Example 2.   (continued)

languorous *alla breve* pace, this exquisite dissonance sounds unmistakably like a conventional sigh. Moreover, it falls within the line, rather than at the end: text expression, rather than prosody, dictates this figure.

Significantly, this second strophe concerns language. Cherubino refers to names and speaking, *nomi* and *parlare:*

Solo ai nomi d'amor, di diletto,	Simply at the name of love, of delight,
mi si turba, mi s'altera il petto	I become upset, my heart races,
e a parlare mi sforza d'amore	And I am compelled to speak of love
un desio ch'io non posso spiegar.	By a desire I cannot explain.

The most important name is *desio,* which inspires the first unambiguous rhetorical figure. Cherubino still cannot explain his affect; yet, in enunciating it, he takes command of a conventional sign. After repeating the opening strophe (mm. 37–51), Cherubino returns to the topic of language: "I speak of love while awake, I speak of love while dreaming" *(Parlo d'amor vegliando, parlo d'amor sognando).* The poetic meter now switches from *decasillabi* to *settenari,* erasing the anapests altogether.[5] A deeper sense of calm emanates from this music, with its orchestral interludes, static harmony, pastoral pedal points, and subdominant inflections. As he speaks of his desire, Cherubino progressively liberates himself from the torrent of immediate experience.

ever, unleashes the expressive force of the chromatic melody. The final phrase of the theme extends the descent by one crucial note, so that m. 59 begins on a dissonant d♭". The new half step, $\hat{4}$–$\hat{3}$ of a parenthetical A♭ harmony, repeats three times with stabbing echoes in the woodwind. In Heuss's phrase, the interval can finally "wield its poisonous needle."[32]

The second theme also hones the half-step figure harmonically. Previously, the neighbor note inflected the fifth degree, from either above or below ($\hat{6}$–$\hat{5}$ or $\sharp\hat{4}$–$\hat{5}$). In mm. 58–62, the half step shifts to a $\hat{4}$–$\hat{3}$ neighbor motion, balanced by $\hat{7}$–$\hat{1}$ in the flute. As Robert Gjerdingen and others have noted, this $\hat{1}$–$\hat{7}$ . . . $\hat{4}$–$\hat{3}$ schema pervades late eighteenth-century music.[33] The potent configuration, which combines two semitones around a tritone, heightens the poignancy of Mozart's accented passing tone. At the same time, the A♭ parenthesis introduces an element of dialogue, transforming the aria-like melody into a rudimentary duet.

This passage bears a striking resemblance to the chromatic setting of *desio* in Cherubino's aria. Both "purple patches" arrive at the end of a secondary key area in B♭, and both emphasize the identical d♭"–c" half step. In each passage, moreover, the chromatic sigh is repeated verbatim, once in the aria and thrice in the symphony. For Cherubino, the chromatic sigh initiates a new stage of consciousness as he first articulates his emotions through a conventional sign. The symphonic passage evokes the same sense of epiphany, as if an obscure feeling had finally risen to conscious attention. The music seems to stop in its tracks, fixating upon the crystallized sign.

Full clarity awaits the closing theme (see example 7). The half-step motive retains the $\hat{1}$–$\hat{7}$ . . . $\hat{4}$–$\hat{3}$ schema of the second theme, along with its duet texture. But now, transformed into a fourth-species suspension, the appoggiatura leans achingly across the bar line. The anapestic rhythm has faded into the background, murmuring subliminally as a dominant pedal. And the echoing antiphony of the second theme blossoms in a dialogue between first violin and lower strings; the opening figure has truly become a subject of discourse. As in Cherubino's aria, this moment of reflection only emerges in the final measures, in the inward dialogue between melody and bass. "I speak to myself of sorrow," the closing theme seems to say. *Parlo di dolor con me.*

GALATHÉE: *[se touche et dit] Moi!*

PYGMALION: *[transporté] Moi!*

GALATHÉE: *[se touchant encore] C'est moi.*

PYGMALION: *Ravissante illusion qui passes jusqu'à mes oreilles, ah !*
              n'abandonne jamais mes sens.

GALATHÉE: *[fait quelques pas et touche un marbre] Ce n'est plus moi.*

[. . . Elle pose une main sur lui; il tressaille, prend cette main, la porte à son
coeur, et la couvre d'ardents baisers.]

GALATHÉE: [avec un soupir] Ah! encore moi.

GALATEA: [touches herself and says] Me!

PYGMALION: [transported] Me!

GALATEA: [touching herself again] It is I.

PYGMALION: Ravishing illusion that penetrates even to my ears, oh,
              never leave my senses! [Galatea takes a few steps and
              touches a marble]

GALATEA: That is not I.

[. . . She rests a hand on him; he shivers, takes that hand, presses it
to his heart, and covers it with passionate kisses.]

GALATEA: [with a sigh] Ah! Me again.[6]

Rousseau's *scène lyrique* models the psychological theory of his popular novel *Émile* (1762), which traced human consciousness to the infant's tactile explorations: "He wants to touch everything, handle everything. Do not oppose yourself to this restlessness. . . . It is only by movement that we learn that there are things which are not us, and it is only by our own movement that we acquire the idea of extension."[7] Both *Émile* and *Pygmalion,* in turn, betray the influence of Rousseau's friend Condillac, whose rose-sniffing statue remains the most famous image of the French Enlightenment. Condillac's living statue, featured in the *Traité des sensations* (1754), first attains self-awareness through touch: "Our statue, unreflective with the other senses, begins to reflect with touch."[8] Herder later absorbed the Encyclopedists' sensualist psychology in his *Kritische Wälder* (1769) and *Plastik,* which explicitly link sculpture to the sense of touch. Herder traced art, language, and knowledge to touch, and even rewrote Descartes's *cogito ergo*