-110: the strong syllable on the downbeat is stretched over three sixteenth notes moving in stepwise motion, and the remainder of the measure is filled with three sixteenth notes set syllabically, also moving in stepwise motion. Blonde’s melodic contour is the inverse of Konstanze’s.
hören!”). The oboe motive accompanies her, too, outlining the dominant of G minor in preparation for a modulation back to that key.

All the while Pedrillo and Blonde have quarreled, Konstanze has endured Belmonte’s silence in the background. Her next interjection, a prominent two-measure phrase that constitutes its own metric group (mm. 133-134, see Table 7.3) and completes the motion to G minor with an imperfect authentic cadence, exposes her escalating frustration. Mozart sets the first iamb of her line (“Willst du dich nicht erklären?”) as a trochee by aligning “willst” with the downbeat. This choice, though not uncommon for German iambics, and demanded by the sense of the words, lends greater force to her interjection. The oboe motive floats above her, as well; surely the men will soon crack beneath the emotional weight it represents.

Indeed, time seems to be running out for Belmonte and Pedrillo. That the women have forced their way back to the key in which Belmonte first communicated his worry seems to suggest that the men will not escape the Quartet without addressing the fears they have raised. So, as unpleasant tasks are often made more palatable the company of others, Belmonte and Pedrillo join forces: Mozart overlaps their music from the openings of the first and second periods in mm. 135-138 (see Table 7.3). But together they are as reticent as they were apart. The women reach their inevitable breaking point with a joint command in m. 139. This is a pivotal moment: Konstanze seems to reach a new level of exasperation by transforming her previous question into a command (“Nun weiter!”),27 it constitutes the first perfect authentic cadence in G minor since the onset of that key in m. 133; and because their command falls in the fifth, strong measure of a six-measure group (in the last measure of which the voices do not sing), this feels like the end of the road for the men.

27 Mozart devised this change of delivery. It is not indicated in Stephanie’s libretto.
Konstanze issues one final appeal in m. 141 with a shift to recitative and common time. She enters over the German augmented sixth of G minor and creates for the second time an isolated two-measure group using the text “Willst du dich nicht erklären?” (see Table 7.3).\footnote{28} This question, which concludes over the dominant of G minor in m. 143, finally triggers Belmonte’s admission. His entrance in the following measure opens the next musico-dramatic phase of B and unexpectedly moves the music to E♭ major in a direct modulation (see Table 7.2). Such motion by third was not uncommon in these dramatic circumstances, though; as Mary Hunter writes: “Many finales include at least one modulation up or down by a third; this may or may not coincide with the crucial or most surprising event of the finale.”\footnote{29}

The two periods of measures 112-142 form an impressive unit both musically and dramatically, especially given the challenge the libretto presented to Mozart: two characters remain emotionally stagnant, while another two simultaneously try to push the action forward. Musically, the passage enables Belmonte and Pedrillo to express themselves separately, but with textually and musically commensurate material that underscores the similarity of their concerns and the nervousness with which they communicate them. Their repetitive phrases allow them to remain dramatically and emotionally static throughout and lend a sense of musical continuity to the passage. The women, on the other hand, grow increasingly impatient, as their harmonically determinant reactions drive the harmonic motion forward, and ultimately the men to their insinuation. John Platoff writes that musical periods were the most common “building-block” within sections of Viennese buffa finales because they “enabled composers to avoid structures...
based on returns of material at higher levels, and thus to emphasize dramatic continuity and the rapid forward motion of events.”\textsuperscript{30} While the periods that comprise this passage cannot be said to unfold in a “rapid” forward motion, as Platoff writes is typical of the \textit{buffa} period, one yet appreciates how Mozart emulates the procedure to move the action forward in a musically coherent way. After all, by the end of this passage, there is no returning to the emotional climate that prevailed at its beginning.

The remainder of B unfolds as outlined in Table 7.2. It of course includes the famous Andantino (mm. 193-208), over which much ink has been spilled praising Mozart and criticizing Stephanie. Abert’s commentary is quite representative: “[The Andantino is] one of those passages where Mozart rises far above the wretched doggerel of his librettist…It is though the lovers were finally shaking themselves free from all the trivial, all-too-human emotions that have occupied their thoughts until now.”\textsuperscript{31} Indeed, the Andantino provides a breath of fresh air after the preceding Adagio (mm. 188-192), in which aggressive, double-dotted rhythms and diminished harmonies convey the characters’ exasperation before they hit a breaking point with the elongated pause of m. 192. The \textit{piano} entrance of the winds in m. 193, which introduces flowing pastoral rhythms in a return to the major mode, signals that all is not lost for these four, who will, through the sweetness of Mozart’s chorale, rise above the problems they have created for themselves and move toward reconciliation.

The final section, C, returns to D major, the opening key of the ensemble, and sets one stanza about the resiliency of love in a series of four canonic passages. Rumph describes the

\textsuperscript{31} Abert, \textit{W.A. Mozart}, 680. Bauman echoes Abert’s opinion, writing that the “reflections of the four in Stephanie’s verse do not in themselves merit Mozart’s expansive, quasi-choral vestments.” See Bauman, \textit{Entführung}, 52.
grand counterpoint as a precursor to Mozart’s later finales: “The opening texture, with *alla breve* voices above rushing violins, anticipates the final chorus of *Don Giovanni*. Yet whereas the latter ending merely gestures at learned counterpoint, Mozart here works out each canon in all four voices, moving systematically from highest to lowest.”

Dent remarked that “one can only pity the singers (especially Konstanze) who have to take part in it; they repeat ‘Es lebe die Liebe’ interminably.” But pity hardly seems in order here. It is a typical ending, even by *buffa* standards: there is the obligatory fast tempo (Mozart marks *allegro* in m. 258), the gradual layering of voices that culminates in a grand moment of homophony (see, for example, mm. 259-277), and whirling passages that float above in the violin, adding to the ebullience of it all (see, for example, mm. 292-300). One cannot help but recall what Mozart wrote of the finale to Act I: “—it must go very quickly—and wind up with a great deal of noise, which is always appropriate at the end of an act. The more noise the better.”

*Dramaturgy through form, phrase rhythm, and text-setting*

As mentioned at the outset of this chapter, the portions of the Quartet that I have just analyzed—namely, the entire A section and the opening fifty-three measures of B—concisely demonstrate the collective dramaturgic power of form, phrase rhythm, and text-setting in Mozart’s hands.

On both local and global levels, Mozart’s formal structures separate the individual affairs of different characters and provide musically distinct spaces in which phases of dramatic action

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32 Rumph, “Mozart’s Archaic Endings,” 180.
33 Dent, *Mozart’s Operas*, 79.
can unfold. In the jealousy episode, the period helps Mozart to musically depict the unchanging positions of the men while allowing the women to press on for the answers they seek. In the A section, Mozart’s key-area form affords each couple their own musical area to communicate their particular concerns. And the large-scale three-part plan, with its harmonically digressive middle section, accommodates Stephanie’s libretto, which places the dramatic intrigue at the center of the ensemble.

Phrase rhythm is an important component of the musical dramaturgy in the passage we have just analyzed (mm. 112-142). Mozart elides all of the vocal lines in the first period so that they flow seamlessly throughout. The effect is that of a genuine argument, Pedrillo and Blonde entering on top of one another, eager to defend and explain themselves as the strain of Pedrillo’s dithering becomes more difficult to bear. The cyclic implications of Blonde’s text ("Ei hättest du nur lieber/Die Frage umgekehrt") are also reflected in the overlapping patterning. In the second period, Mozart varies the length of the metric groups so that the women can place greater pressure on the men. Konstanze’s first interjection (mm. 133-134) stands out, unavoidably, from the six-measure group that precedes it, and causes the men to begin a renewed, joint effort. And in the following group, the women force an impasse in m. 139, essentially creating a dead end for the men.

Finally, Mozart’s text-setting throughout the opening of the jealousy episode bears some dramatic signification. That Konstanze and Blonde each model their initial reactions on their partners’ preceding phrases reveals something about their personalities and the manners in which they face conflict. Konstanze’s line, which adopts Belmonte’s rhythmic profiles in reverse order (see Example 7.1), encapsulates the sympathy and patience with which she approaches her betrothed. Blonde’s line, on the other hand, which similarly borrows rhythms (see Example 7.3),
holds a mirror up to Pedrillo, as she sings that the question being asked of her should instead be asked of him.
Conclusion

In the famous letter to Leopold of 26 September 1781, which contains those oft-quoted descriptions of Osmin’s towering rage, Cavalieri’s *geläufigen Gurgel*, and the text-painting in “O wie ängstlich,” among other *Entführung*-related matters, Mozart’s closing is revealingly self-conscious: “Well, how I have been chattering to you about my opera! But I cannot help it.”  \(^1\) Mozart is almost apologetic for his zealous commentary; the long letter offers nothing but detailed accounts of his music and betrays just how consuming the venture had become for him. It is, in fact, an impression we gain throughout the Mozart correspondence at that time: Mozart mentions the *Entführung* in one way or another in nearly every extant letter to Leopold written between 1 August 1781 (when Mozart began the composition) and 17 November 1781 (after which point external delays forced him to direct his energies elsewhere).  \(^2\) Of course, he was in the difficult position of needing to convince his father that it was viable to build his life and career in Vienna, and he knew that operatic success would go a long way toward both placating Leopold and securing financial stability. But Mozart’s regular reports on the *Entführung* evidence a deep investment and genuine interest in the project. “I am composing other things,” he wrote on 6 October 1781, “…yet all my enthusiasm is for my opera.”  \(^3\)

I have liberally included quotations from Mozart’s letters throughout the course of this

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\(^2\) Only the letters of 7 and 12 September and 24 October 1781 do not mention the *Entführung*.

study, as they reveal something about the manner in which Mozart undertook the composition of the *Entführung*, and as such serve as useful guides in the analytic investigation of the score. I find his remarks equally handy in reflecting on all that we have just surveyed. The letter of 13 October 1781 to Leopold contains important observations that, although too often mistaken for Mozartian dogma, capture something about the composer’s approach to a libretto:

Now as to the libretto of the opera. You are quite right so far as Stephanie’s work is concerned [“Solche hergelauf’ne Laffen” (No. 3)]. Still, the poetry is perfectly in keeping with the character of the stupid, surly, malicious Osmin. I am well aware that the verse is not of the best, but it fitted in and it agreed so well with the musical ideas which already were buzzing in my head, that it could not fail to please me; and I would like to wager that when it is performed, no deficiencies will be found. As for the poetry which was there originally [that by Bretzner], I really have nothing to say against it. Belmonte’s aria “O wie ängstlich” could hardly be better written for music…Besides, I should say that in an opera the poetry must be altogether the obedient daughter of the music. Why do Italian comic operas please everywhere—in spite of their miserable libretti—even in Paris, where I myself witnessed their success? Just because there the music reigns supreme and when one listens to it all else is forgotten. Why, an opera is sure of success when the plot is well worked out, the words written solely for the music and not shoved in here and there to suit some miserable rhyme (which, God knows, never enhances the value of any theatrical performance, be it what it may, but rather detracts from it)—I mean, words or even entire verses which ruin the composer’s whole idea. Verses are indeed the most indispensable element for music—but rhymes—solely for the sake of rhyming—the most detrimental. Those high and mighty people who set to
work in this pedantic fashion will always come to grief, both they and their music…If we composers were always to stick so faithfully to our rules (which were very good at a time when no one knew better), we should be concocting music as unpalatable as their libretti.4

Mozart’s ideal libretto—at least in 1781—is not one that contains flawless poetry, but one that is purposefully constructed for musical setting and offers opportunities for his music to play a part in the storytelling. That is not to say that he does not value fine poetry, for certainly he does. His comment on the indispensability of the verse for music likely reflects, as James Webster has convincingly argued, Mozart’s desire for well-constructed verses that would suit naturalistic rhythmic profiles and thus remain coherent in a musical setting, as well as verses that were appropriate for the conventions of the stock characters and aria types with which Mozart so

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4 Anderson, The Letters of Mozart, vol. 3, 1150-51. The original letter reads: “Nun wegen dem text von der opera. — was des Stephani seine Arbeit anbelangt, so haben sie freylich recht. — doch ist die Poesie dem karakter des dummen, groben und boshaften osmin ganz angemessen. — und ich weis wohl daß die verseart darinn nicht von den besten ist — doch ist sie so Passend, mit meinen Musikalischen gedanken :die schon vorher in meinem kopf herumspatzierten: übereins gekommen, daß man bey dessen aufführung — nichts vermissen wird. — was die in dem Stück selbst sich befindende Poesie betrifft, könnte ich sie wirklich nicht verrachten. — die aria von Belmonte; o wie ängstlich etc: könnte fast für die Musick nicht besser geschrieben seyn….und ich weis nicht — bey einer opera muß schlechterdings die Poesie der Musick gehorsame Tochter seyn. — warum gefallen denn die Welschen kommischen opern überall? — migt allem dem Elend was das buch anbelangt! — so gar in Paris — wovon ich selbst ein Zeuge war. — weil da ganz die Musick herscht — und man darüber alles vergisst. — um so mehr muß Ja eine opera gefallen wo der Plan des Stücks gut ausgearbeitet; die Wörter aber nur blos für die Musick geschrieben sind, und nicht heir und dort einem Elenden Reime zu gefallen :die doch, bey gut, zum werth einer theatralischen vorstellung, es mag seyn was es wolle, gar nichts beytragen, wohl aber eher schaden bringen: worte setzen — oder ganze strophen die des komponisten seine ganze idee verberden. verse sind wohl für die Musick das unentbehrlichste — aber Reime — des reimens wegen das schädlichste; — die herrn, die so Pedantisch zu werke gehen, werden immermit sammert die Musick zu grunde gehen. — […]wenn wir komponisten immer so getreu unseren regeln :die damals also man noch nichts bessers wusste, ganz gut waren: folgen wollten, so würden wir eben so untaugliche Musick, als sie untauglich bücheln, verfertigen.” See Bauer and Deutsch, Briefe, vol. 3, 167-68.
often worked. Yet, for Mozart, texts do not have to be of the highest quality or literary interest in order to inspire compelling and dramatic music. This is apparent in both his remarks on Stephanie’s “Solche hergelauf’ne Laffen” (No. 3), and in his setting of that text, which, as he notes in the letter above, contains no “deficiencies,” and, he might be proud to know, is now widely celebrated as one of his finest characterizations. Mozart approaches his librettos with an eye for the moments that invite his music to characterize, unfold the action, and comment on the drama. In studying his operas, and more specifically, when doing so toward an appreciation of the musical dramaturgy that unfolds within them, we must look at the libretto as he did. And that is what I have endeavored to do throughout the analyses of Chapters 3 through 7, which have examined the roles of form, phrase rhythm, and text-setting as agents of musical dramaturgy across the Entführung.

Mozart employs all of these musical dimensions toward characterization, as demonstrated by our close readings of selected arias for Konstanze, Belmonte, and Osmin. In Chapter 4, we

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6 That Mozart desired dramatic texts at this time is further evidenced by his excitement about the text-painting in “O wie ängstlich” (No. 4), which he described to Leopold in the letter of 26 September 1781: “Let me now turn to Belmonte’s aria in A major, ‘O wie ängstlich, o wie feurig.’ Would you like to know how I have expressed it—and even indicated his throbbing heart? By the two violins playing octaves. This is the favorite aria of all those who have heard it, and it is mine also. I wrote it expressly to suit Adamberger’s voice. You feel the trembling—the faltering—you see how his throbbing breast begins to swell; this I have expressed by a crescendo. You hear the whispering and the sighing—which I have indicated by the first violins with mutes and a flute playing in unison.” See Anderson, The Letters of Mozart, vol. 3, 1145. The original letter reads: “Nun die aria vom Belmont in ADur. O wie ängstlich, o wie feurig, wissen sie wie es ausgedrückt ist — auch ist das klopfende liebevolle herz schon angezeigt — die 2 violinen in oktaven. — dies ist die favorit aria von allen die sie gehört haben — auch von mir. — und ist ganz für die stimme des Adamberger geschrieben. man sieht das zittern — wanken — man sieht wie sich die schwellende brust hebt — welches durch ein crescendo exprimirt ist — man hört das lispeln und seufzen — welches durch die ersten violinen mit Sordinen und einer flaute mit in unisono ausgedrückt ist.” See Bauer and Deutsch, Briefe, vol. 3, 162-63.
observed how metrical reinterpretation informed Konstanze’s singular strength throughout “Martern aller Arten” (No. 11); in Chapter 5 we observed how the musically and textually distinct sections of “Wenn der Freude Thränen Fliessen” (No. 15) allowed Mozart to capture both the stereotypical and idiosyncratic facets of Belmonte’s character, as well as how Mozart’s choices for text-setting individualize Belmonte’s musical language across his arias. And in Chapter 6, we discovered the irregular vocal phrasing and phrase rhythm that musically embodies Osmin’s confounding rage in two of his arias. Although these three characters are rooted in character types and given the requisite aria types to match, Mozart subtly conveys their personalities with idiosyncratic modes of expression and communication.

In his settings of the opera’s more spirited and emotional exchanges, Mozart also calls upon the strategic use of form, phrase rhythm, and text-setting. He litters Osmin’s fights with Belmonte, Pedrillo, and Blonde with metrical reinterpretations, suffixes, and abrupt phrase endings to depict his tendency to interrupt, insist upon the last word, and arrive at stalemates with his opponents—who, incidentally, develop their own metric tactics to outwit him. And throughout the Quartet, Mozart uses key-area form to delineate nobles from servants, periods to accommodate dramatically changing text in a musically logical way, text-setting to capture hesitation, empathy, and frustration, and elided phrases and irregular phrase lengths to emulate the turbulent patterning of an argument.

Mozart’s music creates interactions—and more specifically, disagreements—that feel strikingly realistic: it facilitates the attempt to win an argument by belaboring one’s point; it manifests the disorienting effect of being provoked by one’s adversary; it projects the uneven pacing of the reluctant admittance of one’s wrongdoing. The radically different personalities that populate the Entführung ensure that the opera is full of antagonistic and trying conversation—
and Mozart perfectly captures these tensions across every act.

Mozart’s dramatic sensibilities are praised in just about every commentary on the mature operas, and so it comes as little surprise, given the operas that followed the *Entführung*, that much of that praise has been justly lavished on the Da Ponte collaborations and *Die Zauberflöte*. Yet the sensitivity of Mozart’s settings in the *Entführung* deserve a little more attention and commendation than has hitherto been afforded them. This study, which prioritized but three of a myriad of possible musical dimensions, demonstrates the degree to which Mozart’s music shoulders the burden of the storytelling throughout the *Entführung*: it supports and enacts individualized characters, realistically drawn arguments, and genuine displays of love, fear, and strength.
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