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Sommario/riassunto	This analytical study explains how Mozart's music for Le Nozze di

Figaro, Don Giovanni and *Così fan tutte* 'sounds' the intentions of Da Ponte's characters and their relationships with one another. Mozart did not merely interpret Da Ponte's characterisations but lent them temporal, musical forms. Charles Ford's analysis presents a new method by which to relate the music of the operas to the thinking of the European Enlightenment, involving close readings of late eighteenth-century understandings of 'man' and nature, self and other, morality and transgression, and gendered identities and sexuali

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