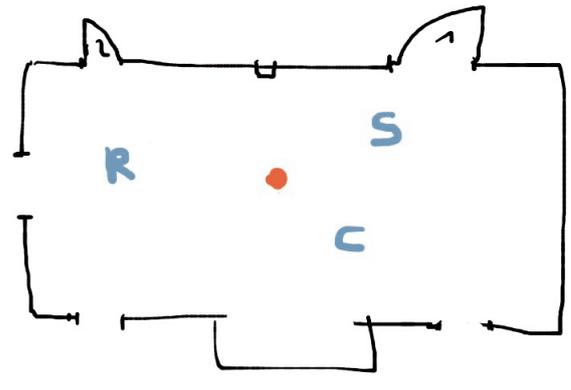


Run-through

Recitative after aria no. 13

1) Seemingly realistic room.

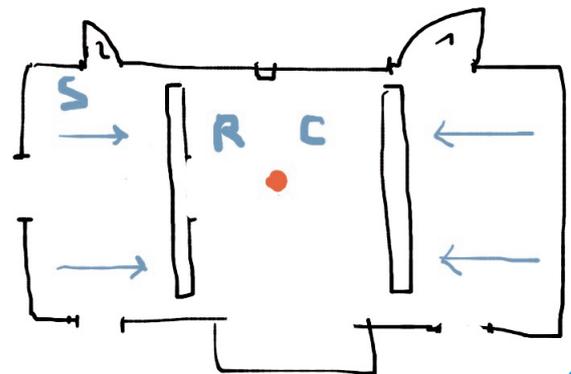
- Susanna and Rosina disguise Cherubino as a woman (a young teenage boy, sung by a young woman) and are beguiled by his—female—beauty which appeals to them erotically.
- During this playful charade Susanna and Rosina discover that Cherubino dressed some wound on his arm with one of Rosina's hairbands.
- In this moment Rosina realizes he sincerely admires her. She sends Susanna away under some pretense.



1

2) The interior gradually narrows and creates an intimacy between Rosina and Cherubino.

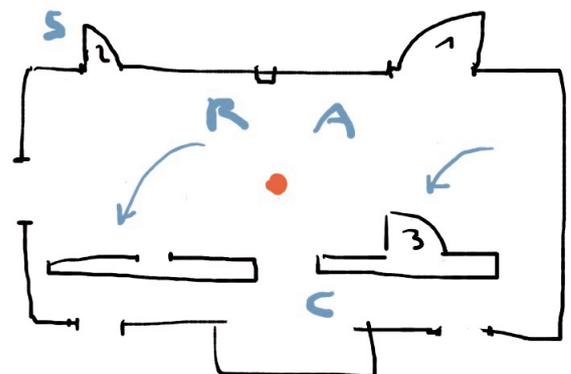
- An intensely erotically charged approximation develops between the two (whereas she tries to play down their evident connection by irony)
- There is a knock on the door. At first Rosina—being so entangled with Cherubino—doesn't realize.
- This lack of concern turns into a sort of panic as she realizes Cherubino's capability to go toe-to-toe in case of any confrontation, yet fatal. Rosina urges him to hide in the room next door.



2

3) The room widens: The walls build a long transverse axis. During the turn, Cherubino sneaks off through door 3 of the right wall and closes the door behind him. Suddenly we have two rooms, a wide and a narrow one and thus we are able to observe Cherubino whilst he anxiously peeks around the corner or skulks about.

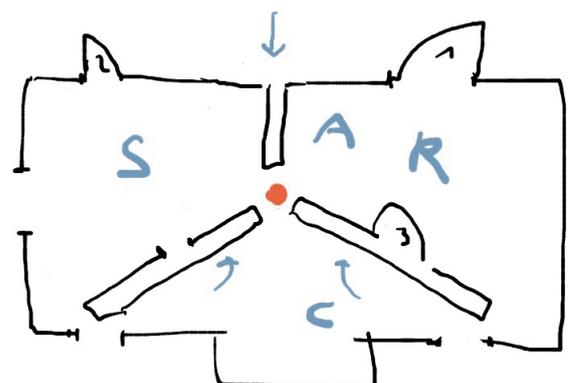
- Rosina opens door 1 (the big main door on the right)
- Almaviva enters. He mistrusts Rosina. Quickly he finds a letter of commission addressed to Cherubino which he dropped during his change of clothes.
- In order to distract Almaviva from the letter Cherubino knocks over a chair.
- Rosina claims it's Susanna from next door.
- When Almaviva insists, she turns things around by claiming he is more obsessed by Susanna than herself.



3

4) Change of scene: Three rooms evolve into Cherubino's, Rosina's and Almaviva's and Susanna's rooms (yet only the camera is able to capture all at once).

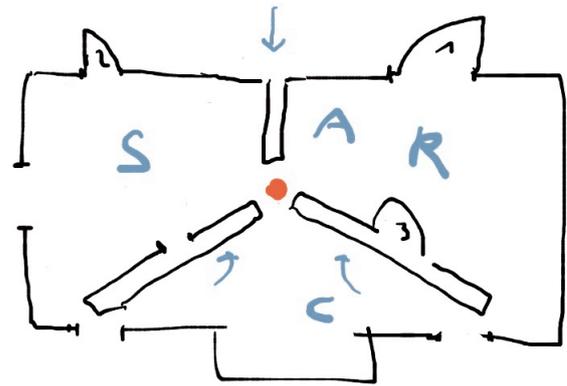
- Susanna enters, unnoticed by Rosina and Almaviva (through door 2, a small door leading to the staff room on the left). Almaviva approaches the cabinet's door where Cherubino is in hiding, and calls out (door 3 of the rotating wall on the right).



4

Terzetto no. 14

- Almaviva insists on Susanna opening the door / Rosina denies him the right to do so / Susanna fears total drama (dramatic stagnation, no further development). A parte: all eyes are directed straight at the camera (“chiarissima è la cosa”).
- Rosina torn back and forth between Susanna (behind the wall) and Almaviva. Almaviva, by the door leading to Cherubino’s room (door 3 within the rotating wall).

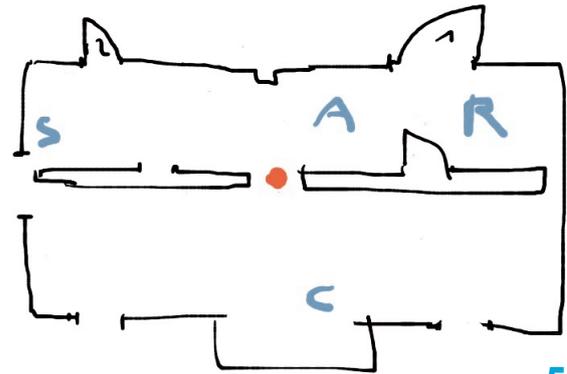


4

5a) Change of scene: Wall no. 3 disappears. Two equally narrow rectangles evolve.

Recitative

- Susanna emerges and quickly hides from Almaviva.
- Almaviva calls for help to break the door. Rosina (anxiously) points out he would compromise her in the company of third. He agrees and decides to break the door by himself. He then proceeds to lock the door to Susanna’s room (door 2) in order to prevent Cherubino from escaping to her room. He then goes off with Rosina to fetch some tools.
- En passant, he locks Rosina’s door (door 1) from the outside.

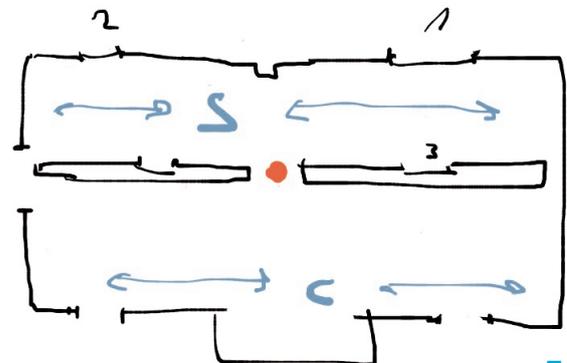


5a

5b) Same room.

Duettino no. 15

- Susanna rushes to door 3 and urges Cherubino to open. In panic, he walks up and down his room. Finally he opens and enters Susanna’s room. They both try to escape—in vain, the doors are locked.
- They try and seek a way out by way of the lower room. Cherubino wants to jump off the window. Susanna fails to hold him back. He jumps.



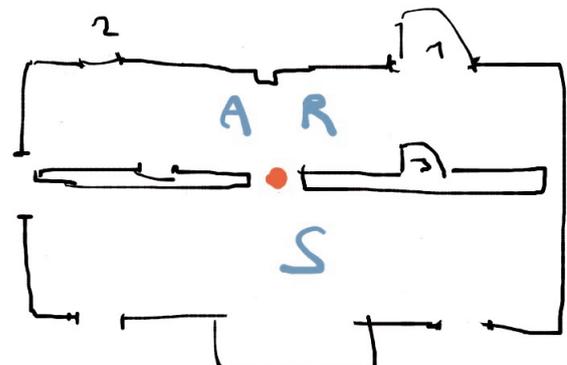
5b

5c) Same room.

Recitative

Recitative

- Susanna closes door 3 and waits.
- Almaviva and Rosina return.
- He is in the process of breaking the door. She slowly admits that it is Cherubino hiding behind the door, not Susanna.

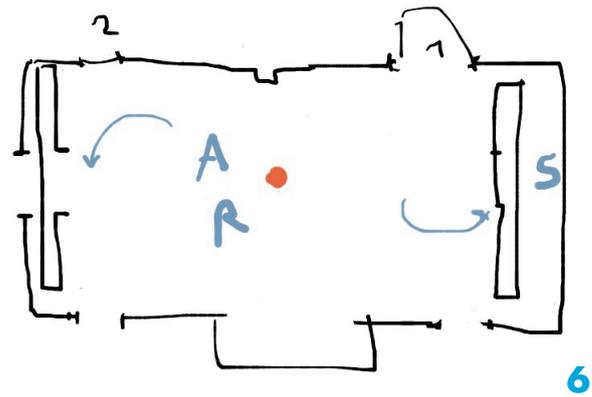


5c

Finale no. 16

- Almaviva orders the alleged Cherubino to leave his hideout / Rosina proceeds to reveal more details (such as: Cherubino is half naked yet this should not lead him to suspect anything...) / Almaviva fumes. / Susanna indulges in his fury, always at the brink of opening the door.

6) Change of scene: Left wall back to its initial position, right wall turns itself 90° and slowly approaches the camera. We lose sight of Susanna behind this motion.



- Almaviva chases Rosina round the camera. "Mora, mora".

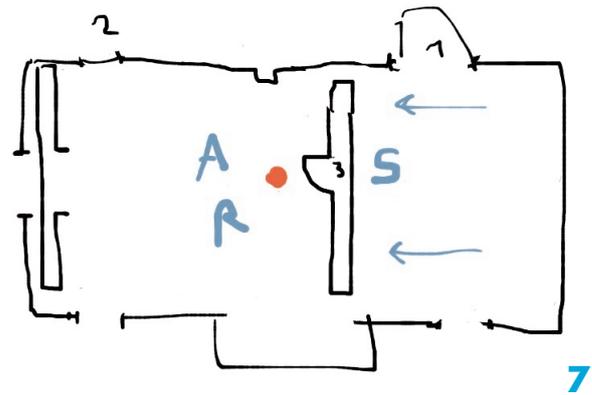
7) Change of scene: Right wall within close reach of camera.

- With the utmost of feigned innocence Susanna opens the door (frontally, directly opposite the camera, Rosina and Almaviva are on her exact opposite).

- Subsequently, Rosina and Almaviva remain perplexed.

- Quickly Almaviva searches for Cherubino in the other room and in this moment Susanna uses the opportunity to enlighten Rosina.

- Almaviva returns, puzzled. Susanna and Rosina start to accuse him. They remain in a state of forgiveness and accusation, forgiveness and accusation...



8) Change of scene: Right wall moves back to its initial position.

- At the end we are left in a magical moment of pause and silence: ceasefire, perplexity, helplessness.

