

# Unit 5 Music History

## Vocal music in Classicism

Name and surname:

Course and group:

**Exercise 1:** Next, and to start working on vocal music in Classicism, you will listen to one of the movements of Mozart's *Requiem*, which corresponds to *Confutatis*. Follow the letter and answer the questions.

In this piece, three different parts are clearly distinguished: one sung by the choir, another by the men, and another by the women.

- What phrases correspond to each voice? Answer it in the blue box.
- What is the character of each of them? Answer it in the box to the right.

	<i>Confutatis maledictis, flammis acribus addictis,</i>	<i>Rechazados ya los malditos, y entregados a las crueles llamas,</i>	
	<i>Voca me cum benedictis.</i>	<i>llámame con los benditos.</i>	
	<i>Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.</i>	<i>Suplicante y humilde te ruego, con el corazón casi hecho ceniza, apiádate de mi última hora.</i>	

**Exercise 2:** As we have seen on previous occasions, current music is often inspired by classical music. This is the case of the next song by Juan Luis Guerra, *Lacrimosa*, which takes as melodic material one of the parts of Mozart's *Requiem*. After listening to three fragments, write in the box the number corresponding to the one used by this well-known Latin American composer.

**Exercise 3:** We now turn to the opera. Listen to the following audition and answer the questions. It corresponds to two fragments of the opera *The Marriage of Figaro* by W.A. Mozart and a fragment of *A rare thing* by Vicente Martín y Soler.

### Fragments of operas

- What type of texture predominates in the three fragments?
- These operatic numbers, are they recitative or arias?

- What type of voice does each of these passages interpret?

<i>Se vuol ballare</i>	<i>Non più andrai</i>	<i>Una cosa rara</i>

- Now look at the ***Non più andrai***. Mark on the score, with the corresponding letters, what is its musical form. Of the phrases in which it is composed, which are suspensive and which are conclusive? Mark them on the score.

***Aria «Non più andrai» («Las bodas de Fígaro»)***

W.A. Mozart



**Exercise 4:** Read the plot synopsis for Mozart's opera ***Così fan tutte***, and then answer the following questions:

**Argument:**

Two young sisters are desperate because their boyfriends have to go to war. However, they are soon wooed by two handsome suitors, who are actually their own fiancées, disguised so as not to be recognized.

What do the two young men mean by this malicious deception? Well, show a friend (Don Alfonso), somewhat incredulous about the fidelity of women, that his fiancées are not like other women: they will be faithful to them during their (feigned) absence.

Indeed, the two sisters, madly in love, are inconsolable. But not for long: because of the ideas that Despina (her shameless servant) puts into their heads, and the flattery of the new suitors, who go to the point of being poisoned by love, they give in to the temptation to let themselves be loved.

Will there be deaths and revenge? Well no: everything ends in forgiveness and reconciliation. The conclusion of the opera is typically classic. Although both girls have shown their weakness, they are no less charming for that. Weakness is part of human nature. Also ... who's cheated on whom?



Listen to one of the interventions of Despina, the maid. She is a very practical young woman, and recommends that her ladies go out and have fun. Mozart writes music of great simplicity for Despina, which underlines the popular character of the girl.

### **Aria of Despina** (*Così fan tutte*), (W.A. Mozart)

- You know that Don Alfonso does not think very well of women. What opinion does Despina have of men?



In uomini, in soldati  
sperare fedeltà?  
Non vi fate sentir, per carità! (*bis*)  
Di pasta simile son tutti quanti;  
le fronde mobili, l'aure inconstanti  
han più degli uomini stabilità.  
Mentite lagrime, fallaci sguardi,  
voci ingannevoli, vezzi bugiardi,  
son le primarie lor qualità (*bis*).  
In noi non amano che il lor diletto,  
poi ci dispregiano, neganci affetto,  
nè val da barbari chieder pietà...

¿De un hombre, de un soldado  
esperar fidelidad?  
Por favor, ¡no me hagáis reír!  
Todos ellos son de la misma pasta;  
el follaje móvil, la brisa voluble  
tienen más estabilidad que un hombre.  
Lágrimas fingidas, miradas falsas,  
voces engañosas, caricias y mentiras;  
ésas son sus principales cualidades.  
De nosotras sólo buscan su diversión,  
luego te desprecian y te niegan el afecto;  
de nada sirve implorarles piedad...



- What is Despina's voice?
- What is the meter in which this aria is written?
- Which instrumental family mainly accompanies Despina in this aria?

**Exercise 5:** Now listen to a fragment of greater dramatic complexity. It is about the scene in which the two lovers, in disguise, pretend to be poisoned by love. Note that the six characters show different feelings in the same situation: this is a great challenge from a theatrical and musical point of view.

### **Aria** (*Final Acto I*), (W.A. Mozart)

- Despina and Don Alfonso, accomplices of the deception, have a great time.
- The two boys play their part in the deception, inwardly alarmed at the turn things are taking.
- The two sisters, disoriented and touched by such a dramatic situation, are the only ones who do not fake their feelings.

**Despina:**

– Cosa vedo!  
Morti i meschini io credo,  
o prossimi a spirar.

**Don Alfonso:**

– Ah, che purtroppo è vero,  
furenti, disperanti  
si son avvelenati!  
Oh amore singolar.

**Despina:**

– Abbandonar i miseri  
saria per voi vergogna.  
Soccorrerli bisogna.

**Las dos hermanas + Don Alfonso:**

– Cosa possiam mai far? (bis)

**Despina:**

– Di vita ancor dan segno;  
colle pietose mani  
fate in po'lor sostegno.  
E voi con me correte:  
un medico, un antidoto  
voliamo a riccar.

—Despina y Don Alfonso se van—

– ¿Qué veo?

*Creo que están muertos  
o poco les falta.*

– *Me temo que es verdad.  
¡Furiosos y desesperados  
se han envenenado!  
Un amor bien particular.*

– *¡Pobrecillos! Abandonarles  
sería una vergüenza.  
Hay que socorrerles.*

– ¿Qué podemos hacer?

– *Aún dan señales de vida;  
con piadosa mano  
confortadles un momento.  
Y usted venga rápido conmigo;  
vamos a buscar  
a un médico o un antidoto.*

**Las dos hermanas:**

– Dei, che cimento è questo,  
evento più funesto  
non si potea trovar!

**Los dos enamorados, para sí:**

– Più bella commediola  
non si potea trovar!

**Las dos hermanas:**

– Sospiran gli infelici.

– Che facciamo?

– Tu che dici?

– In momenti sì dolenti chi  
potria li abandonar?

– Che figure interessanti!

– Possiam farci un poco avanti.

– Ha fredissima la testa.

– Fredda, fredda è ancora questa.

– Ed il polso?

– Io non gliel' sento

– Questo batte lento, lento.

– Ah, se tarda ancor l'aita  
speme più non v'è di vita.

**Los dos enamorados:**

– Più domestiche e trattabili  
sono e strambe diventate;  
sta a veder che lor pietade  
va in amore a terminar

**Las dos hermanas:**

– Poverini! la lor morte  
mi farebbe lagrimar.

– ¡Dios mío, qué desgracia!  
*Una situación más penosa  
es difícil de imaginar.*

– *Una comedia más graciosa  
es difícil de imaginar.*

– *Suspiran, los infelices.*

– ¿Qué hacemos?

– ¿Tú qué dices?

– *En un momento tan doloroso,  
¿quién podría abandonarles?*

– ¡Qué atractivos son!

– *Acerquémonos un poco más.*

– *Tiene la frente muy fría.*

– *También éste: fría, fría.*

– ¿Y el pulso?

– *No lo encuentro.*

– *Este late lento, lento.*

– *¡Ay, que llegue pronto la ayuda,  
no les queda mucho de vida!*

– *Estas dos se han vuelto  
más dóciles y tratables.  
Está por ver que su piedad  
no termine en amor.*

– *¡Pobrecillos! Su muerte  
me haría llorar.*

- In Despina's speeches, does she sing alone or do more voices accompany her?
- Who sings the phrase: "Cosa possiam mai far"?



- Once Despina and Don Alfonso leave, the two sisters stay with their lovers. In the first intervention ...
- In this intervention, what phrase reflects the feeling of sadness and helplessness experienced by the two girls?
- And which one conveys the fact that lovers are having a great time cheating?
- However, there is an identical phrase for both girls and boys, what is it?
- This is followed by a dialogue between the concerned girls, in which two phrases do they sing as a duet? Choose one in each section.
- How does this audition end?

**Exercise 6:** When Mozart was 35 years old, in 1791, he composed *The Magic Flute*, the overture of which you have already heard. This would be his last opera, as he died three months later. Listen to this well-known aria from the Queen of the Night (*An avenging hell*), and answer the questions.

When Mozart was 35 years old, in 1791, he composed *The Magic Flute*, the overture of which you have just heard. This would be his last opera, as he died three months later. Listen to this well-known aria from *The Magic Flute*, the "Queen of the Night" aria (*An avenging hell*), and answer the questions.

2. Melismas abound in this piece. What does this musical resource consist of?
3. What is the highest note the voice reaches? (It is the one that appears surrounded in the following fragment).

