

WOLFGANG AMADEUS MOZART

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VOLUME 5: ASCANIO IN ALBA

PRESENTED BY LUIGI FERDINANDO TAGLIAVINI

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Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

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



Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

FOREWORD

The different stages in the story of the composition of “*Ascanio in Alba*” can be followed in great detail in the letters of Leopold and W. A. Mozart. On 18 March 1771 Leopold Mozart wrote from Verona that a letter from Milan had informed him that he should expect a communication from Vienna to reach him in Salzburg “and which will astonish you all, moreover bringing undying honour to our son¹”. This was without doubt a reference to the official commission from the Empress Maria Theresia for the composition of a “*Serenata Teatrale*”, the result of a recommendation by Count K. J. von Firmian. This was for the politically very important marriage, planned years earlier, of the seventeen-year-old Archduke Ferdinand, third son of the Emperor Franz I., with Princess Maria Beatrix of Este, only daughter of the Prince of Modena, Hercules III Raynald. The marriage was to take place in October of the same year 1771 in Milan. For this occasion, the “*Serenata*” was to be played in Milan together with an opera seria by J. Adolf Hasse (“*Il Ruggiero*”). With pride, Leopold Mozart writes from Salzburg on 19 July 1771 to Count Gian Luca Pallavicini that his son “*fu [...] chiamato a trovarsi al principio del prossimo mese di settembre in Milano per scrivere la serenata o sia cantata teatrale per lo Sposalitio di S. A. R. L'Arciduca Ferdinando, un incontro tanto più onorifico, che il più vecchio dei Maestri il Sigr. Adolfo Hasse detto il Sassone scriverà l'opera, ed il Maestro il più giovine la serenata*” (“was [...] called to come to Milan at the beginning of the next month, September, to write the serenade, also called theatrical cantata, for the marriage of His Royal Highness the Archduke Ferdinando, an event conferring even more honor because the elder master, Sigr. Adolfo Hasse, also called the Saxon, will write the opera and the younger master the serenade”). He then adds that “*un tal Sigr. Abate Porini sta attualmente facendo la poesia di questa cantata, che, come mi scrivono di Vienna, sarà terminata alla metà del mese venturo e sarà intitolata Ascanio in Alba*²” (“a certain Sigr. Abate Porini is at the moment working on the poetry of this cantata, which, as they inform me by letter from Vienna, will be finished by the middle of the coming month and will have the title *Ascanio in Alba*”). The librettist, whose name is distorted in Leopold Mozart’s description, was no unknown author (“a certain ...”), but the famous Giuseppe Parini (1729-1799), one of the outstanding Italian poets of the XVIIIth century.

It is not without a certain interest that the same libretto for “*Ascanio in Alba*”, with unimportant small changes, was set 14 years later by the Portuguese musician Antonio Leal-Moreira and performed in the

royal villa at Queluz on 5 July 1785 for the birthday of Peter III, King of Portugal³. The libretto printed on this occasion names however as poet “*the late Doctor Stampa, Poet of the Ducal Theatre in Milan*” (“*Il Drammatico Componimento è del fù Dottor Stampa, Poeta del Ducal Teatro di Milano*”). The person meant is Claudio Nicolò Stampa from Gravedona on Lake Como (ca. 1700-1780), also known under the arcadian pseudonym Rodasco Alfascio. As poet at the Milanese Court, this doctor (or more precisely “barber-surgeon”, in Italian sometimes called “*norcino [pork-butcher]*”), wrote above all in the years 1720-1760 various librettos for the Ducal theatre⁴. His correspondence with Antonio Greppi in the years 1760-1774⁵ contains wide-ranging and sarcastic depictions of details of Milan theatre life up to the year 1770, when he left Milan and the Duke’s service. It can therefore be ruled out that he wrote the libretto of “*Ascanio in Alba*” in 1771⁶, especially since not a word is said about “*Ascanio in Alba*” in the correspondence mentioned.

³ *Ascanio in Alba. Dramma per Musica da cantarsi nella Real Villa di Queluz ... li 5 luglio 1785*. [Lisboa] Stamperia Reale [1785].

⁴ On C. N. Stampa cf. S. Quadrio, *Della Storia e della Ragione d'ogni Poesia*, Milano, Agnelli, 1739ff. vol. III, section. II, pp. 490f.; C. A. Vianello, *La giovinezza di Parini, Verri e Beccaria*, Milano, Baldini e Castoldi, 1933, pp. 320ff.; the same, *Teatri, Spettacoli, Musiche a Milano nei secoli scorsi*, Milano, Libr. Lombarda, 1941, pp. 172, 208.

⁵ Archivio di Stato di Milano, Fondo Greppi Castello, 326.

⁶ The clearly erroneous attribution in the Lisbon libretto is most likely a result of the lack of any relevant indication in the Milan libretto (see our facsimile reproduction of the first four pages) and of the unjustified assumption that Dr. Stampa was still active as a poet at the Court of Milan in 1771. Several researchers were misled by this; the first was O. G. Th. Sonneck, who writes in his “*Catalogue of Opera Librettos printed before 1800*” (Library of Congress), Washington, Government Printing Office, 1914, p. 173, “*Claudio Niccolo Stampa is mentioned as author of the text, altered by Giuseppe Parini.*” In the most recent edition of *Grove’s Dictionary of Music and Musicians*, London, 1954, one finds twice (art. *Moreira, Antonio Leal*, vol. V, p. 890, and art. *Mozart, Works*, vol. V, p. 959) the following remark: “*It is generally believed that Giuseppe Parini wrote the text for Mozart, and it is interesting to note that according to the express statement in the Lisbon libretto he had merely altered it from an earlier work by Count Claudio Nicolo Stampa, a Milanese dramatist of the 1720-30s*”. (see facsimile p. VIII) The relationship Parini-Stampa is seen quite differently in C. Schmidl, *Supplemento al Dizionario Universale dei Musicisti*, Milano Sonzogno (1938), p. 713: “*Nel Catalogue of opera librettos printed before 1800 è citato, come scritto dallo Stampa, il libretto Ascanio in Alba per musica di Antonio Leal-Moreira, musicista portoghese ...; detto libretto è invece un plagio di quello che l'abate Parini aveva scritto per Mozart ... Lo Stampa, lavorando di forbici, aveva nient'altro che ridotto il testo originale del Parini, sopprimendo molti cori e praticandovi delle leggere*

¹ L. Schiedermaier, *Die Briefe W. A. Mozarts und seiner Familie*, München u. Leipzig, Müller, 1914, vol. III, No. 65.

² Cf. A. Ostojka, *Mozart e l'Italia*, Bologna, typewritten, Parma, 1955, pp. 30ff.

The libretto can then be attributed with certainty to Parini; this assertion is based not only on the passage from Leopold Mozart's letter and on Parini's own description of the marriage celebrations⁷, but also on a manuscript kept in the Biblioteca Ambrosiana in Milan amongst Parini's autographs and in which there are several frequently modified and corrected sketches relating to the contents of "Ascanio in Alba"; these sketches close with the words "*Sulla base di questi pensieri si potrebbe basare una breve e semplice azione capace di affetti, di varietà e d'un genere di spettacolo campestre e gentile quale si desidera, e continuamente allusivo alla circostanza del matrimonio di S. A. R.*"⁸ ("On the basis of these ideas one could base a short and simple action capable of affect, of variety and of a kind of rural and refined spectacle such as will be desired, and constantly allusive to the circumstance of the marriage of His Royal Highness").

Parini's libretto, which was sent to Vienna to gain Court approval and which was awaited by the Mozarts in Milan "with fearful desire", did not reach the hands of the composer earlier than 29 August 1771. Two days later he had written the overture,⁹ "namely a

varianti; spinse poi la scorrettezza sino a mettervi il proprio nome come autore, visto che non ne portava alcuno il libretto originale musicato da Mozart." ("In the Catalogue of opera librettos printed before 1800 the libretto of *Ascanio in Alba* with music by the Portuguese musician Antonio Leal-Moreira is quoted to suggest that Stampa was the author ...; the said libretto is instead a plagiarism of what Abbé Parini had written for Mozart ... Stampa, working with scissors, did nothing except reduce the original text by Parini, suppressing many choruses and making use of variant readings; he pushed this coarseness to the limit without printing his own name as author, seeing that the original libretto set by Mozart was also anonymous.") But poor Stampa was not guilty of plagiarism, because in 1785 he was not among the living. One must however assume that the Italian literary historians have never doubted Parini's authorship (which is also recognisable on stylistic grounds); "Ascanio" was re-printed in all editions of Parini's complete works (starting with the first one, edited by F. Reina (Milan 1801-1804, vol. III) up to the recent critical editions, edited by G. Mazzoni (Florence, 1925) and by E. Bellorini (Bari, 1929, vol. II, 7ff.), always on the basis of the *editio princeps* of 1771, because the manuscript was lost. Cf. also G. Bustico, *Bibliografia pariniana*, Florence, Olschki, 1929 and E. Filippini, *G. Parini e il teatro* in the commemorative volume, "G. Parini commemorato nel secondo centenario della sua morte dal Liceo Parini in Milano", Milano, Vitagliano, 1929, pp. 10ff.

⁷ G. Parini, *Descrizione delle Feste celebrate in Milano per le nozze delle LL. Altezze Reali l'Arciduca Ferdinando d'Austria e l'Arciduchessa Maria Beatrice d'Este*, Milano, Soc. Tip. dei Classici Italiani, 1825 (a manuscript but not autograph copy in the Biblioteca Ambrosiana, Ms. IX, 1).

⁸ Biblioteca Ambrosiana in Milan, Ms. Parini V, 1 (excerpts also in the edition by Bellorini, vol. II, p. 3ff.).

⁹ The word *Overture*, an unfortunate adaptation of the French *Ouverture*, was possibly introduced by Johann Adolf Hasse into Italian (cf. F. Torre Franca, *A proposito di "ouverture" e di "suite"* in the periodical "Lingua nostra" I

*somewhat long allegro, then an andante, which must at the same time be danced but only with few persons, for instead of the final allegro he has written a kind of Contredance and Chorus, which is at the same time to be sung and danced*¹⁰). But after the work had just begun, it was subjected to an interruption, for Parini asked to have the libretto back – he kept it until around 5 September – to make some changes. It is very likely that Mozart had already composed some recitatives before sending the libretto back to the poet and that this circumstance is the reason for the various divergences between the printed libretto and the text set by Mozart. On 7 September Leopold Mozart writes, "Wolfgang has his hands full with writing, as he has to compose the ballet which is to bind the two acts or parts together"¹¹. Of this ballet only one, not autograph, manuscript of the bass part is extant, bound together with the autograph score; the original score of the ballet was apparently handed over, immediately on completion, to the ballet masters (Pick and Favier) and not replaced later in the complete score for the *Serenata*. The haste in composing this ballet is explained by the fact that the first dance rehearsal was already fixed for 13 September. At this point in time, all recitatives had already been composed, *secchi* as well as *accompagnati*, and also all choruses "of which there are eight, and of them five are to be danced at the same time"¹². In fact, there were only seven independent choruses, namely those numbered as follows in this edition: 2 (= 4 and 18), 6 (= 7, 10, 11, 15 and 26), 9, 20, 24, 28 (= 29 and 30), 33. Leopold Mozart appears to have counted the Chorus No. 29, which is musically identical with the numbers 28 and 30, but has another text. As far as those choruses are concerned which are to be danced at the same time, these certainly include Nos. 2, 9 and 33; the two others are probably to be found in Nos. 6 and 28 (with their parallel numbers) or perhaps in Nos. 28 (= 30) and 29.

On September 21st, the composer writes, "Now only 2 arias are still needed for the *Serenata*; after that I am finished"¹³. In the theatre, intense rehearsals are in the meantime under way for both "*Ruggiero*" by Hasse and "*Ascanio in Alba*"; "*Monday* (23 September) ", writes Leopold Mozart, "is the first recitative rehearsal, and on the other days the choruses will be rehearsed". At this point, the last two arias are also ready; the young musician and his father

[1939], 167ff.) and was used by some Italian composers in the second half of the 18th century (e.g. Cimarosa, Paisiello etc.) One finds the word sporadically also in the 19th century, e.g. in Mancinelli's *Cleopatra*, 1877). An attempt in the year 1939 to revive the word was not successful (see Torre Franca, loc. cit.).

¹⁰ Leopold Mozart's letter from Milan, August 31st, 1771. Schieder mair, loc. cit., vol. III, No. 70.

¹¹ Schieder mair, op. cit., vol. III, No. 71.

¹² Leopold Mozart's letter from Milan, 13 September 1771. Schieder mair, op. cit., vol. III, No. 72.

¹³ Schieder mair, op. cit., vol. I, No. 45.

can at last breathe easily, their “*Vacation and entertainment start now ... because Wolfgang had already finished everything on Monday and on Tuesday our walks started*”¹⁴. The *tutti* rehearsals of the complete *Serenata* lasted from 28 September until 14 October. On the evening of 15 October Archduke Ferdinand arrived, and in Milan Cathedral the marriage was solemnly celebrated. The newly wed couple proceeded afterwards to the Ducal Palace, where, as Giuseppe Parini records, “*era disposto un nobilissimo concerto, formato de’ musici e de’ suonatori più eccellenti*” (“a most noble concert was arranged, consisting of very excellent musicians and players”) (according to Leopold Mozart, the concert was intended to last two hours¹⁵; afterwards, “*passarono nella grande sala che serve per le feste e per gl’inviti solenni, dove cenarono pubblicamente al suono di lieta sinfonia*” (“they passed into the large room which serves for celebrations and honoured guests, where they ate publicly to the sound of joyful symphony”)¹⁶. On the next day, the marriage celebrations begun with picturesque “*Banchetto delle Spose*”, and in the evening “*Il Ruggiero, ovvero l’eroica gratitudine*” by Hasse was performed, complete with the ballet *intemezzos* “*La corona della gloria*” by Pick and “*Pico e Canente*” by Favier, in the Ducal Theatre which was renovated for the occasion and magnificently decorated. On the evening of 17 October the first performance took place of Mozart’s *Serenata*. “*Questo drammatico componimento – writes Parini – autore del quale è l’ab. Parini, conteneva una perpetua allegoria relativa alle nozze delle LL. AA. RR. e alle insigni beneficenze compartite da S. M. la Imperadrice Regina massimamente a’ suoi sudditi dello Stato di Milano. La musica del detto dramma fu composta dal signor Amadeo Volfango Mozart, giovinetto già conosciuto per la sua abilità in varie parti dell’Europa. ...Se la rappresentazione teatrale della sera antecedente era riuscita magnifica e grandiosa, questa seconda incontrò pure il gradimento de’ Principi e del pubblico per la sua nobile e variata semplicità. I cori di genii, di pastori e di ninfe, e i piccioli balletti ad essi obbligati che interrompevano di tanto in tanto il corso de’ recitativi e delle arie, formavano nello stesso tempo un continuo e vario legame d’oggetti, atto a conciliare alla scena notevole vaghezza. La decorazione poi tutta, e la pittura delle scene specialmente molto adattate al soggetto ed al carattere pastorale del dramma, davano non meno delle altre cose, grazioso risalto alla rappresentazione*”

(“*This dramatic composition, whose author is Abbè Parini, contained a perpetual allegory pertaining to the marriage of Their Royal Highnesses and to the*

distinguished bounteousness of Her Majesty the Empress Regina towards her subjects in the State of Milan. The music of the said drama was composed by signor Amadeo Volfango Mozart, very young but already known for his ability in various parts of Europe ...If the theatrical presentation of the previous evening was a magnificent and grandiose success, this second touched perfectly the pleasure of the princes and the audience by its noble and varied simplicity. The choruses of genies, shepherds and nymphs, and the little ballets entrusted to them, interrupting from time to time the course of the recitatives and arias, formed at the same time a continuous and varied series of objects, capable of contributing a notable beauty to the scene. The decoration as a whole, and the scene painting specially adapted to the subject and to the pastoral character of the drama, conferred not less than the other things a gracious vividness to the presentation”¹⁷).

The performance was applauded by all; the young composer was congratulated and celebrated. “*In brief!*” – the father writes on 19 October, without concealing his joy – “*I am sorry, Wolfgang’s Serenata so crushed the opera by Hasse so that I cannot describe it*”.¹⁸ In the course of the prolonged and varied celebrations, “*Ascanio in Alba*” was repeated on 19, 24, 27 and 28 October. A performance scheduled for 29 October had to be replaced, due to the indisposition of the singer Girelli, by a vocal concert followed by a masked ball.¹⁹ At each repeat performance, the *Serenata* received the warmest applause, rising on 24 October to unusual enthusiasm. They called for the “*bravissimo Maestrino*” (“most accomplished little master”) and demanded the repeat of two complete arias, one for Ascanio, sung by Manzoli, and one for Silvia, sung by Girelli.²⁰

“*Ascanio in Alba*” has come down to us in two main sources: in the autograph score (now in the Westdeutsche Bibliothek, Marburg), which offers, with its various scorings-out, changes and corrections (see on this the Critical Report) a picture of the way the work developed and thus valuable evidence of Mozart’s creative process; then, in some ways not less important, in a non-autograph copy of this score, used by the composer himself when directing the *Serenata* (in the Austrian National Library, Vienna). In this, changes and additions in his hand are found, relating mainly to dynamics and articulation; these are in some cases in no way insignificant.

Although the autograph score is on the whole very clear and orderly in its script, we know that Mozart already intended at the time of writing to leave the work of producing a fair copy of the score to the

¹⁷ G. Parini, op. cit., pp. 21f.

¹⁸ Leopold Mozart’s letter from Milan, 19 October 1771; Schiedermaier, op. cit., vol. III, No. 77.

¹⁹ G. Parini, op. cit., pp. 46f.

²⁰ Letter of Leopold and Wolfgang A. Mozart from Milan, 26 October 1771; Schiedermaier, op. cit., vol. I, No. 47 and vol. III, No. 78.

¹⁴ Schiedermaier, op. cit., vol. III, No. 75 (Leopold Mozart’s letter from Milan, September 21st, 1771) and No. 74 (Leopold Mozart’s letter from Milan, 28 September 1771).

¹⁵ Leopold Mozart’s letter from Milan, 12 October 1771; Schiedermaier, op. cit., vol. III, No. 76.

¹⁶ G. Parini, op. cit., p. 6.

copyist. This is proved by the Chorus “*No, non possiamo vivere*” (No. 29), where the composer only notated the chorus parts and the figured bass, leaving the addition of the other instruments to the copyist; he could find these in the previous chorus. (“*Tutti gli strumenti si copia dal Coro precedente di Pastori e Pastorelle*”). The autograph additions in the score used by Mozart when directing the opera are not seldom related to inadvertent omissions by the copyist and offer in these cases no real divergences from the autograph score. But often they concern genuine added directions for dynamics and articulation which are missing in the autograph score, in many cases even substantial of dynamics, articulation and the music text itself. Examples of great interest in this question of differences between both manuscripts (the Critical Report gives a detailed account of these) are offered by the accompagnato recitative in scene II of act I, “*Perchè tacer degg’io*” (pp. 48ff.), Silvas’s cavatina “*Sì, ma d’un altro amore*” (No. 13) and Silvia’s aria “*Infelici affetti miei*” (No. 23), as well as other numbers. These modifications by the composer during preparations for the performance impart to the copied score – in contrast to the autograph score, which represents the original version – the character of the definitive form. The present edition therefore follows this second source in all cases of doubt; where the differences are major, a footnote in the music text refers to the Critical Report.

A simple realisation of the figured bass in the secco recitatives was added by the editor, distinguishable by the small print. The realisation of the figured bass would of course in those days have been a matter of free improvisation and was thus not subject to any fixed rules regarding fullness of sound and contextual aptness. As accompanying instrument for the secco recitatives, the harpsichord comes into consideration; the bass part is usually also played by a violoncello. Furthermore, the use of appoggiaturas is suggested in those places where they were obligatory or optional according to the practice of the time. The question of the appoggiatura often remains an unsolved problem in today’s performance practice. We should however consider the performance of a recitative without appoggiaturas as a distortion of the intended musical flow of the language. It is known that composers very seldom wrote the appoggiaturas out; their realisation was instead left to the singers, for whom the application of appoggiaturas was a matter of course. “*Fra tutti gli abbellimenti del canto – wrote Pierfrancesco Tosi in the year 1723 – non v’ è istruzione più facile per il maestro ad insegnarsi nè difficile per lo scolaro ad impararsi che quella dell’appoggiatura.... Istrutto che sia lo scolaro le appoggiaturae gli diventeranno dal continuo esercizio così famigliari che a pena uscito dalle lezioni si riderà di que’ compositori che le marcano per esser creduti moderni o per dar ad intendere che sanno cantar meglio dei vocalisiti*” (“*Amongst all the embellishments in singing, there is no instruction more*

simple for the master to teach nor difficult for the pupil to learn than that of the appoggiatura.... for the instructed pupil, the appoggiaturas will become so familiar through constant practice that he will hardly have come out of the lesson than he will laugh at those composers who indicate them in order to be thought modern or in order to make it clear that they how to sing better than the singers.”).²¹ The importance of the appoggiatura in recitative is attested by many theorists of singing from the early 18th to the second half of the 19th century. This is so for Giambattista Mancini,²² who sees the true art of singing recitative entirely in the proper use of the appoggiatura or of the musical accent (as one generally says). (“*tutto il modo del recitativo consiste, e sta nel ben collocare l’appoggiatura, o sia l’accento musicale qual suol chiamarsi comunemente*”). The expression “*accento*” is indicative, for the appoggiatura does indeed underline the spoken accent musically by its falling on an emphasised syllable of a word. This accent – Mancini explains still more clearly – is customarily to be placed where several syllables of one word fall on notes of the same pitch (“*questo accento sul praticarsi singolarmente in occasione che alcune sillabe componenti una parola si ritrovino con note dell’istesso tono*”). Similarly – evidence of the uninterrupted tradition – M. Garcia assures us a century later²³ that the appoggiatura in recitative is not used as an ornament but as a raising of the voice to express the accent of words with emphasis on the second or third last syllable (“*parole piane o sdrucchiole*”); this raising of the voice should then always take place on the first of two or three notes notated at the same pitch. Joh. Fr. Agricola deals with the question most thoroughly by providing instructive examples of recitatives with written-out appoggiaturas.²⁴ This style of realisation continued at least until the middle of the century (in Italian practice, its traces can still be found today), so that testimony like Garcia’s, taken directly from practice, should not be underestimated. The numerous examples of Mozart recitatives provided by Garcia with appoggiaturas are particularly interesting; it is very likely that they offer us a fairly true picture of the kind of realisation intended by Mozart. Not unimportant evidence in this regard is also to be found in the Italian recitatives composed in the first decades of the 19th century, particularly those of Bellini, in which the melodic stock phrases originating in the tradition of the 18th century appear with written-out appoggiaturas. On the

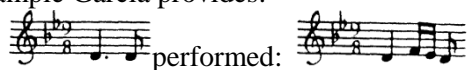
²¹ Pierfrancesco Tosi, *Opinioni de’ Cantori antichi e moderni*, Bologna, Dalla Volpe, 1723, p. 29. Cf. Tosi-Agricola, *Anleitung zur Singekunst*, Berlin, Winter, 1757, p. 53.

²² Giambattista Mancini, *Riflessioni pratiche sul canto figurato*, Milano, Galeazzi, 1777 (third edition), p. 239.

²³ M. Garcia, *Traité complet de l’art du chant*, Paris, 1847 (Italian translation: *Scuola di Garcia*, Milano, Ricordi, pp. 42ff.).

²⁴ Tosi-Agricola, op. cit., pp. 150ff.

basis of this evidence, the present edition offers directions for the performance of appoggiaturas in recitatives (the suggested solutions are recognisable by their small print). The problem is more complicated in the arias. Here the appoggiaturas are not an integrating component as in recitative, but their use in practice must often be assumed, even if it is difficult to decide which rules apply under which circumstances. For this reason, we receive no precise indications from contemporaries. Raimondo Mei (born 1740) is typical when he writes that in order to know the right time and place to use appoggiaturas it is necessary to follow the example of good singers.²⁵ And Mancini reminds his reader to employ them only at the right place and not to overdo their use. “...servirsene solo nelle cantilene e ne' luoghi convenevoli, giacchè anche questi abbellimenti non hanno luogo dappertutto” (“use them only in cantilena and in suitable places, since these embellishments do not find a place everywhere”) and he criticises those singers who, for example, in an “aria d'invettiva (aria with outburst of rage) sing with the utmost dramatic fire, but apply appoggiaturas of great sensibility to words like *tiranno, crudele, spietato* etc. [tyrant, cruel, pitiless] and thus fail to give these exclamations their proper strength.²⁶ Because of this freedom which left the use of appoggiaturas in the arias up to the good taste of the singer, the present edition refrains from suggestions for appoggiaturas in the arias, with the exception of the aria of Ascanio, “Ah di sì nobile alma” (No. 16), in which the various appoggiaturas are relatively obvious. And yet it is almost certain that in places where a phrase or part of a phrase ends with two notes of the same pitch, of which the first carries the accent in the word, performing practice demands an appoggiatura. It is furthermore to be assumed that in certain cases – particularly where the normal form would result in an unusually or unacceptably sharp dissonance – the appoggiatura must be transformed into a somewhat more extended figure. Garcia (loc. cit.) assures us that where the harmony does not allow the raising of the first of two notes, two or three appoggiaturas must be set between the two notes to interrupt the monotony. The example Garcia provides:



seems to correspond too much to the Italian singing ideals of the 19th century to be taken without hesitation as applicable to Mozart's epoch. We can however probably see in this example the further development of the “*appoggiatura doppia*” (also called “*gruppetto*”), of which Mancini says, “*che essa avviene quando vengono trattenute più note ed anche questa ha luogo sì nel discendere che nel salire*” (“that this one is used when several notes are held and is also applied equally descending or ascending”):

²⁵ R. Mei, *Teorica della musica per apprendere il canto*. Manuscript in the library “G. B. Martini” in Bologna, (Sign. HH 162), fol. 14.

²⁶ G. B. Mancini, op. cit., p. 143.



This resembles the short trill which Agricola calls *Mordent* and recommends for use in certain cases between two notes of the same pitch:



There now follows a list of the places in Ascanio's arias at which the use of the appoggiatura seems to be appropriate:

- p. 34, m. 104
- p. 35, m. 121
- p. 56, mm. 50 and 56
- p. 57, m. 78
- p. 59, m. 120
- p. 71, mm. 59, 65, 67, 88
- p. 93, mm. 27 and 29
- p. 94, m. 57
- p. 95, m. 63
- p. 97, mm. 103 and 105
- p. 98, mm. 133 and 135
- p. 99, m. 138
- p. 102, mm. 7 and 9
- p. 103, m. 22
- p. 104, mm. 29, 31
- p. 111, mm. 29, 32, 34
- p. 114, m. 66
- p. 130, m. 102 (rising appoggiatura)
- p. 136, mm. 64 and 66
- p. 149, mm. 35 and 40
- p. 150, m. 52
- p. 153, m. 81, 84, 87
- p. 180, m. 27 and 30
- p. 181, m. 40
- p. 184, m. 96
- p. 187, mm. 157 and 160
- p. 188, mm. 177 and 180
- p. 189, m. 190
- p. 192, m. 246
- p. 198, mm. 55, 56, 57, 65, 67, 69
- p. 206, mm. 22 and 24
- p. 207, m. 39
- p. 208, m. 41
- p. 209, m. 63
- p. 217, m. 39
- p. 219, m. 73 (rising appoggiatura)
- p. 220, m. 94
- p. 226, mm. 30 and 34
- p. 227, m. 68
- p. 228, mm. 74, 90, 94, 96
- p. 244, m. 11 and 15

The “*appoggiatura doppia*” (“*Gruppetto*”) or else a sort trill between two notes of the same pitch is recommended at the following places:

- p. 28, m. 29
- p. 30, m. 50
- p. 34, m. 100
- p. 55, m. 34
- p. 59, m. 102
- p. 60, m. 128
- p. 71, m. 63
- p. 93, m. 37
- p. 97, m. 113
- p. 116, m. 92
- p. 129, m. 90 (even better than the interpretation as a simple appoggiatura given in the edited music text)

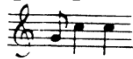
p. 183, m. 81
 p. 191, m. 231
 p. 196, m. 13
 p. 208, m. 46
 p. 243, m. 9

Beside the commonly occurring descending appoggiatura, there are occasional ascending appoggiaturas, usable only for semitone steps. Finally, a frequently encountered intervallic leap also belongs to the appoggiaturas (“*L'appoggiatura può andare ancora da una nota distante all'altra*” – writes Tosi²⁷), as in the well known case of the “*cadenza tronca*”,



realisation:

which in “*Ascanio*” does seem, however, always to be written out. It is quite possible for the figure



to be realised sometimes in the sense of the following,



a departure from the rule usually recommended in the present edition:



As far as the pause signs occurring in numerous arias are concerned, the following short suggestions are made for cadenzas:

page 60, measure 137



page 72, measure 114



page 96, measure 94



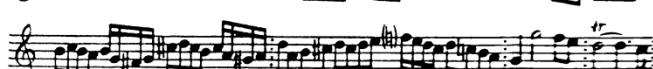
page 99, measure 148



page 118, measure 123



page 156, measure 125



page 162, measure 198

page 186, measure 142

page 187, measure 169

page 194, measure 292

page 230, measure 123

Regarding the instrumental parts, it should be noted that bassoons are only explicitly stipulated in a few pieces (Coro di Pastori “*Venga de' sommi Eroï*”, *accompagnato recitativo pp.* 167ff., Silvia’s aria “*Infelici affetti miei*”, No. 23 and Ascanio’s aria “*Torna mio bene, ascolta*”, No. 25). But their playing “unisono” with the basses in other pieces is a matter of course, except in those for string orchestra alone, although the practice of the time would not have excluded the use of bassoons. In Ascanio’s aria, “*Torna, mio bene, ascolta*” (No. 25), Mozart’s autograph score asks for two *Serpenti*, which then appear in the copyist’s manuscript as *Serpentini*. This designation, as well as the tuning and notation of the instruments (in F, range a-d”) rules out the well-known *Serpent* (“*Serpentone*”), which was always and could only be employed as a bass instrument. It is very improbable that Mozart would have demanded in *Ascanio* a special kind of alto serpent, as there is not the least evidence of the existence and use of such instruments anywhere, least of all in Italy. The characteristics of the part, notation and use of the instruments in question suggest something much nearer to a cor anglais. The term *Serpenti* or *Serpentini* could refer to the curving, sometimes even snake-like form of the cor anglais at that time (there are still cors anglais in “serpentine” form in private possession in Milan).

²⁷ P. F. Tosi, op. cit., p. 22.

Mozart had already used *cors anglais* three years previously in “*La finta semplice*”, where it should be noted that he did not write for them as transposing instruments. An indication that the *cor anglais* could be called *serpenti* or *serpentine*, at least in Milan, is given to us, appropriately enough, by a Milanese source. The dictionary of the Milanese dialect by Francesco Cherubini, in which the word *serpàn* (that is, “*serpente*”, “*snake*”, taken of course from the French *serpent*) is applied to musical instrument and defined as a “*biscione inglese*”.²⁸ Here one thinks immediately of “*cornò inglese*” and not, for example, of a “*serpentone*”, whose French or German origin was unanimously accepted by all Italian theoreticians of the time. It is therefore advisable to entrust the performance of these parts for the *serpentine* in a modern performance to two *cors anglais*. As far as the notation is concerned, Mozart’s autograph score sometimes leaves doubt regarding the performance of the chords in the strings. In some cases, the note stems leave the question open of whether Mozart wished a dividing of the strings or not. The double stems on one note (whether applying to one single note or a note within a chord) are sometimes a clear indication of a unison double stop; in other cases, the double stems can probably be explained by haste or by an eccentricity of contemporary notation. All doubtful cases are detailed in the Critical Report.

As a mark for staccato, Mozart uses as a rule in “*Ascanio*” wedges (dashes). He writes dots in conjunction with phrasing marks (ˆ) in the following places: *Overtura*, mm. 3-4, 7-8, 80-81, 84-85, 88-89, viola; *Coro di Pastori* No. 6, 7, 10, 11, 15, 26, mm. 7ff., bassoons and violoncelli; mm. 11ff., horns; mm. 22ff. basses etc. In addition, dots appear in two special places: p. 215, m. 14 (V. I, II), where, unusually, the dots appear together with the verbal indication *staccato* (in contrast to the legato of measure 16), and – of particular interest – p. 182, mm. 61 and 63, where the dots appear in express contrast to the wedges being used at the same time. At this second place, both violin parts clearly have wedges, while the voice, moving in unison with them, is undoubtedly articulated with dots. Mozart was probably motivated to differentiate the articulation in this way because of the different effects of string staccato and vocal staccato on one vowel. In the following places, the wedges indicate accents:

page 8, measure 57 (viola and bass)

p. 9, m. 59 (ditto)

probably p. 26, m. 7 (violins I, II 1st and 5th sixteenth note) and 8 (violins I, II, 13th sixteenth note)

p. 31, m. 68 (violins I, II, 13th sixteenth note)

p. 71, m. 70-73 (violins I, II)

p. 82, m. 85 (viola and bass)

p. 130, m. 105 and 107 (viola and bass)

p. 165, m. 53 (strings)

p. 179, m. 4 (violin I)

p. 185, m. 118 and 121 (strings)

p. 186, m. 130-133 (strings)

p. 196, m. 6 (strings, 2nd eighth note)

p. 199, m. 88 and 94 (viola and bass)

Following the practice of the time, Mozart did not put dynamic markings in the singers’ parts in the opera. The realisation of the dynamics resulted in most cases unambiguously from the characteristics of the music and was therefore left to the singers. For this reason, the editor has added, in italics, some suggestions for dynamics only in the choruses.

Remarks on individual numbers

Overtura. Mozart follows here the usual form of the Italian opera sinfonia in three movements: *Allegro assai*, *Andante grazioso* (No. 1), *Allegro* (No. 2). It is however remarkable that he does not limit the Sinfonia to the role of an orchestral prelude separate from the dramatic action, but rather connects it with action in that he presents the second movement as *Ballo delle Grazie* (beginning of the first scene of the *Serenata*) and the last movement danced as *Coro di Geni e Grazie* bringt. This last appears in the further course of the first act twice more in shortened form (Nos. 4 and 18). It is well-known that Mozart had composed a third instrumental piece for use in the event of separate performance of the Sinfonia, replacing the *Coro di Geni e Grazie* (KV 120). Remarkably, in measures 14-15 of the first *Allegro*, the articulation of the violins is in clear contrast to the corresponding phrases of the melodic material. The *Andante grazioso* was danced, according to a reference by Leopold Mozart, by “*eleven female figures, namely eight genies and the Graces, or eight Graces and three goddesses*”²⁹. With the last *Allegro*, “*the first scene*” begins: “*Venus, descending from the clouds, accompanied by Genies and Graces*”. As Leopold Mozart further informs us, the chorus consists of 32 singers, eight for each part, while the dance was entrusted to eight female and eight male dancers. The middle section of this last *Allegro* (measures 34-64), performed, as Parini’s libretto specifies, by only a part of the chorus, should be performed by solo dancers only. (“*The little solos occurring in the choruses, now for two sopranos, now for alto and soprano, etc., are mixed with solos by the male and female dancers*”).

No. 3. Mozart’s original version had four additional measures between measures 139 and 140, leading to a cadenza. They were later cut. These measures are to be found in the Critical Report.

Recitativo “*Perchè tacer degg’io*” (pp. 48ff.). Mozart only added many of the indications for dynamics and articulation to the definitive score in the course of the performances.

Coro di Pastori (Nos. 6, 7, 10, 11, 15, 26). The only original dynamic marking in the piece is the *forte*

²⁸ Francesco Cherubini, *Vocabolario milanese-italiano*, Milan, 1839-56, vol. IV, p. 193.

²⁹ Leopold Mozart’s letter from Milan, 13 September 1771. Schieder, op. cit., vol. III, No. 72.

in measure 49. It nevertheless seems appropriate to place a *forte* at the beginning of the piece and a *piano* at the entry of the chorus, although it cannot be excluded that Mozart wished a *piano* at the beginning.

No. 8. The indication *mezzoforte* at the beginning of this aria remains an isolated case in the whole of “*Ascanio*”. In the autograph score, Mozart had set *mezzoforte* for all parts, only introducing in the definitive score a differentiation in the dynamics for melody and accompanying parts, the latter being marked *piano* – a differentiation which is not found often in early Mozart.

No. 9. *Ballo*. The chorus episodes for three voices (measures 37 to 48 and 64 to 87) adhere faithfully to the directions in Parini’s libretto, where “*Parte del Coro*” is required. Here, as in the evidence already quoted from Leopold Mozart, the reduction of the number of voices should be reflected in the reduction of the number of dancers.

No. 14. It should be pointed out here that Mozart gave Violin I an independent articulation in measure 24, while in the parallel passage in measure 89 Violin I expressly follows the articulation of the voice.

No. 18. The bass of the following *Ballo* is the only extant part and is printed in the Appendix (pp. 267f.). This *ballo* had the function, as Leopold Mozart and Parini’s libretto tell us, of joining the two acts of the *Serenata*.

No. 19. The unusual dynamic indication in measures 94-95 in Violin II has the purpose of bringing out a short figure; this case remains unique in “*Ascanio*”.


No. 21. The cuts in this aria for the definitive version, in which the beautiful *Andante ma Adagio* was also sacrificed, can probably be attributed to its unusual length and to the fact that it is part of the role of the *secondo uomo* (in this case the castrato Adamo Solzi); for such a secondary role, the aria was almost too virtuosic anyway. “*Surtout*”, the famous Goldoni writes, describing the customs of theatre life and the expectations of the singers of the time, “*il faut bien prendre garde de ne pas donner d'airs passionnés, ni d'airs de bravoure, ni des rondeaux aux seconds rôles; il faut que ces pauvres gens se contentent de ce qu'on leur donne, et il leur est défendu de se faire honneur*” (“*One must take care to give neither passionate arias, nor bravura arias, nor rondos to the secondary roles; these poor people must be content with what they are given, and one is not allowed to show them honour*”).³⁰ That Parini took account of these customs while writing the libretto can be seen in the fact that in the entire *Serenata* the two leading roles (Ascanio and Silvia, interpreted by the alto Giovanni Manzoli and the soprano Antonia Maria Girelli Aguilar) each received four arias, the secondary roles (Venere, Aceste and Fauno, d. h. the soprano Geltrude Falchini,

the tenor Giuseppe Tibaldi and the castrato Adamo Solzi) in contrast only two arias.

No. 23. It is remarkable that in measures 10 (Viola I, II), 15 (Viola I, II), 19 (Violin I, II, Viola I, II), 24 (Violin I, II), 69 (Violin I, II, Viola I, II), 72 (Violin I, Viola; the indication *forte* is missing in Violin II), 74 (Violin I, II, Viola I, II) of this aria, the indications *piano* and *forte* were always added by Mozart in the first version (autograph score) next to the second eighth or sixteenth note. In contrast to this, in the definitive copy of the score Mozart places all these dynamic indications at the beginning of the measure in question. Although the first version appears more logical, the second was preferred here as a reflection of the final version. Mozart probably adopted these small modifications on practical grounds relating to performance.

No. 31. Remarkable is the differentiation of the dynamics in measure 55ff (in which Violins I/II have *mezzoforte*, Viola *forte*). It should also be noted that in measures 153-154 (and in the parallel passage No. 32, Takt 44-45) Mozart writes unconcealed parallel fifths.

No. 33. Leopold Mozart recounts, “*In the final scene, all come together, Genies, Graces, Shepherds, Shepherdesses, Chorus singers and dancers of both sexes, and these all dance the final Chorus together. Here the solo dancers are not included, namely Mr. Pick, Mad. Binetti, Mr. Fabier and Mamsell Blache*”³¹.

Insertions and filling out were restricted to the absolute minimum necessary and are as a rule the result of comparison with analogue or parallel passages. Mozart’s grouping of notes by beams and tails was retained except in obviously inconsistent cases, which are noted in the Critical Report. In the markings for staccato, the present edition follows the original faithfully and accordingly uses as a rule wedges (the sporadic use of dots has already been discussed); however, the typographic rendering of these indications as wedges in tear-drop form should on no account mislead players into an acoustically hard performance. Where ties and slurs abut on one another, the original notation has been retained . Some cautionary accidentals, on the contrary, have been omitted where they appeared superfluous. Stems on both sides of notes of wind parts on the same staff was retained except where the interval between both instruments reaches or exceeds an octave; in such cases, both notes were provided on optical grounds with single, common stems. Abbreviations of repeated eighth and sixteenth notes were occasionally written out in the notation customary today. Similarly, other abbreviations, such as the frequent indications “*Col Basso*”, “*Col Violino Primo*”, are written out. Grace notes: in cases of doubt, the interpretation of the editor is placed above the relevant note in square brackets and in small print. In the vocal parts in the autograph score of “*Ascanio*”, the small slurs connecting grace

³⁰ C. Goldoni, *Mémoires*, Paris, 1787, Chap. 28 (quoted according to: *Tutte le Opere di Carlo Goldoni*, a cura di G. Ortolani, Verona, Mondadori, 1935 ff., vol. I, p. 129).

³¹ Leopold Mozart’s letter from Milan, 13 September 1771. Schieder, op. cit., vol. III, No. 72.

note to main note are completely missing. On the other hand, they were notated by Mozart here and there in the instrumental parts; all these cases are noted in the Critical Report.

The libretto text of the *Serenata* follows faithfully the first edition of the libretto (Milano, G. G. Bianchi, 1771), which was certainly published under the supervision of the author. Only the following small, inconsequential adaptations to modern spelling were made:

-j in the plural of masculine nouns and adjectives ending in -io were replaced by -i, and the apostrophe was used in accord with modern usage (thus e.g. un' instead of un before a vowel in the feminine). The scene directions given in the libretto as footnotes were transferred to the relevant place in the main text and printed in italics.

The editor owes sincere thanks to all persons and institutions who generously made available sources and information, above all those responsible for items from the music collection of the former Preußische Staatsbibliothek, Berlin, now transferred to the Westdeutsche Bibliothek, Marburg (Dr. Cremer), the directors of the music collection of the Österreichische Nationalbibliothek, Vienna, (Hofrat Prof. Dr. Leopold Nowak and Dr. Franz Grasberger), the directors of the Archiv der Gesellschaft der Musikfreunde, Vienna (Direktor Dr. Hedwig Kraus), the directors of the Städtische Musikbibliothek, Leipzig (Herta Schetelich), the British Museum in London (Mr. A. Hyatt King and Mr. P. J. Willetts), the gentlemen Dr. Werner Bittinger, Kassel, Dr. Wolfgang Osthoff, Frankfurt on Main, Dr. Wolfgang Rehm, Kassel, and above all Dr. Ernst Fritz Schmid, Augsburg, who, with constant interest and many important suggestions, supported energetically the preparation of the present volume. Bologna,

Luigi Ferdinando Tagliavini
Spring, 1956

Translation: William Buchanan



Facs. 1: First page of the Overture as in the autograph score preserved in the State Library Berlin – Prussian Cultural Heritage, Music Department (cf. p. 5, mm. 1-5).

Scena I.

Andante grazioso, ed. Saltano le gracie.

Corni

Oboe

Clarinet

Violin

Viola

Bass

Andante grazioso

Facs. 2: Beginning of the “Scena prima” (Parte prima, page 24 = folio 12 verso) as in the autograph score preserved in the State Library Berlin – Prussian Cultural Heritage, Music Department (cf. p. 14, mm. 1-10).

Scena Prima

Andante Serioso che Ballano le piazze

Corni

Oboè

Flauti

Violini

Viola

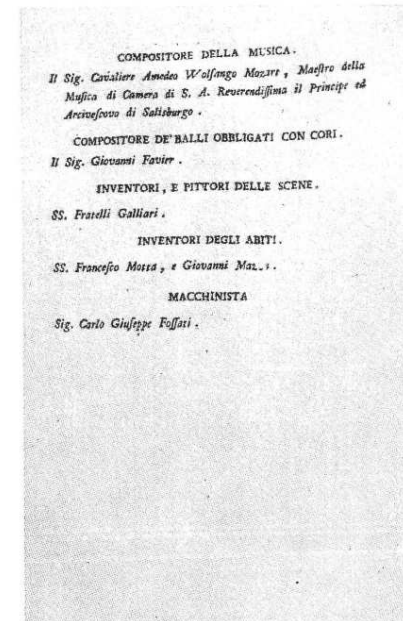
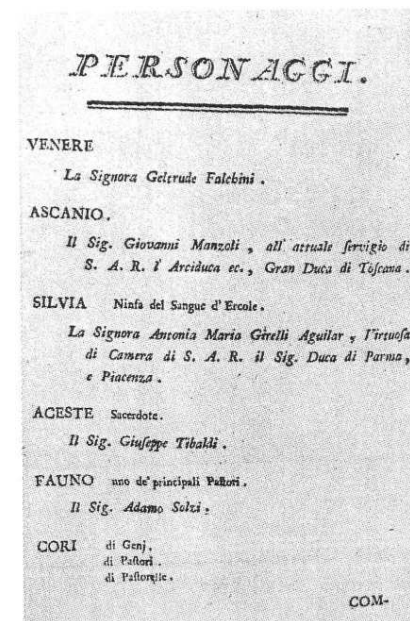
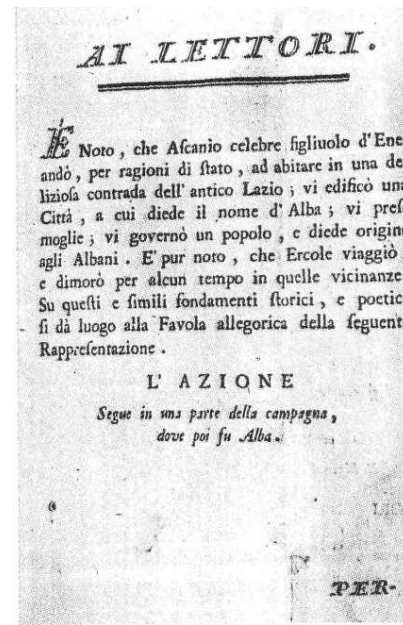
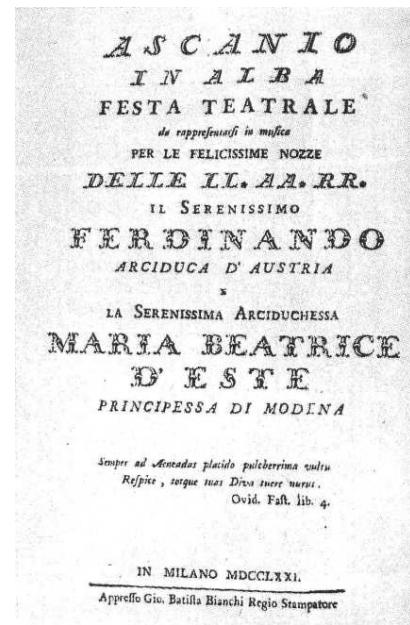
Bassi

Facs. 3: Beginning of the “Scena prima” (Parte prima, page 25) as in the copy of the score preserved in the National Library, Vienna (cf. p. 14, mm. 1-6). The dynamics were added in Mozart’s own hand.

Compendio 56 *Ascanio* *Prima Ascanio in Alba auf die Paganerhebung.* *2. 11 Scene V.* *5*

The image shows a page of handwritten musical notation for an opera. At the top, there are several annotations: 'Compendio 56' on the left, the title 'Ascanio' in the center, and 'Prima Ascanio in Alba auf die Paganerhebung.' and '2. 11 Scene V.' on the right. The score itself consists of nine staves. The top staff is for the vocal line, with lyrics written below it. The other staves are for various instruments: Flauto (Flute), Violini (Violins), Viola (Viola), Violoncelli (Violoncello), and Bassi (Bass). The tempo marking 'Andante grazioso' is written at the bottom of the page. There are some handwritten numbers '63' and '5' on the right side of the page.

Facs. 4: Beginning of Ascanio’s aria “Torna mio bene, ascolta” (Parte seconda, page 121 = folio 61 verso) as in the autograph score preserved in the State Library Berlin – Prussian Cultural Heritage, Music Department (cf. p. 215, mm. 1-9).



Facs. 5-8: Title page, foreword and list of characters as in the original edition of the libretto in the Biblioteca Musicale "S. Cecilia", Rome.

ADDENDUM to the 1981 impression

1. The items from in the music collection of the former Prussian State Library, Berlin and kept in the Westdeutsche Bibliothek, Marburg are now in the State Library Berlin – Prussian Cultural Heritage (Music Department)
2. Regarding the problem of the Ballo and its various versions mentioned cf. Wolfgang Plath, *Der Ballo der "Ascanio" und die Klavierstücke KV Anh. 207*, in: Mozart-Jahrbuch 1964, Salzburg, 1965, pp. 111-129. The relevant piano pieces KV Anh. 207 are printed in: New Mozart Edition Serie IX, Work Group 27: *Single Pieces for Piano (Organ, Mechanical Organ, Glass Harmonica)* · Volume 2, presented by Wolfgang Plath.