

Temerari sortite fuori

Page 185

Tempo: Allegro

Key: C Major

Time Signature: 4/4

Recitative Accompagnato: Fiordiligi

Strings: Violins I/II, Violas

Bass: Cello and Bass

Context:

After being introduced to the “Albanians”, who have instantly professed their undying love to them, the sisters are incredulous. Don Alfonso, however, claims the men are his dear friends, disempowering the women from throwing them out.

The men continue their romancing leading Fiordiligi to attempt once more to convince them to leave.

*Bold ones, get out of this place at once,
and with unwelcome breath of base words do not profane
our heart, our ear, and our affections.
In vain for you, for the others in vain,
one seeks to seduce our souls.
The intact faith
which we have already given
to our dear lovers,
we will know how to maintain until death,
despite the world and destiny!*

Bar 44 (starting from Fiordiligi):

I/V in F Major. Unaccompanied. Implied C Major, thus the D an anticipatory note.

Bar 45:

V7b. Strings introduced. Passing A; all else harmony - Despina exits.

Bar 46:

Vb in D Minor. If following the ossia, Bb is appoggiatura. B natural at the end of the bar is a passing note.

Bar 47:

V7. Lower auxiliary B and passing D. Piano.

Bar 48:

VII dim. Passing D. Crescendo.

Bar 49:

VII dim. All harmony. Forte

Bar 50:

I. If following the ossia, Fiordiligi's G is an appoggiatura. Dotted rhythms increase the tension.

Bar 51:

VII dim in G Minor. Fortepiano

Bar 52:

VII dim. Bb acciaccatura. Instrumentation is tied

Bar 53:

VII dim-I. Ties continue. Ends on Bb to imply I. First change of harmony within a bar.

Bar 54:

I. Syncopation in strings. Broken chord.

Bar 55:

VIb/Ib in Eb Major - VI7c. Fiordiligi's C at the end of the bar may arguably be non-functional since it does not feel as the harmony has changed. Piano

Bar 56:

II7. First G in first violins is non-functional. If following the ossia, Fiordiligi's Bb is an appoggiatura.

Bar 57:

II7. Minims in the instrumentation. Fiordiligi has all harmony notes.

Bar 58:

V7. If following the ossia, Fiordiligi's Eb is an appoggiatura. E natural in the second violins is particularly chromatic because it is sharpening the tonic. Chromatic passing/lower auxiliary in the violas.

Bar 59:

V7. More sparse than preceding bar. All harmony.

Bar 60:

I. If following the ossia, Fiordiligi's Ab is an appoggiatura. Syncopation in strings. Broken chord.

Bar 61:

I/IV in Bb Major. C is non-functional.

Bar 62:

V7. Dotted rhythms increase tension.

Bar 63:

V7-I/V in Eb Major. Instrumentation withdrawn. If following the ossia, the Eb is an appoggiatura.

Bar 64:

V7. Peak. All harmony.

Bar 65:

V. All harmony.

Bar 66:

I-V7d in Bb Major. Change of key gets us ready for the upcoming aria. Disjunct bar hints at said aria which is full of large leaps. Bb is anticipatory.

Bar 67:

I-V7 in Bb Major. Triple and double stops in first and second violins respectively.

Conclusions

Melody Starts off relatively conjunct and gradually becomes more disjunct towards the end which paints angst and anger.

Harmony Diminished 7th chords and non-functional shifts imply drama, anger and tension. Conversely, minor 7th chords (eg. 56) contrast significantly and may indicate heart vs head.

Texture Fiordilgi is given a recitative accompagnato. Such recitatives were generally reserved for the most dramatic moments by the most heroic characters, and generally led into a formal aria, as this does.

Rhythm The dotted rhythms imbue the recitative with tension and forward motion.