The Clarinetist as Vocalist: Transcriptions of Mozart Arias to Teach Lyricism

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UNIVERSITY OF MIAMI

THE CLARINETIST AS VOCALIST: 
TRANSCRIPTIONS OF MOZART ARIAS TO TEACH LYRICISM

By

Peter Michael Bianca

A DOCTORAL ESSAY

Submitted to the Faculty 
of the University of Miami
in partial fulfillment of the requirements for 
the degree of Doctor of Musical Arts

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

THE CLARINETIST AS VOCALIST: TRANSCRIPTIONS OF MOZART ARIAS TO TEACH LYRICISM

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The purpose of this essay was to understand the components of lyrical clarinet playing and to develop a guide to teaching lyricism that invokes examples from the operatic literature. The ability to interpret music expressively and with emotion is an essential element of musicianship that is highly prized by teachers and conductors alike. Hence, lyricism is an important part of music performance. In spite of this fact, most teachers tend to place a heavy emphasis on the technical skill of performer while neglecting the lyrical skill. This trend places the performer at a disadvantage because of the expectations that the modern instrumentalist is subjected to when seeking employment as a performer or educator. This study is meant to close the gaps in scholarship and offer an alternative method of teaching lyricism so that the performer is best equipped to meet the challenges of the modern world of music performance. The arias that are examined in this study: “Porgi, amor” and “La Vendetta” from Le Nozze di Figaro, “Der Hölle Rache” and “Ach, ich fühl’s, es ist verschwunden” from Die Zauberflöte, “Mi tradi quell’alma ingrata” and “Dalla sua pace” from Don Giovanni, “In uomini, in soldati” and “Un’aura amorosa” from Così Fan Tutte, and “Parto, parto” and “Deh se piacer mi vuoi” from La Clemenza di Tito.
to the loving memory of two men who have shaped my life in immeasurable ways, I can only hope to walk in their shadows. To my grandfather, Salvatore Bianca, whose enthusiasm and love continue to be an inspiration and a reminder to live each day to the fullest, and to Frank Marinaccio, who was the embodiment of a teacher, mentor, and friend
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CHAPTER 1

Introduction

My thanks to you, noble Virtuoso! Never have I heard the like of what you contrive with your instrument. Never should I have imagined that a clarinet might be capable of imitating the human voice as deceptively-faithfully as it was imitated by you. Verily, your instrument has so soft and so lovely a tone that none can resist it who has a heart, and I have one, dear Virtuoso. Let me thank you!¹

These words, written in 1784 by Austrian music critic Johann Friedrich Schink, are from a concert review of Mozart’s Serenade, K. 361/370A. The virtuoso Schink refers to is Anton Stadler. Schink was not the only one who was enamored by Stadler’s playing; Mozart was as well. The close relationship between Stadler and Mozart produced many works for clarinet including the Concerto, K. 622, the Quintet, K. 581 and the Serenade, K. 361/370A.

Stadler’s playing demonstrated mechanical skill on the instrument but, his tone and ability to mimic the human voice were what distinguished him from other clarinetists in the classical period. As Michael Steinberg writes, “The soft edge of its [the clarinet] tone, the vocal aspect that Schink noted in Stadler’s playing, its virtuosic potential in matters of range and flexibility all made it an ideal voice for Mozart’s fantasy and musical thought.”² Hence, Stadler indirectly created an expectation for tone color and lyrical playing that would influence future generations of clarinetists.


If we reflect on the passage of time since Stadler and Mozart, we take note of the evolution of the design and manufacture of the clarinet as well as the repertoire and the ever-increasing demands placed on the player. In response to this trend, students learning the clarinet today are taught with an emphasis on developing mechanical technique, fast articulation and fast fingers.³ Gabriel Tosé elaborates this point:

Technique should be encouraged and developed, but its purpose should not be exaggerated to such an extent that the true merits which manifest the artistic concept or execution are neglected. As previously stated, these merits are: good tone quality, good intonation, and artistic playing.⁴

Hence, the dominant stance taken by many teachers emphasizes mechanical skill at the expense of lyrical expression and artistry.

Need for the Study

Nearly all today’s musicians today face a daunting task in finding viable employment. The business of music is changing constantly and many factors including the economy and the values and taste of society greatly affect the livelihood of most classical musicians.⁵ Therefore, performers and educators need every advantage at their disposal in order to have the best possible chance in the world and climate we live in.⁶ A performer today is expected to be very broad minded and able to adapt his or her playing


⁴ Ibid, p. 14


⁶ Ibid.
in an instant. This includes playing in various styles, utilizing extra-musical effects, demonstrating flawless technique.⁷ At present, there are countless clarinet methods and books written to teach technical skill. Some of these books have become staples of clarinet pedagogy, and others are newer and are still finding their place in the annals of clarinet pedagogy. Their common goal is to give the player an intimate knowledge of the clarinet and to address any deficiencies the player may or may not possess. These studies are extremely valid and essential.⁸

It is not difficult to understand why emphasis on technique is such a dominant part of the pedagogy. Technical skill on the clarinet is very apparent and highly objective. Lyrical skill on the clarinet is less tangible, highly subjective, and not easy put into words or formulas. From the inception of the clarinet circa 1700⁹, the demands placed on the instrument and the performer have steadily evolved and increased exponentially over the past three centuries. In response, studies and treatises on playing woodwind instruments have been written by composers and pedagogues including Quantz¹⁰, Baermann¹¹, Klosé¹², Langenus¹³, Cavallini¹⁴, and Opperman¹⁵. All of these works have dealt

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⁷ Ibid.
primarily with achieving technical prowess. The fact that many of the studies are still in print speaks highly of their credibility and usefulness to the modern clarinetist. However, as a result of the emphasis placed on the technical aspects of playing, the art of lyricism has been treated as a secondary and less important technique.

When listening to a performance of a chamber work, concerto or any other solo work, it becomes quite clear to the listener whether or not the performance is good or bad. Simply playing all the right notes is not enough; there is another variable in the equation that bears heavily on the quality of the performance. In the researcher’s estimation, the variable is the lyrical style of the performer. “Lyrical” is defined by Merriam-Webster’s Dictionary as “expressing direct usually intense personal emotion especially in a manner suggestive of song.” On the other hand, “Technical” is defined by the same author as, “having special and usually practical knowledge especially of a mechanical or scientific subject.” Hence, these two aspects of playing are quite opposite, yet both are essential skills.

As stated previously, a myriad of technical methods exist for clarinetists to utilize. Lyrical methods for the clarinetist are less plentiful than their technical counterparts.

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Perhaps the most celebrated and widely used of these lyrical methods is the C. Rose 32 Etudes for Clarinet.\(^{18}\) This method features 32 etudes roughly half of which are lyrical in nature, the other half are technical. The singular fault in this method lies in its lack of explanation regarding how to practice and perform any of the etudes in the book. Once again, the subjective and speculative nature of lyricism prohibits any substantive commentary that might have been helpful to the student and teacher. It is ironic that the woodwind instrument most capable of a wide dynamic range and subtle nuance of tone\(^{19}\), the clarinet, should suffer from a lack of clearly written, well defined methods for teaching lyricism.

Opera is the only art-form that incorporates acting, dance, music, visual art and poetry in a manner that makes it coherent and pleasurable. In particular, the operas of Mozart offer some of the best examples of the bel canto style in singing which epitomize lyrical style. The *bel canto* style “refers to the Italian vocal style of the 18th and early 19th centuries, the qualities of which include perfect legato production throughout the range, the use of a light tone in the higher registers and agile and flexible delivery.”\(^{20}\) By dissecting the parts of the opera such as the libretto, vocal solo, and orchestral accompaniment, performers are able to extract the emotional undercurrent and vocal technique necessary to perform the part and the importance of the interactions between


soloist and accompaniment. All of this is essential in building the case for a new type of guide to teach lyricism for the modern clarinetist.

Purpose of the Study

The purpose of my study is to create a guide to teach lyricism using examples from the operatic literature of Wolfgang Amadeus Mozart. The research questions directly related to my stated purpose are as follows:

Research Tasks/Questions:

1) Identify the components of lyrical playing.

2) Select various opera excerpts by Mozart that exemplify the various emotions and styles found in lyrical performances and document why these specific excerpts were chosen.

3) Identify the vocal techniques employed and discuss how these techniques apply and translate to performance on the clarinet.

4) Create a guide to teach lyricism drawing on the information from this study
CHAPTER 2

Review of Related Literature

This chapter outlines research in the areas of clarinet pedagogy, vocal pedagogy, clarinet method books and opera literature that will be explored and discussed. All of the resources that are examined in this chapter represent the “mainstream” of thought for each respective category. Each author approaches their respective subject area with a different point of view and goal. All viewpoints are valid and present a generic representation of the types of literature that are available. The researcher will attempt to address any gaps in the scholarship as they pertain to the research tasks and questions.

Clarinet, Clarinet Playing and Pedagogy

*The Clarinet and Clarinet Playing*\(^1\) is a very valuable resource for clarinet teachers and students alike. The book’s author, Dr. David Pino, is professor of clarinet at the Texas State University. His book is an exhaustive look at virtually every angle of clarinet playing and teaching. It is divided into fifteen chapters that deal with topics such as mouthpieces and ligatures, reeds, musicianship, and musical interpretation. There is also an appendix of selected clarinet literature grouped by categories such as “Clarinet Methods”, “Clarinet Studies”, “Clarinet Solos with Piano”, etc. Since its publication in 1980, Pino’s book has garnered numerous endorsements by players and teachers alike including, the International Clarinet Association, which wrote, “…far and away the most

valuable guide ever printed for the self-taught player; nor will it do less than provide support and encouragement for the competent teacher, performer, and student.”

Written in the same style as David Pino’s book, Gabriel Tosé’s book, *Artistic Clarinet: Technique and Study* examines many fundamental aspects of playing the clarinet that are useful to the teacher and student. Gabriel Tosé was a professor of clarinet at the Los Angeles State College and Long Beach State College and a graduate of Bologna Conservatory, in Bologna, Italy. The book is divided into nine chapters with titles such as, “Intonation”, “The Reed and Ligature”, “Esthetical Qualities of Performance”, and “Practice and Performance.” One of the biggest differences between Pino’s and Tosé’s books is Tosé’s emphasis on “artistic execution.” As stated in the preface of the book, “this book is based on the clarinet as a medium of expounding the artistic execution. It is my belief, that although the techniques to acquire the artistic form of playing may vary among different instruments, the end should invariably be the same.” Tosé spends much of his book discussing the nature of musicality and the essence of good sound. Tosé elaborates on this point:

The natural and cultivated qualities of musicality should always prevail and inspire the artist in achieving finesse of execution. These qualities cannot be bound to unbending and restrictive elements of book rules and techniques.

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24 Ibid, p. 7

25 Ibid.
Jack Brymer’s book, *Clarinet*\(^{26}\) is written in the same style as the two previous books mentioned. However, the author has his own take on the many aspects of playing and teaching the clarinet. This book is divided into six chapters dealing with such topics as “History and Development”, The Practical Clarinetist”, The Artistic Approach”, and “Teaching the Clarinet”. Brymer’s opinions on clarinet tone, teaching the clarinet, and performance are all extremely valuable and applicable to any student and/or teacher.

*The Cambridge Companion to the Clarinet*\(^{27}\) is a multi-faceted resource on the clarinet written by some of the most distinguished performers and teachers of the twentieth century and edited by Colin Lawson. The purpose of the book “has been to stimulate constructive, penetrating thought about the past, present and future of the art of clarinet playing.”\(^{28}\) The book contains twelve chapters divided into sections such as, “Single reeds before 1750”, “The Clarinet Family”, The Development of the Clarinet Repertoire”, “Teaching the Clarinet”, and “The Contemporary Clarinet. Furthermore, the book contains numerous illustrations of the evolution of the clarinet and appendices that include recommended studies and orchestral excerpts.

In a departure from his role as editor, Colin Lawson’s book, *Mozart: Clarinet Concerto*\(^{29}\) presents an exhaustive look at Mozart’s last instrumental work. Lawson sets


\(^{28}\) Ibid, “Preface.”

the stage by examining the clarinet literature written before Mozart and then sets out to dissect all aspects of the Concerto, K. 622. These include Mozart’s collaborations and friendship with the virtuoso Anton Stadler, the genesis of the Concerto, Mozart’s lost manuscript, the form of the Concerto, and performance practice. Of particular importance is the chapter on Mozart, Stadler and their friendship and collaborations. It is widely known than Stadler’s style of playing and artistry so impressed Mozart that he would later write “the greatest concerto written for the instrument (clarinet).”

In addition to the books mentioned above, the website of the International Clarinet Association and its quarterly published journal *The Clarinet* offer an extensive resource for the clarinets and teacher. According to its website:

> The I.C.A.is a community of clarinetists and clarinet enthusiasts that supports projects that will benefit clarinet performance; provides opportunities for the exchange of ideas, materials, and information among its members; fosters the composition, publication, recording, and distribution of music for the clarinet; encourages the research and manufacture of a more definitive clarinet; avoids commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry; and encourages and promotes the performance and teaching of a wide variety of repertoire for the clarinet.

Both the I.C.A. website and journal keep clarinetists and teachers at the forefront of clarinet-related news and information.

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Clarinet Method Books

Cyrille Rose’s *32 Etudes for Clarinet*32 are a collection of miniature solo pieces for clarinet. Rose was a widely respected teacher and principal clarinetist at the Paris Opera. He was a student of Hyacinthe Klosé. This method book features a thematic index which shows the first two or three measures of every etude. From the index, the observer can see there are two different styles of etudes in the book. The odd-numbered etudes are written in slower tempi with more expressive and more linear musical lines. The even-numbered etudes are written in faster tempi with more rapid, technical passages. This method book is widely used by clarinet teachers and has been endorsed by many respected pedagogues and performers.

Hyacinthe Klosé was professor of clarinet at the Paris Conservatory. His enduring contribution to clarinet pedagogy was his *Celebrated Method for Clarinet*33. This method book was first published in 1879. The method is an all-encompassing approach that begins with lessons for beginners and progresses to lessons for advanced students. Klosé’s emphasis rests largely on the mechanical nature of playing the clarinet. Hence, the book focuses on finger exercises, major and minor scales, and studies that feature rapid passages with an emphasis on chromaticism.

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Another method that emphasizes the mechanical nature of the clarinet is Carl Baermann’s *Complete Method for Clarinet: Third Division*\(^{34}\). In his book, Baermann utilizes all twenty-four major and minor scales and writes scale exercises in various patterns. He denotes sections such as returning scales, scales in sixths, broken scales and scales in thirds. The last few pages of the book are dedicated to etudes written in a virtuosic style. This book is aimed at the advanced clarinetist due to Baermann’s treatment of the scale patterns and his wide usage of the clarinet’s range (low to high).

Ernesto Cavallini’s *30 Caprices for Clarinet*\(^{35}\) is another technique based method. Cavallini was principal clarinetist at La Scala and had a close association with Rossini and Verdi. His method consists of thirty caprices that are virtuosic in nature and feature rapid passages. Cavallini’s style of composition is inventive and as a result, his method has become a favorite among teachers.

Twentieth Century clarinetist Kalmen Opperman’s approach to the clarinet can be summarized in his famous quotation, “You can’t teach *music*. You can teach *the instrument*. The basic premise that I work on is that you *master the clarinet*. You *play music.*”\(^{36}\) His series of *Velocity Studies for Clarinet*\(^{37}\) are designed for players at the

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\(^{36}\) Kalmen Opperman, *Virtuoso Velocity Studies For Clarinet*, (New York: Carl Fischer, 1999), p. 2

\(^{37}\) Kalmen Opperman, *Velocity Studies For Clarinet*, (New York: Carl Fischer, 1999)
elementary level up to the virtuoso. Each book contains a series of technical etudes written to emphasize the more awkward intervals and passages on the clarinet.

The *Rubank Method for Clarinet* is a collection of three method books. These books have long been a staple for teachers and beginning clarinetists. The books are organized by lesson numbers. Each installment in the series typically consists of at least thirty to forty lessons per book. The aim of each lesson is primarily to introduce a new concept to the student. Lessons focus on more complex rhythms, wide interval “jumps” and expanding the range on the clarinet. The *Elementary Method* focuses primarily on learning new notes and applying them into new patterns and exercises. The *Intermediate Method* focuses primarily on scales and scale patterns in all twelve major keys. The *Advanced Method* consists of duets designed to focus on tone, rhythm, and ensemble playing.

Gustav Langenus’s *Complete Method for Clarinet: Part 3* was published in 1916. It contains many exercises written by other clarinetists including Ernesto Cavallini. The method has exercises that focus on more difficult keys (more than 2 sharps and flats). Furthermore, it features sections on acquiring a light staccato and right and left hand studies. The last section of the book contains duets by Cavallini,

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39 Ibid.
Beethoven, and Mozart arranged for two clarinetists. These duos focus on tone, rhythm, musical ornaments and ensemble playing.

Daniel Bonade’s *Orchestral Studies for Clarinet*\(^{43}\) is a widely popular collection of major clarinet excerpts from the symphonic literature. Daniel Bonade was a Swiss born, French clarinetist who later moved to America and became principal clarinetist of the Philadelphia Orchestra in 1917. He remained a dominant orchestral clarinetist and pedagogue until his death in 1976. Today he is revered as one of the great clarinet virtuosos and an influential teacher of many famous orchestral clarinetists. Since its first publication in 1947, this book has remained a staple in the library of any serious clarinetist. Furthermore, it has been endorsed by many of the great conductors from the 20\(^{th}\) century including, Mitropoulos, Stokowski, Rodzinski, Krueger, and Golschmann. On this book, Bonade writes:

> it contains the repertoire of American orchestras; emphasizing correct articulation, phrasing marks, hints on interpretation and execution of well known solos and cadenzas.

Thus, Bonade’s book represents one of the few studies for clarinet that includes direct insight and explanation from the author on how to perform the examples listed in it.

Much like Daniel Bonade’s book, Peter Hadcock would also write a book in a similar style but with a more in depth look at the examples in his book. Hadcock was the associate principal and e-flat clarinetist with the Boston Symphony from 1965-1990.

Over the course of his career he compiled two books: *The Working Clarinetist*\(^4^4\) and *Orchestral Studies for the E-flat clarinet*\(^4^5\). Both books examine the clarinet excerpts for the major symphonic literature. In *The Working Clarinetist*, each excerpt is discussed at length with emphasis on phrasing, articulations, fingerings, etc. Other sections of the book discuss the concepts of playing (embouchure, tone, articulation, fingering charts), and the Mozart and Nielsen clarinet concerti. Hadcock’s book is considered to be one of the most comprehensive excerpt books in publication.

**Vocal Pedagogy**

James Stark’s book *Bel Canto: A History of Vocal Pedagogy*\(^4^6\) examines the history of the *bel canto* style of singing from its inception in the late sixteenth century to the present day. Stark uses the vocal method of Manuel Garcia II (1805-1906) as the focal point of his book. Garcia was perhaps one of the finest *bel canto* style singers of his generation. On Garcia, Stark writes, “His [Garcia’s] works are considered by many to be the key to an ‘old Italian school of singing,’ as well as the springboard for modern voice science.”\(^4^7\) Stark seeks to offer a new and more absolute definition for the term “*bel canto*” that he believes has been lacking in vocal scholarship. He focuses closely on creating a fusion between the history of vocal pedagogy and the science of the voice. In


\(^{4^7}\) Ibid, “Preface.”
order to accomplish his goal, he works in collaboration with historical texts as well as an acoustician and a laryngologist to examine scientific data and its meaning and applications.

Elster Kay’s book *Bel Canto and the Sixth Sense* is another pedagogical approach to *bel canto* style singing. Kay examines this distinct style by giving a historical record of the origins of *bel canto*. He breaks down the process of singing into three categories: production of vocal tone, articulation, and interpretation. Of these three, production of vocal tone is the main focus on the book. Through scientific research conducted in the 20th century, more detailed explanations of the physical processes related to singing are discussed. These concepts are discussed in chapters such as control of the voice, breathing, mechanism of the larynx, and resonance and vocal quality.

*Expressive Performance Methods for other Instruments*

*Tone Development Through Interpretation for the Flute* was written by Marcel Moyse. Moyse was an acclaimed French flutist and pedagogue who studied at the Montreal Conservatory of Music and who founded the Marlboro Music Festival in Vermont. The subtitle of his method states its aim: “the study of expression, vibration, color, suppleness and their application to different styles.” In this method, Moyse extracts short musical examples from the symphonic and operatic literature and

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50 Ibid.
transcribes them for flute solo. For each set of musical examples there is a particular unifying idea. For example, section A of the method is designed for the low register in the \textit{piano/pianissimo} dynamic. There are eight sections in the book totaling ninety total examples.

Peter Simpson is professor of bassoon at the University of Kentucky. His booklet entitled \textit{Musical Gestures}\textsuperscript{51} contains a section of excerpts from the symphonic repertoire. Each example is between five and ten measures long and transcribed for bassoon and is accompanied by one of two adjectives describing the general mood or character of each. The goal of the excerpt section is for the student to actively think about the character or mood of the music he or she is performing. The examples provided represent a starting point for future musical discoveries the student will hopefully have.

\textit{Mozart Opera Literature:}

The operas \textit{Le Nozze di Figaro}\textsuperscript{52}, \textit{Don Giovanni}\textsuperscript{53}, \textit{Così Fan Tutte}\textsuperscript{54}, \textit{La Clemenza di Tito}\textsuperscript{55}, and \textit{Die Zauberflöte}\textsuperscript{56} have one thing in common, their author. In Mozart’s


\textsuperscript{52} Wolfgang Amadeus Mozart, \textit{Le Nozzi di Figaro}, libretto by Lorenzo DaPonte, (New York: Dover, 1979).

\textsuperscript{53} Wolfgang Amadeus Mozart, \textit{Don Giovanni}, libretto by Lorenzo DaPonte, (New York: Dover, 2003).

\textsuperscript{54} Wolfgang Amadeus Mozart, \textit{Così Fan Tutte}, libretto by Lorenzo DaPonte, (New York: Dover, 1983).

\textsuperscript{55} Wolfgang Amadeus Mozart, \textit{La Clemenza di Tito}, libretto by Caterino Tommaso Mazzola, (New York: Dover, 1993).

lifetime, he considered himself primarily as an opera composer. Many of his mature works are still performed today and have entered the standard repertoire. These operas were written in the bel canto style which emphasized an impeccable legato, light sound, ability to perform rapid passages with ease, clean diction and a well focused sound. Specific examples that demonstrate the aforementioned qualities will be used to teach lyricism and expression on the clarinet.

**Summary**

The resources and authors discussed have all contributed a great deal to their respective disciplines. Their insights and investigations have shaped the ways that we understand and teach a myriad of concepts. Yet in spite of all the information that is available, there are still shortcomings in teaching lyricism on the clarinet. Other instrumentalists such as Moyse and Simpson have shown that it is possible to use examples from symphonic/operatic literature and adapt it for their respective instruments with a specific goal in mind. Clarinetists Bonade and Hadcock have come close in their attempt to address specific goals and give advice for orchestral excerpts. However, there is still no resource that directly links the vocal and instrumental worlds together in such a way that teaches lyricism in a methodical and detailed way. It is the intention of the research to address this problem by creating a guide to teaching lyricism that draws upon the operatic literature of Mozart.
CHAPTER 3

Method

The purpose of my study is to create a guide to teach lyricism using examples from the operatic literature of Wolfgang Amadeus Mozart. The research questions directly related to my stated purpose are as follows:

1) Identify the components of lyrical playing.

2) Select various opera excerpts by Mozart that exemplify the various emotions and styles found in lyrical performances and document why these specific excerpts were chosen.

3) Identify the vocal techniques employed and discuss how these techniques apply and translate to performance on the clarinet.

4) Create a guide to teach lyricism drawing on the information from this study.

Materials/Criteria for Selection/Sources

The researcher examined five of the operas of Wolfgang Amadeus Mozart: Le Nozze di Figaro, Don Giovanni, Così Fan Tutte, Die Zauberflöte, and La Clemenza di Tito. Two arias were selected from each opera to be examined in this study. They are: “Porgi, amor” and “La vendetta” from Le Nozze di Figaro, “Dalla sua pace” and “Mi tradi quell’alma ingrata” from Don Giovanni, “In uomini, in soldati” and “Un aura amorosa” from Così Fan Tutte, “Der Hölle Rache” and “Ach, ich fühl’s es ist verschwunden” from Die Zauberflöte, and “Parto, parto” and “Deh se piacer mi vuoi” from La Clemenza di Tito.
Mozart was born in 1756 and died in 1791. During his career, he wrote some 626 works, twenty-two of which are musical dramas. His first opera dates from 1767 and his last from 1791. Throughout much of his adult life, Mozart had tried in vain to establish himself as an opera composer in Vienna. However, due to the fickle tastes of the Viennese audiences and personal misfortune his dream was never realized. In the present day, he is revered as one of the greatest geniuses of western music. Furthermore, he is considered to be one the greatest opera composers of any period. The selected operas were composed between 1786 and 1791, the year of Mozart’s death. As musicologist Philip G. Downs states, “It was during the last decade of his life that Mozart wrote his greatest operas.” Hence, the selected operas represent Mozart at the zenith of his compositional output.

The selected operas are the last five operas that he composed and premiered. All of the selected operas enjoy a place in the present opera repertoire. In fact, three of the selected operas (Don Giovanni, Le Nozze di Figaro, and Die Zauberflöte) are ranked in the top twenty-five most performed operas at the Metropolitan Opera. Furthermore, all

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58 Ibid.
59 Ibid.
of the selected operas have had performances at the Metropolitan Opera within the last three years.\(^{62}\)

The vocal technique and style used in Mozart’s operas (most especially his late operas) can be described as *bel canto*. According to Oxford Music Online, *bel canto* singing style can be categorized by:

- use of an impeccable *legato* production throughout the singer's range, the use of a light tone in the higher registers, an agile, flexible technique capable of dispatching ornate embellishments, the ability to execute fast, accurate divisions, the avoidance of aspirates and the eschewing of a loose *vibrato*, a pleasing, well-focused timbre, a clean attack, limpid diction, and graceful phrasing rooted in a complete mastery of breath control.\(^{63}\)

The selected arias were chosen to illustrate a variety of tempi, character, emotional content, vocal range, musical style, and technique.

All five of the selected operas are available in the public domain and as such as readily available on such sites as the Petrucci Music Library\(^ {64}\) and in print by publishers like Dover and Kalmus, etc. Each opera also has been recorded several times over the past fifty years by many distinguished conductors, vocalists, and ensembles. With the advent of video recordings, these entire operas can now not only be heard but also seen as well.

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\(^{62}\) Ibid.  
Procedures for Data Collection

The selected operas and arias represent the data in this study. The first step in collecting the data is to determine which operas will be selected and examined. Each opera should be available in print (musical score as well as libretto with reliable translations), as well as in audio and video formats. This allows the researcher to explore the entire work in more than one way. The quality of the operas, their composer and their reception in the present day are also important factors.

Once the operas have been selected, specific examples (arias) that illustrate lyrical style must be selected. A very clear and concise definition of what “lyrical” translates to should be determined because the definition used will determine which specifics excerpts will be employed in the study. For the purposes of this study, the components of lyrical style (listed above) represent the standard for selection. However, aside from vocal technique, other criteria are needed to provide a variety of examples. Such criteria include, tempi, character, emotional context (provided by the libretto), and vocal range.

Once the examples have been selected, it is important to determine what is happening contextually in the opera. This involves taking a closer look at the libretto. The libretto not only tells the story and sets the tone of the opera but also provides stage direction and instructions for the cast (vocalists). Mozart’s collaboration with the famed librettist Lorenzo Da Ponte produced Le Nozze di Figaro, Don Giovanni, and Così Fan Tutte. The combination of Mozart and Da Ponte is perhaps the greatest pairing of librettist and composer in the genre of opera. Da Ponte’s style offered the type of flexibility Mozart sought in seeking a libretto that served the music as its supreme goal.
After examining the libretto, the vocal line from the aria should be closely examined. The researcher will determine what is taking place from a compositional standpoint in each example and determine what vocal techniques are used to accomplish the goals of the composer. The way in which the composer crafts the vocal line is extremely important and can provide contextual evidence that validates a certain idea or emotion that dominates the excerpt. For example, how does the vocalist hit so many high repeated notes? How do melismatic passages affect the quality of the vocalists tone and how do vocalists achieve clarity in such passages? What does it all mean? The answers to these questions provide the foundation to uniting the gaps between vocal and instrumental scholarship and developing this approach.

The orchestral accompaniment is also important because it is often the first part of the aria heard before the vocalist enters and provides clues to what is to come next. The composer’s treatment of the orchestra often adds more contextual support to the vocal line and libretto. It often acts to accentuate and further validate what is happening in the opera. Hence, the orchestral score will also be examined.

To create the guide, the vocal line from the selected aria will be transcribed for clarinet solo. The key of the vocal line should be preserved in the clarinet solo so that it can be played with the accompaniment later. When transcribing the vocal line, all the composer’s markings as they pertain to dynamics and articulation should be preserved. Prior to this point, the researcher provided background for each vocal example. The student already knows where the transcribed solo comes from, its history, contextual information, vocal techniques necessary to perform the solo and how the accompaniment
accentuates the vocal line. The last step is to show how the vocal techniques employed in the solo line translate to playing the same solo on the clarinet. Topics such as breathe support, diction, clarinet and tone color are a few examples of the interchangeable ideas shared by both vocalist and instrumentalist. Because the original key of each aria has been preserved, these examples could be performed with the accompaniment (piano reduction) and played in such a fashion so that the clarinetist becomes the vocalist.

Data Analysis

In order to answer the first research question, I will determine characteristics that are the hallmarks of lyrical playing. This will require a definition that is clearly affirmed by the style of the examples that will be examined. In order to answer the second research question, I will choose excerpts from the opera literature of Wolfgang Amadeus Mozart that represent various styles of lyrical performance and provide evidence for their inclusion in this study. Each example will focus on different emotions and styles in order to demonstrate a wide range of examples that are able to show that lyrical playing can found in all ranges, tempi, and moods. In order to answer the third question, I will examine vocal technique and lyrical style and discuss the techniques required to perform in this style. Furthermore, I will then determine how these techniques are transferable to the clarinet. This step will be the cornerstone of the final step which is then to create a guide to lyricism using the examples cited previously.
Template for the Guide

Libretto

The libretto tells the story of the opera and also contains stage direction and instructions for the opera cast. The libretto can be set in any language at the discretion of the librettist and composer. In the case of Mozart’s operas, Italian and German were exclusively used. Of utmost importance when seeking a translation of a libretto is to use properly vetted resources and translations. The purpose of the libretto is two-fold; it informs the audience of the happenings in the opera and provides the performers with stage instructions and insight into their roles. In examining the libretto, a plethora of definitive contextual information can be gathered. This information greatly affects the performance in a number of ways including, tone color, phrasing, mood, etc.

Vocal Line and technique

The solo vocal line of each aria provides the basis for the transcribed clarinet solos. The tone of the libretto is often reflected in the various ways in which the composer crafts the vocal line. Everything from tempi to key signatures to articulations is affected by the composer’s intent to convey a certain idea or mood. It is the responsibility of the vocalist then to reflect the character of both the music and the text via his/her vocal solo. Issues such as breath support, tone color, diction, rhythm, articulation, and correct pitches are all essential to proper execution of the drama in accordance with the wishes of the librettist and composer.
Orchestral Score

The orchestra provides the foundation for the vocal solo. In most instances, the aria begins with an orchestral introduction. The opening few measures set the mood for the entire aria. Once the vocal solo enters the texture it moves the story forward and provides contextual support. With respect to the orchestral instrumentation, a number of different tone colors and effects can be achieved via the addition or exclusion of certain instruments. All of these subtle changes can greatly affect the character of the aria.

Transcription of the vocal line and transference of vocal technique

The solo vocal line serves as the basis for the transcribed clarinet solo. In order to properly transcribe the vocal line, considerations to key signatures and clefs must be made. Due to the fact that the clarinet is a transposing instrument, special attention must be paid to ensure that the transcribed parts are correct. The solo vocal line will be transcribed in treble clef. The original key of the vocal solo will be preserved so that the player has the option of playing with the accompaniment if he/she desires. All registers and ranges of the vocal line will remain unchanged unless the vocal line occurs outside the range to accommodate the clarinet’s range. If this occurs, the vocal line will be transcribed to a similar register on the clarinet. All of the original markings of the composer will be kept, and editorial markings will be put written in bold face.

The aim of this paper is to bridge two different areas of scholarship to create a guide to lyricism on the clarinet. A basic understanding of vocal technique allows the performer to then draw parallels to clarinet technique and the similarities between the two
disciplines will be discussed. These topics include, breathe support, rhythm, diction, tone color, articulation, voicing, etc.
CHAPTER 4

No. 10 Cavatina, “Porgi, amor” from Le Nozze di Figaro

Libretto

The second act of Le Nozze di Figaro begins with an aria sung by the Countess, the wife of Count Almaviva. The Count and the Countess are two of the central figures in the opera along with Susanna and Figaro. Over the course of the opera, the Countess becomes aware of the Count’s infidelities and laments the fact that he no longer seems to love and honor her. The sense of despair and anguish she feels are central themes in Porgi, amor.\(^{65}\) This aria takes place in a very private setting unseen by the rest of the characters in the opera, the Countess’ bedchamber. To understand a better sense of what the Countess is saying and what can be drawn from it, the libretto must be examined.

\[
\begin{align*}
Porgi, \text{ amor, qualche ristoro,} & \quad \text{Give, love, some comfort} \\
Al \text{ mio duolo, a'miei sospir!} & \quad \text{To my sorrow, to my sighs!} \\
O \text{ mi rendi il mio tesoro,} & \quad \text{Either give me back my beloved} \\
O \text{ mi lascia almen morir.} & \quad \text{Or at least, allow me to die.}^{66}\end{align*}
\]

The Countess speaks in a very succinct manner; she wants her husband to love her again or else she would rather die. This portion of the libretto has provided the first insight into the psyche of the Countess and the mood that dominates the aria.

\(^{65}\) Mark Ross Clark, Guide to the Aria Repertoire (Bloomington: Indiana University Press, 2007), 110-111.

Vocal line and technique


The vocal range of the Countess is that of a soprano. She must possess a full, rich sound and be able to sing very smooth *legato* lines. At first glance, the vocal solo in *Porgi, amor* (Example 4.1) closely resembles the first violin line both melodically and rhythmically. Mozart’s choice of the key of E-flat major for this aria is directly related to the serious nature of the subject matter. Traditionally, E-flat major was viewed by composers of the Baroque and Classical periods as the preferred key when writing
serious or grave music. The text setting is largely syllabic, with the exception of one ascending melismatic passage in measure 41. The contour of the vocal line largely moves by step in ascending and descending patterns with few leaps. The time signature of the aria is in 2/4 but the aria is often performed in 4/8 due to the subdivision of the eighth note and the tempo marking Larghetto.

Vocal pedagogue George Baker writes in his book, The Common Sense of Singing, “Without easy and natural breathing, free and untrammeled singing is impossible.” Relaxation of the throat muscles is required to prevent any constriction that might diminish the flexibility of the sound. Achieving a characteristic tone color is another important consideration. Baker writes, “The voice is not one instrument, it is a collection of instruments of varying timbres, in fact a veritable vocal orchestra.” Many things affect vocal sound including: the position of the tongue, shape of the mouth, posture, position of the larynx, and position of the soft palate. The adjustment of each of these things can greatly affect the tone color of the voice.

Once the vocalist has attained fluency of rhythms, pitches, breath use, and text, she can now focus on tone color and diction. Porgi, amor is syllabic, therefore the vocalist needs to pay constant attention to the inflection of key syllables. The vocalist’s

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69 Ibid.

70 Ibid, 24.
treatment of syllables greatly affects the emotional intensity and musicality of the line.\textsuperscript{71} Lastly, the singer needs to “become the Countess” by using facial expressions and body language in conjunction with tone color and interpretation of the solo. Daniel Helfgot writes in his book, \textit{The Third Line: The Opera Performer as Interpreter}, “Since opera is a visual art, opera performers are actors...there is no way around this fundamental truth.”\textsuperscript{72}

\textit{Orchestral Score}

The aria opens with a seventeen-measure introduction in which the first violins outline the opening measures of the Countess’ aria. The second violins and violas shadow the first violin melody with a wandering sixteenth-note pattern. This effect creates an underlying current of emotional intensity that will dominate the aria. In measure eight, the clarinets enter with a sixteenth note figure that is followed by the bassoons which play a similar descending line. The use of these instruments adds a darker tone color to the orchestral texture and adds a palpable feeling of desperation and lament. The solemn entrance of the Countess occurs in measure 18. She is accompanied only by the strings in their lower tessitura. Throughout the aria, the role of the string section is to accompany and reinforce the vocal line. In contrast, the role of the woodwinds is more soloistic. Each time the clarinet and bassoon play their elaborate thirty-second or sixteenth-note gestures, the vocalist is resting and out of the texture. Examples of this occur in measures 26-27 and measures 30-31 (Example 4.1). In


measures 34-35, the entire orchestra reinforces the vocal line as it ascends towards the apex of the aria, the Ab5 which is paired with the word *morir* or “death”. The vocal line is doubled once again in the violin and viola lines (mm. 36-37). Once the Countess stops singing, (measure 46) the aria concludes with *legato* thirty-second note gestures in the clarinet and bassoon parts.

The instrumentation that Mozart employs in the accompaniment also provides important information. In *Porgi, amor*, Mozart uses the standard four-part string writing (violin I and II, viola, cello/bass) and also includes pairs of bassoons and horns. However, in this aria he does not write for flute and oboe, which are prominently used in much of *Le Nozze di Figaro*. Instead, he writes for a pair of clarinets to compliment the bassoons and horns. The effect of this writing produces a more rounded, rich, and dark sound. As previously discussed, the clarinet occupied a special place in Mozart’s repertoire. He admired the clarinet for its vocal qualities and wrote for it in a more melodic and soloistic style. He was able to utilize the pure, mellow, and open sound of the clarinet to create lyrical, graceful passages. In this aria, the role of the clarinet parts is in stark contrast to the rest of the opera, in which it is used sparingly and in a more harmonic function. The use of complex rhythms, choice of register, and embellished note patterns (Example 4.2) clearly demonstrate the important role of the clarinet.

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Example 4.2. W.A. Mozart, No. 10 Cavatina, “Porgi, amor”, from *Le Nozze di Figaro*, orchestral clarinet parts, mm. 1-51.

Larghetto
Transcription of the vocal line and transference of vocal technique

Example 4.3. W.A. Mozart, No.10 Cavatina, “Porgi, amor”, from Le Nozze di Figaro, transcribed clarinet solo, mm 1-51.

![Music notation]

The chief concern for the clarinetist in this example is how the concepts of tone and style affect the character of the aria. As Daniel Helfgot explains, “…style is all those things that the composer cannot write on the score...the job of a performing musician is to be aware of ranges of possibilities…” The clarinetist must always be flexible enough with his/her playing to explore a range of interpretations that are rooted in the style of the music. Based on the information gathered about the aria and the dramatic context, the ideal sound should have a dark and warm tone color paired with a smooth and connected legato style. In the transcription (Example 4.3), the addition of slurs fosters a legato style.

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style. The inflection of strong and weak syllables has also been taken into consideration. Slurs have been placed to reflect the grouping of the syllables (mm. 36-37). However, the other component to legato style is derived from the finger technique of the clarinetist. Each finger must move from each ring/key gently and in a fluid manner from each register. The clarinetist will have to pay close attention to the height of the fingers over each tone hole to ensure that they hover closely in order to facilitate a smooth transition from each note. The curvature of the hands is also paramount. They should generally conform to the shape of the letter “C” to maintain a good arch that allows for efficient and dexterous movement on the clarinet.

Another concern for the clarinetist in this transcription is how to decipher the phrases and perform them with appropriate style. In order to give the solo line direction and a sense of phrasing, the player should be aware of syllabic inflections in the text. In the transcription (Example 4.3), these inflections are notated via tenuto markings, dynamic swells, and musical devices such as the appoggiatura. In measure 19 (Example 4.3), a tenuto mark placed on the first eighth note serves two purposes: first to accentuate the appoggiatura and secondly to emphasize the word amor or “love” which is a significant word and central theme in this aria. This allows for a more interesting and informed interpretation and leads each note with purpose and momentum from the beginning of each phrase to the end which is so essential in this aria.\textsuperscript{75} The ability of the clarinet to play on both sides of the dynamic spectrum with ease heightens the intensity

\textsuperscript{75} Mark Ross Clark, \textit{Guide to the Aria Repertoire} (Bloomington: Indiana University Press, 2007), 111.
and depth of the performance. For example, there are numerous places in the aria where the clarinetist can shape the line via dynamic control (Example 4.3, mm. 34-35, 45-49). The effect of being able to play at a full *forte* and *decrescendo* to a whisper-like *piano* demonstrates the flexibility of the instrument. When the clarinetist is fully able to utilize the full range of dynamics, his/her playing will have reached another level of sophistication that makes the performance more satisfying to the listener.

The clarinetist’s choice of articulation in this example should mirror the *legato* diction of the vocalist and the style of the aria. There are no harsh or agitated moments in this aria. On the contrary, the tempo of the aria paired with the abundance of slurs written in the orchestral score dictates a *legato* and seamless connection from note to note. When the clarinetist needs to use an articulation (Example 4.3, mm. 42-49), it would be best to utilize a smooth *legato* movement of the tongue or to simply start the note with air. These styles of articulation allow the player to ease into the notes more gracefully and without any abruptness that might affect the interpretation.

Although *vibrato* is not used often on the clarinet, this example might prove to be an opportunity to explore the tasteful use of this technique. Generally, a vocalist will use *vibrato* to color and warm their sound. A clarinetist can use *vibrato* in the same way. It is important to distinguish that not every note needs *vibrato*. In melismatic passages, *vibrato* is used to a lesser extent. In typical fashion, notes with a longer duration will be treated with *vibrato* as a way to create variation and color in the sound. If the clarinetist chooses to use *vibrato* in the aria he/she should always use it sparingly and with the goal of accentuating parts of the text and/or musical line. For example, in measure 36
(Example 4.3), the B-flat5 under the fermata would be a good place to use *vibrato* for color and to accentuate the note. In this context, *vibrato* is appropriate.
CHAPTER 5

No. 4 Aria, “La Vendetta” from Le Nozze di Figaro

Libretto

Dr. Bartolo is a learned and respected man from Seville, Spain. He is colluding with Marcellina in order to help her secure repayment of a debt that Figaro is responsible for. The contract agreed to by Figaro states that if the debt is not repaid, he must marry Marcellina. The sheer ferocity of Bartolo’s resolve to help Marcellina is exacerbated by the fact that he and Figaro have sparred once before. Bartolo had wanted to marry the Countess for many reasons, the least of which was her large dowry. However, Figaro prevented this when he introduced her to the Count, her future husband.76 Scorned, Bartolo is determined to get his revenge on Figaro, the “rascal.”

La vendetta, oh, la vendetta
È un piacer serbato ai saggi.
L’obbliar l’onte, l’oltraggi,
È bassezza, è ognor viltà.
Coll’astuzia, coll’arguzia,
Col giudizio, col criterio,
Si potrebbe, il fatto è serio,
Ma credete, si farà.
Se tutto il codice dovessi volgere,
Se tutto l’indice dovessi leggere,
Con un equivoco, con un sinonimo,
Qualche garbuglio si troverà.
Tutto Siviglia conosce Bartolo,
Il birbo Figaro vinto sarà

Vengeance, oh, vengeance
Is a pleasure reserved to the wise.
To forget a shame or an outrage
Is always base and cowardly.
With astuteness, with cleverness,
With judgement, with discernment,
One can do it; the case is serious,
But believe me, it will be done.
If I have to turn over the whole law-code,
If I have to read the whole index,
With a quibble, with a substitution,
I’ll find some way to mess it up.
All of Seville knows Bartolo;
That rascal Figaro will be beaten.77


Vocal line and technique

Example 5.1. W.A. Mozart, No. 4 Aria, “La Vendetta” from
Le Nozze di Figaro, vocal solo, mm. 1-27.

[Musical notation image]

The vocal range of Dr. Bartolo is that of a bass. The depth and power of this range contribute to the vindictive character of the aria. The vocalist begins on beat one with the orchestra. The first 29 measures are notated in a long, broad style that announces “Vengeance, oh, vengeance.” The rhythmic notation dictates a sustained line and allows the vocalist to be heard clearly over the orchestral texture (Example 5.1). Mozart writes this section of the solo in a range that allows for a full, resonant, and powerful sound.

After the fermata in measure 29, the vocal line changes dramatically. The broad and sustained passages of the opening are replaced with short and precise declarations. The bass enters in measures 30-31 on an E4, which is the highest note in the aria. In measures 32-33, Mozart changes registers in the vocal line with a downward leap of a
major 7th. He repeats this pattern of using the high and low registers for each short declaration for several measures. When examining the text in this section, it is important to note how Mozart allows the text to influence the music. For example, the phrases *coll’ astuzia* “with astuteness” and *col giudizio* “with judgment” (mm. 30-31 and 34-35) are more declamatory words and are emphasized higher in the tessitura. The orchestral accompaniment in these measures also compliments the text with the use of a rhythmic unison for the entire orchestra on quarter notes, written a *forte* dynamic level. The phrases, *coll’ arguzia* “with cleverness” and *col criterio* “with discernment” (mm. 32-33 and 36-37) are written in a more hushed style in the lower tessitura. The orchestra accompaniment in these measures is comprised only of the string section playing whole notes at a *piano* dynamic level.

A whirlwind passage of rapid syllables can be found in measure 41. Here, Dr. Bartolo is reassuring Marcellina and speaking more rapidly. This same pattern also occurs in measure 58-65. This pattern where each syllable is paired to an individual note at a rapid tempo is known as patter song. Singing in this style demands more than simple precision from the vocalist, rather the vocalist must give meaning to the words and shape them appropriately. In measure 73 the sustained, broad style from the opening of the aria returns as Bartolo, full of pride tells Marcellina, “All of Seville knows Bartolo, the rascal will be beaten.” The aria concludes with a series of repeated A3-D4 leaps.

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79 Ibid.
The aria is scored for full strings as well as pairs of flutes, oboes, bassoons, and horns. However, in this aria the addition of timpani and pairs of trumpets give it an air of authority and regality. The colors achieved by the addition of these instruments also create a more declamatory tone that dominates the aria. In the opening, Bartolo’s vocal line is reinforced by the low winds, strings and the trumpets. In measure 5, a rapid passage of sixteenth notes in the second violin acts as a counter line to the first violin and viola lines. The use of counterpoint by Mozart is a technique that establishes Dr. Bartolo’s character as a learned and older man. The aria begins at forte in all parts and quickly changes to piano and then back to forte. Large sections of the aria are written to be performed at forte, which is appropriate due to the dramatic nature of this aria.

At measure 15, Bartolo speaks about how cowardly it is to forget a shame or outrage. Here, the style in the orchestra changes completely. The winds, brass and timpani drop out and the strings play flowing legato eighth-note lines that are in stark contrast to the preceding material. The winds enter at measure 25 and mirror the strings until the fermata in measure 29. The style then changes again in measures 30 and 34 with a declamatory entrance of the entire orchestra on the strong beats (1, 3, 1) followed by more subdued whole-note figures in the strings (mm. 32-33). Bartolo’s rapid passage

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81 Ibid.
in measure 41 is accentuated by the repetitive eighth-notes in strings and quarter notes in the winds, which gradually crescendo to a long cadence in measures 46 through 50.

A short prelude to the second rapid passage occurs in measure 51 and lasts until measure 55. The triplet figure that begins in the first violin line in measure 56 is adopted by Bartolo and concludes in measure 66. A more sustained style picks up at measure 67 and lasts until the fermata in measure 72. The recapitulation occurs in measure 73. The use of tremolos in the strings starting in measure 87 give the conclusion an emotionally charged feel that ultimately leads to the coda starting in measure 93, which brings the aria to its conclusion.

*Transcription of the vocal line and transference of vocal technique*

Example 5.2. W.A. Mozart, No. 4 Aria “La Vendetta” from *Le Nozze di Figaro*, transcribed clarinet solo, mm. 1-27.

Allegro

The transcribed solo (Example 5.2) is in the key of E major. Due to the repetitive nature of the aria and the key signature, the use of note E3 (“low E”, concert D) is
prominent. This particular pitch is the lowest on the clarinet and can be troublesome in certain contexts. The declamatory nature of the opening demands a strong entrance. It is possible to exert too much air into the instrument on E3 and thus create a distortion in the sound. Therefore, the clarinetist must know how far the instrument can be “pushed” before a distortion takes place.

The use of *staccato* articulations and accents (Example 5.2) are based on syllabic inflections in the text. The word *vendetta* is written over three quarter-notes in measures 1 and 2 as *ven-det-ta*. The inflection leans on the second and third syllables. Thus, a more *staccato* articulation mimics the way the vocalist would sing the word. The same approach occurs in measure 17 with the use of accents over the last two syllables of the word *l’oltraggi* (*l’ol-trag-gi*). Quarter notes are written over the second and third syllables and paired with sharply accented quarter-notes in the orchestral accompaniment.

One of the more noticeable traits of this aria aside from its limited range is the number of repeated notes in the patter sections. It is very possible that the listener might become easily bored if listening only to the solo line without the accompaniment. Therefore, to make these patter sections more interesting, dynamic hairpins have been inserted (Example 5.3) as a method to foster creativity and direction of the line. When paired with the accompaniment, the solo line is given more depth and firmly establishes Bartolo as a man set on rage and revenge.

When preparing the solo, it may be useful to vocalize the line using a syllable such as “la”. Experimentation with the line is essential in order to settle upon a version that is musically satisfying. As Baker states, “The words must not only mean what they
say, but sound what they mean.”82 For the purposes of the clarinetist, the emotional context of Bartolo must carry through in the form of tone, articulation, and style. The clarinetist must be mindful of maintaining full air support and momentum through each note, especially the repeated ones. This is important at the passage beginning in measure 58 (Example 5.3).

Example 5.3. W.A. Mozart, No. 4 Aria “La Vendetta” from Le Nozze di Figaro, transcribed clarinet solo, mm. 56-66.

Clarity of articulation, much like diction, is also another factor that will aid in making the repeated and rapid passages flow with more clarity and direction. Mozart left no instructions for articulation in the score. Hence, the performer must use discretion and choose articulations that best fit the style of the aria. For example, in the sections that feature rapidly repeated notes (starting at measure 56), a more separate and staccato articulation will allow each note to speak more clearly and with distinction. Thus, the clarinetist’s tongue should be placed higher in the mouth to achieve a more rapid style of articulation. This is mirrored in the vocalist’s performance as Bartolo engages in patter.

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82 Ibid, 23.
In other passages such as measure 87, a broader, legato articulation is more appropriate. The tongue should be lower in the mouth and closer to the reed for a more connected style of articulation.

This aria can prove invaluable to a clarinetist that is aiming to achieve clarity and depth of tone in the lower range of the instrument. This register of the clarinet can sometimes be characterized by an airy, edgy sound that does not possess the flexibility of tone that can easily be found in other registers of the clarinet. The clarinetist should also be encouraged to perform this aria on the bass clarinet. The dark and bellowing tone that best describes this aria is easily achieved on the bass clarinet and its use should be encouraged if one is available.
CHAPTER 6

No. 14 Aria, “Der Hölle Rache” from Die Zauberflöte

Libretto

This aria is perhaps the most famous in all of Die Zauberflöte. Mozart employs a tempestuous orchestration joined with a soaring vocal part that seems to push the boundaries of the human voice. This example marks the second time that the Queen of the Night makes an appearance. When she is first introduced to the audience (No. 4 recitative and aria, O Zittre Nicht), she portrays the image of a mother in anguish over her daughter’s kidnapping.\(^3\) The audience is lulled into taking pity on her. In Der Hölle Rache, things have changed drastically and her true colors are revealed. Gone is the forlorn woman who is trapped in a hopeless situation. Her new likeness is bent on revenge and murder even at the sake of her relationship with her daughter.\(^4\) The libretto paints a vivid account of the Queen of the Night’s madness:

\[
\begin{align*}
\text{Der Hölle Rache kocht in} & \quad \text{Hell’s vengeance boils} \\
\text{meinem Herzen,} & \quad \text{in my heart,} \\
\text{Tod und Verzweiflung} & \quad \text{Death and depair} \\
\text{flammet um mich her!} & \quad \text{blaze around me!} \\
\text{fühlt nicht durch dich Sarastro} & \quad \text{If Sarastro does not feel the} \\
\text{Todesschmerzen,} & \quad \text{pain of death because of you,}
\end{align*}
\]


so bist du meine Tochter nimmermehr.

Then you will be my daughter nevermore.

Verstoßen sei auf ewig,

Disowned be forever,

verlassen sei auf ewig,

Forsaken be forever,

zertrümmert sei'n auf ewig

Shattered be forever,

alle Bande der Natur

All the bonds of nature

wenn nicht durch dich Sarastro wird erblassen!

If Sarastro does not turn pale (in death) because of you!

Hört, Rachegötter, hört der Mutter Schwur!

Hear, gods of vengeance, hear the mother’s oath!  

Vocal line and technique

The role of the Queen of the Night is challenging on many levels. In Der Hölle Rache, Mozart employs an expansive range, numerous leaps, rhythmic variety, harmonic instability, and ornamented passages compounded by the need to display intense rage and anxiety. Traditionally, this role is sung by a coloratura soprano in dramatic fashion. The hallmarks of this type of soprano include the ability to sing up to F6 and to have the flexibility of style to execute ornamental figures, produce clear focused runs, and elaborate figures. It is very evident that this aria is a tour-de-force that requires precision on every level.

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Example 6.1. W.A. Mozart, No. 14 Aria “Der Hölle Rache” from *Die Zauberflöte*, vocal solo, mm. 22-35.

The vocal line enters after a short introduction by the orchestra. The extent of vocal range quickly becomes apparent by measure 8, by which time the vocalist has already sung over a range of one octave. The rhythm of the line in the opening is generally comprised of dotted quarter-notes and eighth notes. Mozart uses the occasional half-note to emphasize words like *töd* or “death” and *flamment* or “blaze” in dramatic effect. Descending scale-like passages in measures 13 and 15 offer a glimpse into the more elaborate and difficult passages that are to come.

At measure 24 (Example 6.1), a series of elaborate passages occurs on a neutral syllable. This type of writing appears again in measure 69. These two sections are the most technical parts of the aria and require precision of the line and emotional insight to the text.\(^88\) As singer/teacher Sally Wolf recalls, “The coloratura in this aria is the

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Queen’s “mad scene”; she is over the top with anger and desperation.”\textsuperscript{89} The extended range of the solo as well as the elaborate nature of the line could be Mozart’s attempt to meld the drama of the text with the music. The infamous F6 is repeated four times between measures 30 and 42. In between phrases are numerous repeated C6s. The human voice is truly pushed to its limit. The use of range and tone color give further evidence to the highly charged nature of this aria.

A more vocally subdued section of the aria begins in measure 52 with a series of octave leaps and repeated notes. The vocal line becomes more virtuosic starting in measure 69 with a long melismatic passage of triplets followed by a descending pattern of thirds. The aria concludes after a grand pause in measure 80, during which the Queen shouts \textit{Hört!} or “Hear!” three times while spelling out a D minor-seventh chord. In each instance, the note rises higher until the B-flat5 in measure 83 where it lingers for ten beats. This dramatic ending is heightened by the text, \textit{Hört, Rachegötter, hört der Mutter Schwur!} or “Hear, gods of vengeance, hear the mothers oath!”

\textit{Orchestral Score}

The opening of the aria is highly charged and dramatic. It begins after a tense exchange between the Queen of the Night and her daughter Pamina, who begs her mother to spare her from the task of killing Sarastro, the enlightened priest. Pamina’s plea is cast aside by her mother, and the aria begins. The strings enter on \textit{tremolos} and creating a tumultuous effect. The strings enter on an open fifth, thus creating an ambiguity of key. Only when the basses enter and outline a D minor triad, is the key firmly established.

\textsuperscript{89} Ibid.
The instrumentation includes full strings along with pairs of flutes, oboes, bassoons, horns, trumpets and timpani. The strings both mimic the vocal solo and support it. The frequent use of tremolos and rapid figures in the strings give the aria a very unsettled quality that reflects the volatility of the Queen of the Night. The woodwinds provide a harmonic function for most of the aria. In measure 25, the flute and oboe double the Queen’s string of repetitive notes and give support to her passages that include the F6. The trumpets, horns, and timpani serve to punctuate cadence points in dramatic fashion. Nowhere is this more obvious than in measures 75 and 86 to the end of the aria.

The use of dynamics in the aria is unique. The spectrum of dynamic contrasts goes beyond the typical piano and forte markings, which are common in Die Zauberflöte. In this aria, Mozart uses sforzandos, fortpianos and crescendo indications to create more variety. It is interesting however, to note that there are no such dynamic indications in the vocal solo. Therefore, the soloist must have an informed understanding of dynamic structure.
The most distinguishing feature in this aria is its range. Due to the transposition, the F6 in the vocal solo becomes a G6 for the clarinetist. The G6 is not a particularly difficult note to sound, but putting it in a musical context where direction of the line and style are concerned can present challenges. Therefore, the clarinetist should employ fingerings in the altissimo that are conducive to a full, rich sound that is stable from the viewpoint of intonation. For example, a standard G6 fingering (XOO/XXO +e-flat key) or (XOX/XOX +e-flat key) work well based on the notes that come before and after it. In this instance, voicing plays a large role for the vocalist and clarinetist. The vocalist must determine the shape of the mouth, relaxation of the throat, and achieve good breath support for a full sound with projection. The clarinetist needs to focus on voicing, pressure of the lower jaw, and breath support. Some strategies for the clarinetist are to play slow G major scales extending into the altissimo range of the clarinet. The player

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should take note of his/her breath support, relaxation of the throat, embouchure, and pressure on the reed. Once in the third octave, the clarinetist should try articulating in the altissimo range checking for response and clarity of tone. Slow finger exercises can be used to practice passages like measure 30 (Example 6.2) to assure a clean execution of the line.

Due to the declamatory nature of the aria, articulation should be treated in such a fashion that each note is given a clear attack and with separation. In the vocal score, each note is paired with a syllable with the exception of the more elaborate passages in beginning in measures 24 and 69. As with the other arias that have been examined, no specific articulation style is noted by Mozart in the score. Therefore, the clarinetist should decide on a style that is indicative of the dramatic nature of the aria and reflects the anxiety and rage of the Queen of the Night.

The orchestration for Der Hölle Rache is full and the orchestra maintains a forte dynamic for most of the aria. Therefore, the intensity and projection of the sound is essential for the vocalist to be heard out of the orchestral texture. Breath support plays a large role in achieving this goal. Throughout the aria, there are sections where the orchestra mimics the vocal line as a method of support. A few examples of this occur in measures 13, 15, 25, 27, and 30 in the score. However, there are sections of the aria where the vocal line and orchestral accompaniment are separate. These sections occur in the opening of the aria, measures 43 through 58, and the triplet section of the vocal line starting in measure 69 in the score. Both the vocalist and the clarinetist need to be aware
of these sections for the sake of pacing the breaths and knowing which sections may require more attention to the balance between soloist and accompaniment.

Tone color is also an important aspect that requires the attention of the performer. The palate of colors that can be achieved creates variation of tone and further reinforces the mood of the aria. For example, the tone color one might choose to use when performing the Countess’ aria would not be suitable or appropriate when performing Dr. Bartolo’s aria. Therefore, context is essential when determining which type of tone color should be sought. In the case of this aria, a bright tone color is appropriate. Factors that can produce a brighter tone include choice of reed and ligature as well as volume of air which will allow for a full resonant sound. The clarinetist should also be encouraged to perform this aria on the E-flat clarinet if one is available. The range of the aria and placement of the solo in the upper altissimo will allow the clarinetist to become more familiar with the E-flat clarinet and its tendencies of sound and pitch.
CHAPTER 7

No. 17 Aria, “Ach, ich fühl’s, es ist verschwunden” from Die Zauberflöte

Libretto

Tamino has been instructed by the Queen of the Night to rescue her daughter Pamina from Sarastro and his followers. He is full of zeal and determined to rescue her. Armed with the magic flute, he finally reaches her. They are smitten with each other and wish to be wed. Sarastro tells Tamino that before he can marry Pamina, he must first be subject to tests and trials to prove his virtuousness. In one of these tests, he is ordered not to speak to anyone, including his beloved Pamina. During the test, Pamina is lulled by the sound of Tamino playing the magic flute. When she sees him, she is unaware of his vow of silence and wonders why he will not respond to her. She is frustrated and saddened at the thought that he no longer loves her. Distraught and in despair, she begins her sad lament.91

Ach, ich fühl's, es ist verschwunden,  
Ah, I feel it, it has disappeared
Ewig hin der Liebe Glück!  
Forever gone love’s happiness!
Nimmer kommt ihr Wonnestunde  
Nevermore will come the hour of
Meinem Herzen mehr zurück!  
bliss. Back to my heart!
Sieh', Tamino, diese Tränen,  
See, Tamino, these tears,
Fließen, Trauter, dir allein!  
Flowing, beloved, for you alone!
Fühlst du nicht der Liebe Sehnen,  
If you don't feel the longing of love
So wird Ruh' im Tode sein!  
Then there will be peace in death!92

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**Vocal line and technique**

When looking at the vocal line, Mozart’s skill is apparent. His use of variety with respect to rhythm and the embellishment of the line serve to accentuate to the text and highlight the vocalist’s technique. The aria is through-composed and as such, has no repeated phrases. The line bears the characteristics of a slow movement of a solo sonata for flute or oboe. The accompaniment is completely secondary and sparse by comparison, thus leaving the vocalist “walking a virtual tightrope.”

Pamina’s emotional state in the aria is an aspect to contemplate. She has been rejected from Tamino, and in context to her dealings with her mother, the Queen of the Night, things appear uncertain and dark. Seemingly alone now, she is in despair and contemplates ending her own life. The vocalist needs to demonstrate the emotions of Pamina with facial expressions and the use of tone color. The gravity of the situation gives credence to Mozart’s design of the aria as noted by Julian Rushton, “…its ornate melody arched over the simplest accompaniment so that every note bears its weight of pathos.”

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94 Ibid.

95 Ibid.


The vocalist enters after a short introduction from the orchestra. Immediately, the intricate nature of the aria is heard in the form of weighted *appoggiaturas* and graceful thirty-second note gestures. The highest note of the aria, Bb⁵, occurs for the first time in measure six on the word *liebe* or “love,” thus affirming the significance of the text. The phrase *Meinen Herzen mehr zurück!* or “Back to my heart!” also receives special emphasis; the phrase is repeated three times starting in measures 10 through 16 in the example above. Each time the text is repeated Mozart embellishes the line further. This is evident in measures 14-15, (Example 7.1) where the line reaches its pinnacle on the extended melismatic passage on the word *herzen* or “heart.” A more syllabic structure
returns in measure 17 and continues for the remainder of the aria with short, melismatic passages occurring in measures 30-31.

The need for a smooth, seamless transition from note to note is essential in this aria. The sparse nature of the accompaniment offers little support and focuses the attention directly onto the vocalist at all times. Proper breath support and control is essential in order to navigate the melismatic and legato style of the aria. Intonation is another important factor due to the non-harmonic tones that occur in the aria. The aria is written in G minor but often drifts towards D major, which inserts pitches like C#, which do not occur in the key of G minor. Notable examples of non-harmonic tones occur in measures 12-14 (Example 7.1).

The tempo of the aria is another point of concern that requires attention by the vocalist. If sung too slowly, it will not be possible to complete the phrases clearly and with momentum.97 If sung too fast, it will lack the character and emotional weight that Pamina is experiencing.98 When learning the aria for the first time, the vocalist should recite the text first by speaking it and then by singing it in order to find a tempo that compliments the vocalist’s technique. As master teacher and singer Benita Valente has explained this aria, “…find the tempo through the weight of your voice…and the strength of your convictions.”99

97 Ibid.
98 Ibid.
99 Ibid.
The aria is scored for a full strings as well as solo flute, oboe, and bassoon. As mentioned previously, the score is rather sparse and completely secondary to the vocal solo. The orchestration allows Pamina’s voice to soar without any added interference. The winds often mirror the material in both the vocal solo and upper string parts. The score is written in 6/8 with a tempo marking of Andante. The key of G-minor is significant for Mozart, as it was his preferred key signature for his expressions of sadness and despair.

Throughout the aria, the strings play a dirge-like rhythmic figure that is identical in all parts. The constant pulsation of notes creates a sense of melancholy and tedium that is unending. Due to the rhythmically complex nature of the solo, the strong accents on beats 1 and 4 help the soloist to feel more grounded in the rhythm. In essence, the entire orchestra aids in the subdivision of the beat.

Transcription of the vocal solo and transference of technique


The intricate nature of the solo line makes it imperative that the clarinetist maintain complete control over the instrument. Each scalar run should be executed with rhythmic precision. The range of the solo exploits a very resonant register on the clarinet. However, the player must be aware of voicing each note via air support and embouchure control to produce a warm, mellow sound throughout. The octave leaps are especially important in measures 2 and 33.

In the vocal part, the slurred passages are marked as such due to the melismatic contour of the line. The syllabic passages have no markings for articulations in the score. Due to the *legato* quality of the vocal line, slurs have been inserted to adhere to this style.
The clarinetist should pay close attention to the grouping of slurs, which reflect the inflection of the text such as in measures 11-15 (Example 7.2). The clarinetist should also be encouraged to insert *tenuto* markings where the text is emphasized emphatically, in this same section.
CHAPTER 8

No. 10a Aria, “Dalla sua pace” from Don Giovanni

Libretto

Don Giovanni is a man fueled by lust and pride. He seeks out new conquests constantly and has no regard for the thousands of broken hearts he has left strewn all over Europe. The newest conquest he seeks is Donna Anna, a comely woman that has caught his attention. Like the unscrupulous man he is, he decides he will sneak into her bedchamber and claim her as his newest prize. Donna Anna screams in fear and her father, the Commendatore comes to her rescue. He challenges Don Giovanni to a duel and is killed defending his daughter’s honor. Donna Anna is devastated and becomes full of immense rage towards Don Giovanni, her father’s murderer. Donna Anna’s fiancé Don Ottavio is not immune from this mix of anger and sadness. He loves her deeply and his desire to honor and serve her is never in question. Donna Anna asks Don Ottavio to avenge her father’s death and he begins his aria, Dalla sua pace.\(^{101}\)

\[
\begin{align*}
Dalla sua pace la mia dipende; & \quad \text{On her peace of mind depends mine too,} \\
Quel che a lei piace vita mi rende, & \quad \text{what pleases her gives life to me,} \\
Quel che le incresce morte mi dà. & \quad \text{what grieves her brings me death.} \\
S'ella sospira, sospiro anch'io; & \quad \text{If she sighs, I sigh with her;} \\
È mia quell'ira, quel pianto è mio; & \quad \text{her anger and her sorrow are mine,} \\
E non ho bene, s'ella non l'ha. & \quad \text{and joy I cannot know unless she shares it.}^{102}\n\end{align*}
\]

\(^{101}\) Mark Ross Clark, Guide to the Aria Repertoire (Bloomington: Indiana University Press, 2007), 289.

Vocal line and technique

Don Ottavio stands out in *Don Giovanni* as the only tenor voice. The other male characters sing either bass or baritone parts. In this context, Don Ottavio is unique and his arias are more memorable and impressionable. The demands of this aria include lyrical phrasing paired with musicianship and sensitivity via *messa di voce*. Dalla sua pace exploits all the best traits capable of the tenor voice, giving further depth and meaning to the text and the role.


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The vocal line enters the texture while being supported by sustained half-notes in the string section. The orchestration compliments the legato quality of the vocal line and emotional intensity of the aria. Mozart skillfully marries the text to the music when he crafts the vocal line to reflect Don Ottavio’s devotion to Donna Anna. A prime example of this occurs in measures 12-17 (Example 8.1). The text Quel che le incresce morte mi, dâ or “What grieves her brings me death” is given special treatment. The phrase “...morte mi, dâ” or “…brings me death” is repeated three times. This example provides insight to the manner in which the line is to be performed. The singer will need to address the repetition of the text in three different ways. Use of messa di voce (placing the voice), which is a technique where the vocalist employs a crescendo and decrescendo upon a single pitch is essential in this example and throughout the aria. The vocalist can also accentuate the phrase with the use of tone color, and/or articulation of the text for the sake of the dramatic context.

The character of the aria changes beginning in measure 17 (Example 8.1) where Mozart begins to shift the harmonic structure from G major to G minor. As such, the use of non-harmonic tones begins to appear into the vocal line. The cellos and basses play short staccato eighth-notes while the second violins and violas play sixteenth notes on the up-beats. The effect is a more rhythmic feel, which is far removed from the lingering feel of the opening. In this section, the woodwinds mirror the chromatic lines in the first violin part. The vocal line is more syllabic in this section thus providing contextual evidence that Don Ottavio’s mood is changing. As in the previous section of the aria, 

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Ibid.
Mozart again emphasizes the text. In measures 25-28, the text *E non ho bene, s’ella non l’ha* or “and joy I cannot know unless she shares it” are heightened with the choice of range in the vocal line (to G4) and the use of *sforzando piano* markings in the orchestra that coincide with the note G4. In measure 37 (Example 8.1), there is a recapitulation of the opening phrase. Subsequent phrases are marked by the frequent use of accidentals especially in measures 51-64. In this section, Mozart emphasizes the dominant chord of G major which is D major. Measures 66-70 take an even more remote harmonic turn. Mozart writes a D# diminished seventh chord in measure 60 which is very exotic. For the remainder of the aria, the first three lines of the libretto are repeated. Again, words such as *morte* or “death” are repeated four more times, thus leaving the audience without a doubt of Don Ottavio’s love and devotion to Donna Anna and the gravity of the situation before him.

*Orchestral Score*

The aria is scored for full strings as well as solo flute, pairs of oboes, bassoons, and horns. In the opening, Don Ottavio is accompanied by the strings which play sustained half-notes, reinforcing the harmony of the vocal line. The effect of the orchestration at this point also fosters a *legato* quality. In measure 10, the orchestral accompaniment changes to mirror the vocal line and reinforce it. In measure 11, Mozart uses exotic harmonies to validate the vocal line. In this measure, the entire string section enters into rhythmic unison with the vocal line over a diminished seventh chord. The dissonance of the chord and the depth of the orchestration create a dramatic moment that segues into the change of mood in beginning in measure 17.
The orchestra has a more prominent role beginning in measure 17. The rhythmic energy manifests itself in elaborate sixteenth and thirty-second note gestures in the strings and winds. The effect mirrors a change of mood in Don Ottavio. The anxiety is palpable. The harmony of the aria is modulating toward G minor and numerous accidentals begin to appear in both the vocal line and orchestra. Mozart utilizes more frequent subito dynamic changes on the beats and also uses the sforzando piano to bring more dramatic effect to the vocal line. For example, in measure 26, the vocal line has a large leap on the beat, which is complimented by a sforzando. In measure 66, Mozart writes a final phrase for Don Ottavio encompassing numerous accidentals that take the aria out of the key of G major momentarily. The aria concludes with a five bar coda by the orchestra.

_Transcription of the vocal solo and transference of technique_

The transcribed clarinet solo should possess a similar type of intensity of sound and tone color that is inherent in the tenor voice. In the opening of the aria, the tenor sound should be resonant and intense. The tone color achieved in conjunction with the style of articulation establishes the mood of the aria. The clarinetist should choose a reed that allows for flexibility of dynamics, ease of breath support, and depth of sound. _Vibrato_ may also be used to color notes throughout the aria. Long duration notes that are tied such as in measure 14 and notes that are in the highest range of the aria are best suited for vibrato. As always, vibrato should be used sparingly and in a tasteful manner that is appropriate to the style of the aria.
Due to the transposition, the clarinetist will read the aria in the key of A major.
The addition of two extra sharps does not make the aria more difficult to perform but it should heighten the clarinetist’s approach to ensure a legato finger technique. For example, the notes F#5 and G#5 in measure 7 are often tricky to play seamlessly due to the mechanism of the instrument. In order to move from F#5 to G#5 to A5, the middle finger of the right hand must lift and the pinky finger of the left hand must move down. To reach the A5, both the ring and pinky fingers of the left hand must lift up together. Moving from G#5 to A5 is especially tricky because each hole/key is on a different plane. In this instance, the clarinetist will need to spend time practicing these notes slowly and in front of a mirror.

Example 8.2. W.A. Mozart, No. 10a Aria, “Dalla sua pace” from *Don Giovanni*, transcribed clarinet solo, mm. 1-40.
For the vast majority of the aria, a *legato* approach should be taken especially over the melismatic and more rhythmically elaborate lines. Therefore, slurs have been added to maintain the style and flow of the aria. When articulation is used it should be determined based on key syllables in the text. Overall, the clarinetist should use a very light articulation that is delicate and *legato*. Exceptions to this approach occur where the text is emphasized. For example, in measures 10-11 the entire orchestra is in unison with the line and here a more forceful articulation is appropriate. The section beginning at measure 18 is also another area where articulation can be manipulated to accentuate the text.

The dynamics notated in the example are strictly editorial. However, they have been decided upon with input from the orchestral score and the direction Mozart provides for the wind and string sections. The clarinetist’s approach to dynamics is directly related to the flow and movement of the line. In both the melismatic and syllabic sections of the aria, the clarinetist needs to shape the line and maintain direction. The *crescendo* and *decrescendo* markings are inserted to provide the clarinetist with a concept of phrasing over the line and accentuating important moments in the aria.
CHAPTER 9

No. 21b Aria, “Mi tradi quell’alma ingrata from Don Giovanni

Libretto

Don Giovanni’s escapades are known well throughout Europe. The infamous “catalog” aria tells of his exploits, which are meticulously kept by his valet, Leporello. Unfortunately for Donna Elvira her name is on the list, a testament to her misery and unfulfilled life. Like many of the women Don Giovanni has been involved with, Donna Elvira bears all the traits of a woman scorned. Yet at the same time, she still feels tenderness for him. She is truly a woman caught in the middle. Over the course of the opera, she befriends Donna Anna and Don Ottavio and joins their effort to punish Don Giovanni and saves Zerlina from his advances on her wedding day. She is the “thread” that unites all the characters in the opera.  

\[105\] 

Mi tradi quell’alma ingrata, 
Infelice, o Dio!, mi fa. 
Ma tradita e abbandonata, 
Provo ancor per lui pietà. 
Quando sento il mio tormento, 
Di vendetta il cor favella; 
Ma, se guardo il suo cimento, 
Palpitando il cor mi va. 

That ungrateful soul betrayed me, 
O God, how unhappy he made me! 
But, though betrayed and abandoned, 
I still know pity for him. 
When I feel my suffering, 
My heart speaks of vengeance; 
But when I see the danger he's in, 
My heart beats for him.  

\[106\] 


Vocal line and technique

This aria begins in measure 37 (in the score) with a two eighth-note pickup immediately following a recitative. The vocal line throughout the aria is very similar in style and composition to the clarinet, flute and bassoon lines. Throughout the aria, the clarinet, bassoon, and flute accompany the vocal line with similar eighth note patterns. The aria is dotted with syllabic and melismatic passages. At each melismatic passage, the soloist mimics the woodwind lines. In some instances, the vocal line is in rhythmic unison with the wind lines, such as measures 47-48 (Example 9.1). Although the aria is in a major key, Donna Elvira’s myriad of ambivalent feelings easily show through, via the use of range and dynamic contrasts. For example, in measure 45 (Example 9.1) Mozart utilizes leaps of a major seventh to emphasize the word infelice or “unhappy”. At the same time, he writes a sforzando piano in the strings to give more dramatic effect to the line. He employs this technique numerous times throughout the aria.
Example 9.1. W. A. Mozart, No. 21b Aria, “Mi tradi quell’alma ingrata” from *Don Giovanni*, vocal solo, mm. 36-61.

At measure 90 (in the score), a key change to E-flat minor coincides with the text *Quando sento il mio torment* or “When I feel my suffering”. At this point, the mood of the aria changes dramatically. Donna Elvira’s voice has a leap of a minor sixth in measure 96 that is sustained via a dotted half-note (Example 9.2). Here, the text reveals one of her many feelings; *Di vendetta il cor favella* or “My heart speaks of revenge.” In measure 107 (Example 9.2), the word *palpitando* or “beating” (in reference to her heart) is sung over a long melisma, which adds more awareness of Donna Elvira’s feelings. The vocal line itself makes large, sustained leaps amidst a sparse orchestral texture. The recapitulation occurs in measure 117 (in the score) and concludes with the text, *Provo ancor per lui pietá* or “I still know pity for him.” Hence, the emphasis of certain words or phrases provides insight to a character’s emotional frame of mind.
Example 9.2. W. A. Mozart, No. 21b Aria, “Mi tradi quell’alma ingrata” from *Don Giovanni*, vocal solo, mm. 91-118.

The tone of the vocalist is another important feature to keep in mind in performance. The audience needs to be convinced of Donna Elvira’s torment and struggles. She is unsure of everything including herself. Therefore, the tone color is dependent entirely on the mood Donna Elvira is feeling during the course of the aria.

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Orchestral Score

One of the more ingenious features of the orchestral score is its feeling of perpetual motion throughout.\(^{108}\) Upon examination of the score, it is to be noted that there is a constant string of eighth notes in all 165 measures of the aria. The rhythm is dispersed throughout all the sections of the orchestra including full strings, solo flute, clarinet, bassoon, and pairs of horns. The effect of this writing provides motion and direction to both the orchestra and soloist. In a more poetic sense, the constant pulse could be representative of Donna Elvira’s own beating heart.\(^{109}\)

Another important aspect that is tied to the rhythmic angle is the inherent waltz-like quality present in the aria. The aria is written in cut time and therefore not a true waltz. However, Mozart accentuates the strong beats using basses and celli while the remaining strings accent the remaining weak beats. The winds are given the task of playing graceful eighth-note passages in call and response with the vocal solo. The weaving of the solo winds further propels the waltz-like motion.

The use of dynamics throughout the aria is specialized. The frequent use of sforzandos heightens the text, reinforces the vocal line, and propels the waltz-like momentum. Crescendo and decrescendo markings create more opportunities for color changes in the winds and strings.


The libretto is written with distinct sections that focus on feelings of pity, love, and rage. In each case, Mozart crafts the aria to fit the mood. When Donna Elvira speaks of her rage and desire for revenge, the key changes to minor and suddenly things are more ominous. When she speaks of pity for Don Giovanni and how she still loves him, the key returns to major and the music becomes more melancholy and less tense.

_Transcription of the vocal line and transference of technique_

From the perspective of the clarinetist, this example gives little cause for alarm. The transposition of the clarinet part to F major (Example 9.3) has taken away two flats in the key signature, thus simplifying things further. The rhythms are easy to understand and there is little ornamentation to decipher. The difficulty in this excerpt lies purely in need to make a simple line into a beautiful musical statement.

As previously noted, the character of Donna Elvira is conflicted and ambivalent about her feelings for Don Giovanni. The libretto reflects the ebb and flow of her emotions. The aria is divided into sections based on the text and in each section, the orchestra responds to the changes in mood of the character. The clarinetist’s responsibility is to accurately denote these sections and reflect the tenderness, rage, and anguish in his/her tone. In addressing each of these emotions, the clarinetist’s use of air, tone, technique, and musical nuance will greatly affect the mood. For example, in sections where the mood of the aria is full of rage or anger (mm. 91-98), the clarinetist’s tone should be strong and focused and the articulation should be pointed and direct. In measures 99-117, the mood changes from anger to ambivalence. The clarinetist’s tone and musical approach will also need to change. This can be accomplished through a
more subdued and delicate tone, softer dynamic levels and use of rubato and tenuto to accentuate the text. The word *palpitando* or “beating” in measure 103 through 106 (Example 9.3) is a good place to use *tenuto* markings in order to bring emphasis to the word and bring more weight to the notes. The use of *rubato* would be appropriate in measures 114 through 117 as the word *palpitando* or “beating” is highlighted again.

Example 9.3. W. A. Mozart, No. 21b Aria, “Mi tradi quell’alma ingrata” from *Don Giovanni*, transcribed clarinet solo, mm. 91-119.

Articulation is another matter for clarification. The number of melismatic sections in the aria outnumbers the syllabic sections and because of this, much of the aria is slurred. Therefore, the question of articulation of the syllabic passages becomes important. Due to the nature of the graceful eighth-note gestures that occur throughout
and in an effort to maintain the waltz-like quality of the writing, a *legato* style of articulation would be more characteristic of the aria.

In order to achieve a musical line that is lyrical and graceful the clarinetist will need to think about phrasing on a larger scale. Direction through the line is an important characteristic of this aria. The consistent pulsation of eighth notes gives the clarinetist a constant feeling of forward moving momentum. Although the aria is written in cut time, the clarinetist should attempt to play the solo in one. Looking at the solo on a macro level will foster longer phrases and musical continuity.
CHAPTER 10

No. 12 Aria, “In uomini, in soldati” from Così Fan Tutte

Libretto

Dorabella and Fiordiligi are two sisters residing in Naples. They are engaged to marry Guglielmo and Ferrando who are soldiers. Don Alfonso, is a mutual friend of the two men. He debates the nature of women and declares that they are all prone to being capricious. Guglielmo and Ferrando dismiss Don Alfonso’s suspicions and insist that the sisters are different. In response, Don Alfonso devises a scheme; Guglielmo and Ferrando will pretend to go off to war and spy on the sisters in order to see if they will cheat on them. As they wave goodbye to their brave men, Dorabella and Fiordiligi return to their home saddened and in despair. Despina, their chambermaid, chides them with a pithy speech. Her sobering assessment is that all men are unfaithful, especially soldiers. She tells the sisters that they should be true to themselves and not be concerned with men.110

In uomini, in soldati, sperare fedeltà?
In men? In soldiers you hope for fidelity?

Non vi fate sentir, per carità!
For charity’s sake don't let anyone hear you!

Di pasta simile son tutti quanti,
They're all made of the same dough.
Le fronde mobili, l'aure incostanti
Windblown branches, changeable breezes

Han piu degli uomini stabilita!
Have more stability than men!
Mentite lagrimi, fallaci sguardi
False tears, suspicious glances,

Voci ingannevoli, vezz' i bugiardi
Son le primarie lor qualita!
In noi non amano che il lor dilett,
Poi ci disprezano, neganci affetto,
Ne val da barbari chieda pieta!
Paghiamo o femmine, d'ugual moneta
Questa malefica razza indiscreta.
Amiam per comodo, per vanità!

Deceiving voices, lying vices
Are the foremost of their qualities!
They only love us when it suits their delight,
Then they disparage us and deny us affection,
It's useless to ask their pity
Let's pay them back in their own coin,
This accursed, indiscreet race.
Let's love for our convenience and vanity!111

Vocal line and technique

Despina’s aria takes Dorabella and Fiordiligi to task for being so blatantly naïve about the nature of men. Her character is sarcastic, harsh, and unrelenting on the subject. The vocalist’s tone is an essential element that adds more depth to the character and meaning to the libretto. For example, it would not be appropriate for Despina to sing this aria in the style of the Countess in Le Nozze di Figaro, or the Queen of the Night in Die Zauberflöte. In this aria, an overly exaggerated, sarcastic style is appropriate. The audience must be convinced that Despina is not merely reading a laundry list. The vocalist needs to demonstrate that Despina is a wise chambermaid who knows the crude ways of the opposite sex. Every aspect of the rhythms, accidentals, and trills should be executed with “confidence and brashness that is important in the character of Despina.”112


Example 10.1. W.A. Mozart, No. 12 Aria, “In uomini, in soldati” from Così Fan Tutte, vocal solo, mm. 1-29.

Allegretto

The aria opens with Despina chastising Dorabella and Fiordiligi. She repeatedly asks them In soldati sperare fedeltà? or “In soldiers you hope for fidelity?” In measure 19 (Example 10.1), the word fedeltà or “fidelity” is accented by the string section, thus bringing more attention to the importance of the word and the taunting nature of the aria. In this case, the vocalist could exaggerate her tone with vibrato, changing the position of the soft palate, and/or facial expressions to ensure that her disbelief and sarcasm are perceived. In this aria in particular, facial expressions elevate the aria and expose the audience to an ever increasing palette of emotions.\(^\text{113}\) In measure 20, Despina cannot contain herself laughs, as directed to in the libretto, before continuing the aria. This type

of stage direction has not been seen in previous examples. The performer should take special note of this as it provides further insight into the nature of Despina.

Another important factor is the vocalist’s diction. Much like Dr. Bartolo’s aria from *Le Nozze di Figaro*, this example is highly syllabic. There are no melismatic sections for the singer to navigate. In an effort to support the vocal line, Mozart doubles it in the violin and wind parts in numerous sections starting in measure 24. Therefore, projection and proper support are also factors that will contribute to a successful performance.

*Orchestral score*

The orchestral score for Despina’s aria is written for full strings, with solo flute, oboe, and bassoon. It stands in contrast to the other arias examined due to its simplicity of style. For vast parts of the aria, the orchestra is essentially doubling the vocal line and reinforcing the harmonic movement. However, in certain sections of the aria Mozart uses the orchestral accompaniment to accentuate the nature of the libretto. The first example occurs in measure 10 in the first violin part as Despina sings the first two lines of the libretto. The use of a triplet sixteenth-note figure invokes a playful and sardonic style. A similar mood is achieved in measure 24 via ornamented dotted quarter-note figures which portray a taunting style.

The aria can be thought of as being divided into three parts. In each section, the orchestra aids in the change of mood through rhythmic devices. In the first section (mm. 1-23), Despina speaks of the lack of fidelity amongst the soldiers while the violins play accompanimental sixteenth-note triplet figures. The orchestration places emphasis on the
word fedeltà or “fidelity” before Despina’s outburst of laughter. Mozart accomplishes this by putting the entire orchestra in a rhythmic unison with the vocal line in measures 18-19. From a harmonic aspect, the orchestra is also outlining the dominant of F major which further calls attention to the text by creating harmonic tension. The second section begins in measure 24 with a time signature change from 2/4 to 6/8 as well as ornamented dotted quarter-notes in the winds. This dance-like introduction leads to Despina’s condemnation of men. *Subito* dynamic changes shift back and forth starting in measure 29 as Despina begins listing the soldier’s bad traits. In measure 45, the harmony changes as several keys are cycled through. The change of keys coincides with Despina’s text as she tells Dorabella and Fiordiligi that the soldiers have no regard for them. The third section begins in measure 58 and returns to the home key of F major. Despina encourages the sisters to indulge and empower themselves. Mozart ornaments the first violin and woodwind lines with trills, which he then incorporates into the vocal line over the syllables “la ra la”. This effect is like a taunting gesture to all men.  

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Transcription of the vocal solo and transference of technique

Example 10.2. W.A. Mozart, No. 12 Aria, “In uomini, in soldati” from Cosi Fan Tutte, transcribed clarinet solo, mm. 1-33.

The clarinetist’s first task when preparing this aria is deciding how he/she will reflect the sarcastic and brash nature of Despina through the tone of his/her clarinet. The tone color must somehow reflect the dramatic character of the libretto. In order to facilitate this demand, the clarinetist could perhaps experiment with “scooping” some notes. This is accomplished by altering embouchure pressure which varies the pitch and tone quality. It provides a substitute to the facial expressions of the vocalist which cannot be replicated while playing the clarinet. However, this technique should only be used sparingly and where it best accentuates the text. For example, “scooping” is appropriate in the opening few measures and at measures 18-19.

Awareness of dynamic contrasts, style of articulation, and changes in meter are also important aspects to consider. The change of meter to 6/8 in measure 24 has certain
expressive implications which should be considered.\textsuperscript{115} Starting in measure 29 (Example10.2), Despina begins listing all the negative traits of the soldiers. The use of *subito* dynamic changes and pulsation of the beat (in two) helps delineate each trait and helps to propel the aria forward towards a change of accompaniment in the form of a more flowing first violin line in measure 34. With regards to the style of articulation, it is important to remember that Despina is a very outspoken person. Exaggeration of articulation is useful to convey the character. For example in measures 8-10 (Example 10.2), a *staccato* style of articulation is inserted give the line a bounce-like and taunting quality that Despina conveys so capably. It is no coincidence that they *staccato* markings occur over the text *sperare feldetà?* which means “you hope for fidelity?” Furthermore, the syllabic inflection of the words *spe-ra-re* and *fe-del-tà* also promotes the use of a *staccato* articulation in the transcribed example.

The syllabic nature of the aria demands that articulation is treated with attention and care. The clarinetist’s articulation needs to be clear and with direction. One of the more difficult aspects of this solo is the amount of repeated notes. Much like Dr. Bartolo’s aria in *Le Nozze di Figaro*, the performer needs to possess an awareness of key syllables and give each note forward momentum. Inserting dynamic swells and emphasizing pitches that correspond to certain words in the libretto will contribute to a more musical performance. Slurs have been added in sections of the aria to match the orchestration and style.

CHAPTER 11

No. 17 Aria, “Un Aura Amorosa” from Così Fan Tutte

Libretto

This aria begins after Dorabella and Fiordilig are submitted to their first test from their scheming lovers, Guglielmo and Ferrando. The two soldiers have just appeared to the sisters disguised as two Albanians. Both men had hoped to seduce the women and prove their suspected unfaithfulness. However, in a reassuring twist, both women have rejected the advances from the “Albanians.” Don Alfonso warns them both to not celebrate victory just yet. Guglielmo speaks of his physical hunger at this point and Ferrando reaffirms the value of love and states that with love there is “no need of better food.”

\[\begin{align*}
Un'aura\ amorosa\ del\ nostro\ Tesoro & \quad \text{A loving breath from our sweethearts,} \\
Un\ dolce\ ristoro\ al\ cor\ porgerà. & \quad \text{A sweet refreshment will bring to our hearts.} \\
Al\ cor\ che\ nudrito\ da\ speme\ d'amore & \quad \text{The heart that is nourished by hope, by love,} \\
D'un\ esca\ migliore\ bisogno\ non\ ha. & \quad \text{has no need of better food.}\end{align*}\]

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\(^{116}\) Ibid, 287.

\(^{117}\) Ibid, trans. Mark Ross Clark, 288.
Vocal line and technique

In writing Ferrando’s role for a tenor, Mozart is able to compose an aria that captures the essence of a love song. Chief among these traits is the beautiful tone and passion of this vocal range. This aria could have been written for Guglielmo (who is a baritone) but it would not have been able to replicate the style in the same manner. Ferrando’s aria is similar to “Dalla sua pace” in Don Giovanni. In both arias, the subject matter revolves around love and devotion. The syrupy sounds of the voice serve to elevate the text and musical intent. Thus, the aim of the vocalist should be to execute the aria with emphasis on the tone. It should never be forced or strained. Once the proper tone is achieved, the vocalist must then focus on the musical style of the aria, which is delicate and lyrical.

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118 Ibid, 288.
Another important aspect to examine in this aria is the use of intricate rhythms. The aria is written in 3/8 time and the tempo is indicated *Andante cantabile*. The use of complex rhythms combined with a slow tempo presents an opportunity for embellishment and nuance. A cursory glance at example 11.1 makes it obvious that care must be taken to ensure correct rhythms. In this aria, Mozart uses rhythmic variety to accentuate cadence points (mm. 33-35) and to create passages that demonstrate the skill of the vocalist (mm. 30-35). The varieties of range, rhythm, and lyrical style have made this aria a standard bearer for lyric tenors for over two centuries.\(^\text{119}\)

In conjunction with having an understanding of the rhythm, the singer must also be aware of where to bring more attention to specific parts of the text. Throughout the aria, certain parts of the text are repeated thus reinforcing their significance. An example

\(^{119}\) Ibid.
of this occurs on the pick-up in measures 29 through 41 over the text *d’un esca migliore bisogno ha* or “has no need of better food.” In this section, the orchestral accompaniment consists of the entire string section playing eighth notes on beats one and three. In measures 34-37, the strings mirror the vocal line. Crescendo markings are indicated in the strings and they play their loudest on the down-beat of measure 35, as the vocal line outlines a dominant seventh chord. In measure 37, the strings play a sixteenth note accompaniment figure at a piano dynamic level and the vocalist sings in its upper range. Awareness of these places in the aria will help the vocalist avoid sounding repetitive. Sections like these allow the vocalist to experiment with nuance and style.

**Orchestral Score**

The aria is written for full strings as well as pairs of clarinets, bassoons, and horns. It is important to note the absence of flute and oboe. Though typically staples of any Mozart opera orchestra, they are missing. Perhaps Mozart is recalling the melancholy style of the Countess’ aria from *Le Nozze di Figaro*. In both examples, the instrumentation is identical and the subject matter also bears a close resemblance. The tone colors achieved from the orchestra are more warm and rounded.

The strings accompany the vocalist in the opening. In opposition to the complex rhythms of the vocal line, the strings play simple eighth-notes on beats two and three. The violins double the vocal solo at certain spots to emphasize the text and reinforce the vocal line. This is first seen in measures 7-9 in the score. Starting at measure 23, the strings take a more prominent role playing their own complex lines while the vocal solo is broader and rhythmically simplistic.
The winds begin playing at measure 42, at the recapitulation occurs. Mozart uses the winds as a way to color the tone of the orchestra. The material they play in measure 42 is the exact same material the violins played in the opening. In measure 58, the winds double the strings with a sixteenth note line that was previously heard in measure 18. The effect of doubling acts to broaden the sound of the orchestra with a darker, warmer tone color and to provide textural variation.

Transcription of the vocal line and transference of technique

Example 11.2. W.A. Mozart, No. 17 Aria, “Un’aura amorosa” from Così Fan Tutte, transcribed clarinet solo, mm. 24-61.

From the viewpoint of technique, it is incumbent upon the clarinetist to carefully examine the aria note by note for any finger issues that may arise. The transposition of the key to B major demands that the clarinetist approach the aria with emphasis on technique. For example, the pinky fingers are especially important when deciding
whether to play a note on the right or left side. Examples of this problem can be found in measures 30-32, (Example 11.2). The player must be aware of the notes that come before and after in order to facilitate seamless and *legato* technique. Another technical issue is born out of the design of the clarinet. Notes such as A# (Bb) and G# (Ab) are sometimes difficult to play consecutively without experiencing a distortion. An example of this occurs in measure 39. The clarinetist should focus on technique first and foremost. As Benita Valente once said, “…technique is your tool in freedom of expression.”

The clarinetist must perform the aria in a delicate style using a seamless *legato*. The uses of slurs in the transcribed example are inserted to imitate the lyrical style of the vocalist. When articulations are used, they should be connected and smooth. The tone color must reflect the character and sound of the tenor voice as well. Therefore, the appropriate tone should be warm and resonant in all registers. The choice of reed will be a crucial factor in the quality of the tone. A good reed is one that will give the player a homogenous tone. One method to choose a desirable reed would for the clarinetist to play long tones and slow scales on B major to test the tone quality of each note and to improve finger technique. The clarinetist should also evaluate how loudly and softly each note of the scale can be played. The shape of the oral cavity in conjunction with embouchure pressure is also useful to maintain pitch and tone color. All of these approaches will aid in mimicking the round and intense sound of the tenor voice.

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120 Ibid, 79.
When issues of technique and tone have been addressed, the musical nature of the aria can be explored. The clarinetist should examine the aria for musical lines that are repeated or are similar. In areas where this occurs, the clarinetist should experiment with different musical approaches to each section. For example, in measures 50-59 the musical line is repeated twice. Mozart left no indication of dynamic markings or articulations. Therefore, the clarinetist is responsible to design a strategy to make sure that the repeated sections are different musically. Changing the dynamics, articulation, and the use of tenuto or rubato are all appropriately stylistic. These examples should give the clarinetist ample opportunity to implement his/her musical taste to the aria.
CHAPTER 12

No. 9 Aria, “Parto, parto” from La Clemenza di Tito

Libretto

La Clemenza di Tito was commissioned to celebrate the coronation of Leopold II as Holy Roman Emperor. The opera takes place in Rome around the year 79 and tells the story of the Roman Emperor Tito. Unlike the other operas that have been examined, La Clemenza di Tito stands apart as the only opera seria in the group. In fact, it is one of the few serious operas written by Mozart. It is no coincidence that the premiere corresponded with Leopold’s coronation. Serious operas that dealt with mythology or antiquity often served as propaganda pieces to glorify the sitting monarch.¹²¹

In this aria, Tito is Emperor of Rome and is looking for a wife to become the Empress. The woman he picks is Servilia, sister of Sesto who is Tito’s good friend. Servilia is put in an awkward position because she is in love with another man and does not desire to marry Tito. In the meantime, we meet Vitellia, the daughter of the deposed emperor Vitellio. She wants Tito to choose her as his new wife. When she discovers that Servilia is Tito’s chosen one, she becomes enraged. She summons Sesto (who is in love with her) and urges him to assassinate Tito and set fire to Rome.¹²² He reluctantly agrees and begins the aria saying:


Parto, ma tu ben mio,  
Meco ritorna in pace;  
Saro qual piu ti piace;  
Quel che vorrai faro.

I go, but, my dearest,  
make peace again with me.  
I will be what you would most  
have me be, do whatever you wish.

Guardami, e tutto oblio,  
E a vendicarti io volo;  
A questo sguardo solo  
Da me si pensera.  
Ah qual poter, oh Dei!  
Donaste alla belta.123

Look at me, and I will forget all  
and fly to avenge you;  
I will think only  
of that glance at me.  
Ah, ye gods, what power  
you have given beauty!124

Vocal line and technique

Example 12.1. W. A. Mozart, No. 9 Aria, “Parto, parto” from La Clemenza di Tito, vocal solo, mm. 1-22.

The role of Sesto was originally written for castrato. In modern times, the role has traditionally been performed by a mezzo-soprano.125 This example is broken up into


125 Ibid, 154.
three distinct sections. The opening of the aria begins with a three-bar introduction. It is written at a slow pace, which corresponds with the gravity of the situation (Example 12.1). Sesto is blinded by love and has agreed to murder his friend Tito in order to curry favor with Vitellia. There is no doubt that he is conflicted. The vocal line in this section is largely syllabic and rhythmic figures are repetitive. The slow tempo fosters long and sustained phrases, therefore the vocalist needs to maintain support and momentum through each note. The frequent use of non-chord tones in the form of upper and lower neighbors and appoggiaturas in this aria provide ample instances of musical variety. A unique feature of this example is the basset horn obbligato. Throughout the first half of the aria, the basset horn engages the vocalist in a series of delicate solos that act as a countermelody to the vocal line (Example 12.2). The mournful quality of the basset horn contributes to the mood of lament that is characteristic of this section of the aria.


In the second and third sections of the aria the slow lament is transformed by changes of tempo and style of writing. These sections of the aria correspond to the

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126 Ibid, 155.
127 Ibid.
128 Ibid.
second stanza of the libretto and are marked *Allegro* and *Allegro assai* in the score. In these sections, the vocal line maintains its syllabic nature but becomes more melismatic and virtuosic especially towards the end of the aria (Example 12.3). The basset horn solo enters in measure 2 of the *Allegro* section playing in a more virtuosic style complete with scale runs and rapidly articulated arpeggios. In measure 14 of this same section, a shift in mood occurs as the orchestra abruptly stops. Out of the silence, the basset horn emerges and plays a short solo. The vocal line responds to the solo recalling the style of the first section complete with ornamented figures. This interplay occurs again in measures 18, 42, 46, thus reinforcing the special relationship between instrumentalist and vocalist in the context of this aria. The aria concludes with rapid melismatic passages in the vocal line that further emphasize the technique of the vocalist.

Example 12.3. W.A. Mozart, No. 9 Aria, “Parto, parto” from *La Clemenza di Tito*, vocal solo, mm. 106-118.
Orchestral Score

_Opera seria_ may have been considered old fashioned when Mozart wrote _La Clemenza di Tito_ but Mozart’s use of a solo basset horn was at the forefront of the musical style of the day.\(^{129}\) The basset horn was a favorite instrument of Mozart, who lauded it for its voice-like quality.\(^{130}\) Therefore it should be no surprise that Mozart chose to pair it with the role of Sesto. It remains the most unique aspect of the aria and demonstrates the vocal qualities of the basset horn. In addition to the basset horn _obbligato_, the aria is scored for full strings, as well as pairs of oboes, bassoons, and horns.

In the three sections of the aria the orchestra responds differently based on the text. The opening _Adagio_ serves as an introduction before the start of the more intense _Allegro_ and _Allegro assai_ sections. Here, the vocalist and the basset horn dominate the line, while the orchestral accompaniment is more simplistic and unobtrusive. Mozart writes Alberti-bass figures in the violins to outline the harmony. As a result, the vocalist and basset horn player are given more freedom to experiment with rubato, thus fostering a more lyrical approach.

The second section beginning at the _Allegro_ marks the start of a more impassioned Sesto. The basset horn maintains its partnership with the vocalist via


virtuosic figures and passages that are in contrast to the more limpid lines seen in the opening. Mozart writes more complex figures for the strings as well, including sixteenth notes, syncopations, and *tremolos*. However, it is important to note the hierarchy between the vocalist, basset hornist, and orchestra. The vocalist/basset horn duo are chiefly important. Whenever the vocalist and/or basset hornist are playing, the orchestral accompaniment is sparse and used simply to provide a harmonic foundation. Whenever the vocalist and/or basset hornist are not playing, the orchestral accompaniment becomes more complex and virtuosic. An example of this occurs in the opening of the *Allegro assai* section and during Sesto’s melismatic passages in the same section.

*Transcription of the vocal line and transference of technique*

Example 12.4. W.A. Mozart, No. 9 Aria, “Parto, parto” from *La Clemenza di Tito*, transcribed clarinet solo, mm. 1-22.

The main concern for the clarinetist in this aria is facilitating a strong, determined, and focused sound. The passionate and determined nature of Sesto should be reflected in the transcription (Example 12.4). Due to the differences between sections of this aria, the clarinetist needs to be aware of the changes in character and reflect it in his/her sound and approach to the line. In the *Adagio* section, Sesto is declaring his obedience to Vitellia.
He is sheepish and desperate for her attention. The clarinetist’s tone should reflect this in the form of a soft dynamic level and a smooth legato. In the Allegro and Allegro assai sections Sesto is impassioned and demands Vitellia’s attention. The vocal line reflects this excitement with leaps and virtuosic passages. In this section the clarinetist’s tone and style should be more forceful. Passages that are articulated should have a more pointed attack which is characteristic of the mood. For example, measure 4 of the Allegro assai section is very declamatory. Variation in articulation can be explored by altering the position of the tongue in order to hit distinct parts of the reed thus producing varying types of articulations. To practice this, the clarinetist should pick a resonant note on the instrument and attempt several different styles of articulations making note of the position of the tongue.

The relationship between the text and the music is also another crucial element to discuss. As with many of the examples that have been analyzed, the repetition of the text is an indication of its importance. These areas must be identified and performed with a focus on musical variety in order to convey the importance of the text and to avoid sounding repetitive. As Walter Foster states, “In the moment of artistic fusion the word is the tone.”

Musical variety can manifest itself in an alteration of dynamics, articulation, and tone color when material is repeated. The relationship between non-chord tones is also important. These notes make the line more interesting and provide the player with opportunities for musical inventiveness. Lastly, the clarinetist might want to experiment

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with the use of ornaments such as turns as an improvisatory gesture where appropriate. For example, as the transcribed clarinet solo enters in the *Allegro assai* section, a turn could be inserted in the second measure of the solo to end the phrase (Example 12.5).

Example 12.5. W.A. Mozart, No. 9 Aria, “Parto, parto” from *La Clemenza di Tito*, transcribed clarinet solo, mm. 96-98.

As previously stated, the basset horn solo plays a dominant role throughout the aria. Because of this, it would be interesting to perform the aria with piano and the basset horn *obbligato*. This allows the clarinetist playing the vocal solo to gain further insight to the aria. It also demonstrates that both the instrumentalist and vocalist each have their own voice.
CHAPTER 13

No. 2 Aria, “Deh se piacer mi vuoi” from *La Clemenza di Tito*

*Libretto*

Vitellia is obsessed with becoming Tito’s wife and the Empress of Rome. With each passing day, her jealousy becomes more intense and volatile. She will stop at nothing to satisfy her rage. If Tito does not marry her, then she will have him assassinated. When she hears word that Tito’s latest love interest Berenice of Cilicia has fallen out of his favor Vitellia rejoices. Sesto is Tito’s good friend and madly in love with Vitellia is caught between two worlds. He is desperate to please Vitellia’s crazed fantasies to be in her good graces. However, he is also overcome with guilt and shame for what he has been called to do, murder his friend. At hearing the news that Berenice is no longer Tito’s lover, Vitellia tells a tormented Sesto to hold off on the plot to kill Tito.132

\[
\begin{align*}
Deh se piacer mi vuoi, & \quad \text{Ah, if you wish to please me,} \\
Lascia i sospetti tuoi; & \quad \text{leave your suspicions;} \\
Non mi stancar con questo & \quad \text{do not weary me} \\
Molesto dubitar. & \quad \text{with these bothersome doubts.}
\end{align*}
\]

\[
\begin{align*}
Chi ciecamente crede, & \quad \text{He who blindly believes,} \\
Impegne a serbar fede;& \quad \text{obliges one to keep faith;} \\
Chi sempre inganni aspetta & \quad \text{he who always expects} \\
Aletta ad ingannar. & \quad \text{To be betrayed invites betrayal.} \quad \text{133}
\end{align*}
\]

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Vocal line and technique

Vitellia’s aria is written to emphasize superb vocal technique and flexibility. Throughout the aria, Mozart uses tempi, rhythm, and range to create a virtuosic aria that exemplifies the style of the prima donna.\(^{134}\) The opening of the aria is marked *Larghetto*. The vocal line enters after a short introduction from the orchestra. The vocal line is written in an ornate style featuring *appoggiaturas*, grace notes and exotic dotted rhythms that infuse energy into the line.\(^{135}\) Virtuosic melismatic passages are also written to emphasize the text (Example 13.1). The words *lascia* or “leave” and *molesto* or “bothersome” are given such treatment in measures 12 and 42 respectively. In these sections, Vitellia’s perceived annoyance with Sesto is conveyed through the style of the writing.


The second part of the aria is marked by a change in tempo from *Larghetto* to *Allegro* in measure 45. The text in this section comes from the second stanza in the libretto. Vitellia admonishes Sesto and gives him some advice. The vocal line enters in measure 47 and is written without the embellishment seen in the opening. Throughout this section, the vocal line is syllabic with the exception of a virtuosic melismatic section occurring in measures 91 through 95 (Example 13.2). Despite the lack of ornamentation in the vocal line Mozart riddles the second half of the aria with *fermatas*, during which the vocalist is able to improvise short ornamental passages. The use of improvisatory elements in *La Clemenza di Tito* has its roots in the traditions of *opera seria*.136 Also, in certain sections the vocalist also has the ability to dictate the tempo and style of the aria. An example of one of these sections occurs in measure 108 (Example 13.2) starting with

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the word *alletta*. Here, the vocalist is completely unaccompanied and thus can influence the line to suit her own interpretation.

Example 13.2. W. A. Mozart, No. 2 Aria, “Deh se piacer mi vuoi” from *La Clemenza di Tito*, vocal solo, mm. 91-113.

Vitellia’s aria is a tour-de-force that relies upon a solid foundation of technique and style. Issues the vocalist must address include breath support, flexibility, the mood of the character, and musical style in each section. The invitation to improvise based on the placement of the *fermatas* presents another opportunity for personalization of the aria. One of the hallmarks of *opera seria* was the use of improvisation to highlight the
Technique of the vocalist.  In this example, Mozart provides ample opportunities for the soprano to improvise on stage. The vocalist should be encouraged to actively improvise in the appropriate style.

*Orchestral Score*

One of the most interesting and telling aspects of the accompaniment in Vitellia’s aria is the delicate balancing act that takes place. In the style of *opera seria*, Mozart keeps the focus on the vocalist. Throughout the aria, the orchestra and vocalist often play off of one another but never in a fashion that brings equal attention to both parts. If the orchestra happens to play a rapid, virtuosic line, then the vocalist is resting. If the vocalist is singing, then accompaniment is either very sparse or non-existent. Examples of this occur in measures 14, 18, 20, 45, and 49-51 to name a few. Therefore, the vocalist’s role is heightened and all the more important.

The aria is scored for full strings as well as pairs of flutes, bassoons, and horns. The winds have no solo sections but merely add color and reinforcement to the violin lines. The string writing is virtuosic and energetic and often reflects the mood of the vocalist. The use of dynamics supports the vocal line and at times helps to create anticipation and energize the vocal line as can be seen in measures 102 through 108 in the score.

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137 Ibid.

138 Ibid.
Transcription of the vocal line and transference of technique

The vocal line is truly the focal point in this aria. Each time the vocalist sings, the writing in the orchestra becomes more simplistic, quieter, and unobtrusive. As a result, the clarinetist should perform the line with full control of the aria and not as a partner with the accompaniment. Therefore, the clarinetist should have a well formed opinion on sections of the aria that can be treated with rubato and a lusingando style. In the opening section, the musical style is more complex. The use of exotic rhythms and non-harmonic tones provide the clarinetist with ample opportunities to demonstrate nuance and style and infuse energy into the line. For example, in measure 25 (Example 13.3) dynamic swells have been inserted to accentuate the text ah no. The proceeding dotted rhythms in measure 25 invoke the dismissive nature of Vitellia that can be expressed via focus in the tone as well the grouping of the notes (as indicated), use of a pointed articulation, and strict adherence to the rhythm. The use of non-harmonic tones and appoggiaturas varies the harmony and creates moments of tension and release. For example, in measures 9 and 10, the use of a D# as the leading tone to E creates a prolonged feeling of tension in the aria. Placing a tenuto on the D# would foster a more musical approach and create more tension in the aria. Likewise, the appoggiaturas in measures 6 and 38 should also be emphasized similarly.


In the *Allegro* section starting at measure 45 the style and mood of the aria change dramatically. The tempo is quicker and the rhythmic style of the vocal line becomes more simplistic. In this section, more freedom can be taken with regard to tempo especially in measures 65 through 70, 86 through 91, and 108 through 113. In these passages, it is stylistically appropriate to begin each one slowly and then gradually *accelerando* to the previous fast tempo. Ultimately, the performer must decide upon which interpretation he/she will decide upon by researching professional performances of this aria and by using their own artistic judgment.\(^{140}\) The melismatic passages starting in measure 92 should be played with an emphasis on the importance of each note.

Example 13.4. W. A. Mozart, No. 2 Aria, “Deh se piacer mi vuoi” from La Clemenza di Tito, transcribed clarinet solo, mm. 57-78.

Lastly, the clarinetist should be encouraged to improvise short figures in the appropriate places (mm. 58, 78). These sections are marked by fermatas. Example 13.4 features short improvisatory figures in a style that is appropriate. Improvisation is a unique way for the clarinetist to bring a level of personalization to the aria. Also, it promotes a level of creativeness and awareness to the music that may otherwise be neglected.
CHAPTER 14

Conclusion

The purpose of this study was to understand the components of lyrical clarinet playing and to develop a guide to teaching lyricism, using examples from the operatic literature. Ten opera arias were examined based on the following aspects; libretto, the vocal line and technique, the orchestral score, transcriptions of the vocal line, and transference of technique. The resulting guide includes ten arias transcribed for clarinet solo preserved in the original key of the vocal solo in order to facilitate the use of piano accompaniment. Many important aspects relating to vocal technique and instrumental technique were discussed. The resulting transcriptions demonstrate universal themes that should be adhered when learning a new piece of music; investigating contextual information and using a vocal approach.

In this study, contextual information manifested itself through information about the composer (Mozart), his life and times, relationships with people, his thoughts about certain instruments, the libretto of each opera, and the orchestral score. The librettos themselves provided the most obvious and pertinent information about each aria. Everything from the plot of the story to character motivation and development could be deciphered based on the libretto. The orchestral scores helped first and foremost to discover the character and style of each aria and to heighten the text through the use of rhythm, instrumentation, dynamics, and tone color.
Outside the realm of opera, the contextual approach is still a highly valuable and viable way to gain insight into any instrumental work. Information about the composer can and should be investigated thoroughly to determine what (if any) impact it will have on the performance. The history of the work being studied will also yield helpful information that may impact the performance. For example, a clarinetist learning Aaron Copland’s *Concerto for Clarinet* would be well served to know that it was composed for Benny Goodman, one of the foremost jazz clarinetists of the Twentieth Century. This fact will certainly provide the performer with a more informed understanding of the style and approach to the piece. Furthermore, awareness of Copland and his role in American classical music coupled with his style of composition will also provide more insight to the performer. In similar ways, the use of a score (where applicable) is also paramount to the performer’s preparation. The score allows the performer to identify important secondary lines, transitions, tone color changes, dynamic changes, doubling of the solo line, and intonation trouble spots.

The use of a vocal approach in instrumental music (where applicable) is another important and useful aspect to examine. If the study has helped to advocate any one idea, it is that regardless of being a vocalist or an instrumentalist, each performer has a voice. As such, instrumentalists should adopt the use of singing their parts in order to decipher their own unique musical approach to the work they are studying. By negating the use of the instrument at first, the performer is able to craft a musical line that is not hampered by the added variables of the instrument (inconsistent reeds, faulty mechanisms, unseated pads, etc.). Also, singing the proper pitches can also be useful in addressing any issues of
intonation on the instrument. Therefore, the performer should be encouraged to shape the lines and phrases first by singing through them and then incorporating their instrument.

Lastly, the next natural progression in this study is the inclusion of more operatic examples of a varied nature (other composers, styles). A collection of thirty or forty examples would comprise a comprehensive guide that can be added to the existing resources available to the clarinetist and instrumentalist alike. By utilizing the approaches in this study it is the hope that a meaningful exploration of all the factors that contribute to a more lyrical style in playing can be achieved.
BIBLIOGRAPHY


APPENDIX A

ARIAS IN FULL SCORE
No. 10 Cavatina, “Porgi, amor” from *Le Nozze di Figaro*
No 4. Aria, “La Vendetta” from Le Nozze di Figaro

No 4. Aria

2 Flauti
2 Obi
3 Fagotti
2 Corni (in D)
2 Trombe (in D)
Timpani (in D und A)

Allegro

Violino
Violino
Viola
Bartolo
Violoncello
Contrabasso

Fl.
Ob.
Fag.
Corno in D
Trombe in D
Timp.

Si - de Ha - che, oh si - de Ha - che.
La ven - del - ta, oh la ven - del - ta.

49
No. 14 Aria, “Der Hölle Rache” from *Die Zauberflöte*
Tod und Verwühfung flan. - met um sich her! Fühl't nicht durch dich Sa.-raetro To-desenschmerzen, Sa.-raetro To-desenschmerzen, sebst du mei-no Toch-ter nan-nersehr, so kist du meins, meins
tur, wenn nicht durch dich Sa-astro wird er-blas-
son! Hört, hört, hört.

Rache-götter! hört derMutterSchwur!
(Sie verzieht.)
No. 17 Aria, “Ach, ich füh’l’s, es ist verschwunden” from *Die Zauberflöte*
Ruh' im Tode sein, so wird Ruh' im Tode sein, im Tode sein, im Tode sein.
No. 10a Aria, “Dalla sua pace” from Don Giovanni
No. 21b Aria, “Mi tradi quell’alma ingrata” from *Don Giovanni*
No. 12 Aria, “In uomini, in soldati” from Così Fan Tutte
No. 17 Aria, "Un'aura amorosa" from Così Fan Tutte

N° 17. Aria

Andante cantabile

2 Clarineti in A
2 Fagotti
3 Corni in A

Violino I
Violino II
Viola

Ferrando

Cembalo
Basso continuo

Violoncino
Contrabasso

Der G·dem der Liebe er·fre·chet die See·le, ein Leb·alt, so·g·enan·nt· der·sch·mi·de·n· und
Lebhaft, so wundersam, so schneeweiß und weich.

L הכלים, so wundersam, so schneeweiß und weich.
No. 9 Aria, “Parto, parto” from *La Clemenza di Tito*

No. 9 Aria.
Adagio.

Oboi.

Clarinetto Solo
in B.

Fagotti.

Corni in B alto.

Violino I.

Violino II.

Viola.

SESTO.
SEBASSUS.

Violoncello
e Basso.
Schatz, mein Schatz, dein Name siehst du
Heiligtum, Macht, der Schönheit Macht, der Schönheit Macht.

Ob.

Clar.

Fag.

Cor.

Schatz, mein Schatz, dein Name siehst du
Heiligtum, Macht, der Schönheit Macht, der Schönheit Macht.
No. 2 Aria, “Deh se piacer mi vuoi” from *La Clemenza di Tito*
APPENDIX B

TRANSCRIBED ARIAS
“PORGI, AMOR” from Le Nozze di Figaro

Larghetto

[Music notation image]
“LA VENDETTA” from *Le Nozze di Figaro*

Allegro
“DER HÖLLE RACHE” from Die Zauberflöte

Allegro Assai
“ACH, ICH FÜHL’S, ES IST VERSCHWUNDEN” from *Die Zauberflöte*
“DALLA SUA PACE” from *Don Giovanni*
“MI TRADI QUELL’ALMA INGRATA” from Don Giovanni

Allegretto

36

42

48

56

62

68

73

79

85
“IN UOMINI, IN SOLDATI” from Così Fan Tutte

Allegretto
“UN’AURA AMOROSA” from Così Fan Tutte

Andante Cantabile
“PARTO, PARTO” from *La Clemenza di Tito*

Adagio

![Musical notation image]

Allegro

![Musical notation image]
“DEH SE PIACER MI VUOI” from *La Clemenza di Tito*

Larghetto