

may the elements respond kindly to our wishes" ("*ai nostri desir*"). This is a sweet expression of romantic yearning, innocent and kindly, and occurring just before all manner of disillusioning complications in the story. And for all those following complications, it is the trio's sentiments that still prevail. It is so too in the film, where the musical trio's beauty is designed to unite the seemingly shocking, seemingly disparate narrative strands. Yearning, aching, shortcoming are shared by all, as well as the promise and hope for something better. *Così Fan Tutte* has a mixed history, and it is generally less admired than the other Mozart/Da Ponte operas. But its "failure to accord with the nineteenth century's heroic notions about ideal womanhood is not a flaw in the opera but a commentary on the limitations of those notions."¹² Beyond its mechanical and narrative functions on the sound track, Mozart's music brings those original issues to bear on the film and its contemporary reception.

The specificity of these cues, and the specificity of their identification are very important. They can cause us to interrogate our affective responses as they simultaneously engage our intellects and increase our knowledge, so that feeling and thought can profitably coexist. In clear examples such as these we see that intent is an important part of understanding some uses of classical music in film, but intent is often more difficult to ascribe than in these instances. In terms of what an artist means to communicate, there are a number of possibilities to consider.

It seems clear that some classical music choices are fairly casual, and the associations they are expected to summon are fairly rudimentary. For instance there are cues chosen not for the implications of the particular work, or of its composer, but simply to signify "classical" or serious music. Classical music has been offhandedly and shorthandedly used to evoke class, culture, accomplishment, and a multitude of relations to them. In many cases articulation beyond that is neither intended nor expected.¹³

Royal Brown suggests that the use of music in relation to a narrative is not usually specific, or specifically meaningful, but rather mythical.¹⁴ In Alfred Hitchcock's *Vertigo* (1958) a cue generally identified as being composed by Mozart and written in the script as being by Vivaldi, is in fact an obscure sinfonia by J. C. Bach. Johann Christian may be, as Brown says, "the very