

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

WORK GROUP 5: OPERAS AND SINGSPIELS
VOLUME 6: IL SOGNO DI SCIPIONE
[Scipio's Dream]

PRESENTED BY JOSEF-HORST LEDERER

1977

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and
Bayerisches Staatsministerium für Unterricht und Kultus
Ministerium für Kultur der Deutschen Demokratischen Republik
Bundesministerium für Unterricht und Kunst, Vienna

* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

CONTENTS

Editorial Principles	VI
Foreword.....	VII
Facsimile: Title page of the autograph.....	XV
Facsimile: Enlarged detail of leaf 136 ^v of the autograph.....	XV
Facsimile: Leaf 20 ^v of the autograph.....	XVI
Facsimile: Leaf 145 ^r of the autograph.....	XVII
Facsimile: Leaf 82 ^r of the autograph.....	XVIII
Facsimile: First, rejected version of measures 34-48 from the recitative preceding No. 3.....	XIX
<i>Argomento, dramatis personae</i> , orchestral scoring.....	2
Index of the numbers.....	3
Il sogno di Scipione.....	5

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:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





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

As always, when the young Mozart was for once not under way and there was none of that correspondence from his father with its illuminating details, it is difficult to find information of that date. Although Leopold Mozart's letters to his wife tell us precisely about the composition, rehearsals, instrumentation etc. for *Ascanio in Alba* KV 111, written and performed in Autumn 1771 in Milan¹, the processes of composing and performing the "azione teatrale" *Il sogno di Scipione* KV 126², preserved in autograph score and a 19th century copy of the score (both in the Staatsbibliothek Preußischer Kulturbesitz, Berlin, music department) remains largely obscure, and one must often rely on hypotheses in reconstructing it. The one thing that can be said with certainty is that here we have to do – contrary to previous opinions in the Mozart literature – not with a composition dating from 1772 but from 1771, while a factual performance of the complete work in 1772 can be with a high degree of certainty ruled out, although this (like the opposite) cannot be finally proved. The aim of what follows is to examine and substantiate both processes.

When Mozart returned with his father to Salzburg from his second Italian journey on 15 December 1771, his employer and patron, Archbishop Sigismund von Schrattenbach, lay dying. His death on the following day brought with it, as is known, pivotal upheavals and reforms which did not leave the Mozart family untouched. Not only the newly elected Archbishop of Salzburg, Hieronymus Graf Colloredo, responsible for the changed situation, but also the deceased prince of the land, Archbishop Schrattenbach, are intimately bound up with *Il sogno di Scipione*, since both can be shown to have been dedicatees of the work. A precise investigation of measures 10 and 11 of the recitative preceding Licenza I (Arie No. 11a) proves that under the forename of the final dedicatee "Girolamo" (= Hieronymus) another name must have stood. Made legible with ultraviolet photography³, the erased area revealed

the name "Sigismondo", demonstrating that KV 126 was originally written for Archbishop Sigismund von Schrattenbach; in addition, the latter's death on 16 December 1771 gives a reliable "terminus ante quem" for the completion of the composition. It is equally clear that the altered dedication to Hieronymus Graf Colloredo could only have been made after his election as new Archbishop of Salzburg in March 1772; the question remains, however, of which occasion relating to Archbishop Count Schrattenbach could have been the reason for writing *Il sogno di Scipione*. From the fact that the work was finished before Mozart's arrival in Salzburg in December 1771 we can assume that this occasion is to be looked for relatively shortly after this date or at least in the first months of the year 1772. This yields 21 December as anniversary of the consecration of the Archbishop or subsequently 28 February 1772, his birthday. If one considers that Mozart – if he happened to be in Salzburg – always honoured his employer with music⁴ at such celebrations, both dates could easily be linked with the composition of KV 126, but for the fact that an event of a special kind makes them debatable: Schrattenbach was due to celebrate nothing less than the 50th anniversary of his consecration as a priest⁵ on 10 January 1772, and extensive preparations in this regard allow us to conclude that large-scale celebrations were intended. For example, not only did the Archbishop himself buy, with this anniversary in view, "a baldachin, a chasuble, a Dalmation robe and a clerical raincoat of silk interwoven with gold, showing his coat of arms everywhere"⁶ but the Chapter of Salzburg

decisive help, for which I thank him here most heartily.

⁴ Cf. the two "Licenze" KV 36 (33ⁱ) and 70 (61^c), written for celebrations at Court in Salzburg, in NMA II/7, *Arias • Volume 1* as well as *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by Otto Erich Deutsch (= Documents, NMA X/34), Kassel etc., 1961, pp. 21f. and passim.

⁵ Ritzler, *Remegius OFMConv/Sefrin, Pirmin OFMConv: Hierarchia catholica medii et recentioris aevi sive Summorum Pontificum S. R. E. Cardinalium Ecclesiarum Antistitum Series e documentis tabularii praesertim vaticani collecta, digesta, edita. Volumen sextum a pontificatu Clementis PP.XII. (1730) usque ad pontificatum Pii PP. VI. (1799)*, in: *Il messaggero di S. Antonio*, Padua, 1958, p. 364.

⁶ Franz Martin, *Die Salzburger Chronik des Felix Adauktus Haslberger (1. Teil)*, in: *Mitteilungen der*

¹ Cf. the Foreword to *Ascanio in Alba* (Neue Mozart-Ausgabe = NMA II/5/5), pp. VII ff.

² A precise description of the sources is to be found in the Critical Report.

³ See the facsimile on p. XV below. In clarifying this erasure, Univ.-Prof. Dr. Rudolf Flotzinger offered

Cathedral were also said to have put aside for this occasion 300,000 (!) Guilders.⁷ Furthermore, Abbot Beda Seeauer had in 1771 already marked his *Novissimum Chronicon*⁸, dedicated to the Archbishop on the occasion of his jubilee, with the date 1772. It is therefore a matter of course to suppose that a suitable musical programme was planned for this great event, and when Leopold Mozart as early as 5 January 1771 – i.e. a year before – asked his wife in a letter from Milan, “when exactly is the jubilee celebration of our High Princely Grace’s consecration to be?”, because it was for him “necessary to know for a number of reasons”⁹, it is clear that he realised the significance of the occasion and obviously wanted to make organisational and “musical” preparations with his son Wolfgang.

In the light of this, the time during which the work could have been composed, already seen as having an “upper limit” in the middle of December 1771, can now be extended “downwards”, so that the composition could not have started before Mozart’s return from his first Italian journey. At this point, Mozart already knew of his compositional commission for Milan in autumn of the same year¹⁰, and he must also have realised that his stay in Salzburg would only be a short one. With Mozart’s departure from Salzburg on 13 August 1771, ending a stay of not more than four and a half months in his native town, knowing that he would only return just before the end of the year and that the Archbishop would already celebrate his jubilee on 10 January, *Il sogno di Scipione* must no doubt have been written in the months April to August. This supposition is also reinforced by the handwriting

Gesellschaft für Salzburger Landeskunde, 67th year (1927), p. 64.

⁷ Johann Pezzl, *Reise von Venedig*, s.l., 1793, p. 109.

⁸ *Novissimum Chronicon antiqui Monasterii ad Sanctum Petrum Salisburgi ordinis Sancti Benedicti. Salisburgo Sumptibus Josephi Wolff. MDCCLXXII.*

⁹ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the Internationale Stiftung Mozarteum Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text (= Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commented based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. I, No. 227, pp. 414f., lines 40–43.

¹⁰ Cf. Leopold Mozart’s letter to his wife of 18 March 1771 from Verona (Bauer–Deutsch I, No. 236, p. 426, lines 46 to 49).

analysis by Wolfgang Plath¹¹, which similarly shows that KV 126 as an earlier composition of the year 1771. Plath sees in it “a classical example of the old, coarse, large writing such as is used in the *Litanei* KV 109 (74^c) written in May 1771, and to some extent still to be seen in the later *Ascanio in Alba* KV 111; it is no longer congruent with the handwriting of the *Sinfonie* KV 112 and of the *Divertimento* KV 113, written in Milan in late autumn 1771. In these last-named compositions, we begin to see the graphical miniaturism which later becomes the rule from March 1772 onwards with the *Litanei* KV 125 and which is typical for the subsequently composed *Licenza II* (Arie No. 11b) belonging to KV 126.¹² If one were to place the composition of the *Sogno* with its characteristic large writing in the chronological proximity of KV 112 and 113, this would amount to a relapse into the “graphical gigantism” he had already overcome¹³, explicable only by excessive haste and lack of time on Mozart’s part. But there is no mention of anything like this in Leopold Mozart’s letters from Milan to his wife after the completion of *Ascanio in Alba*: on 28 September 1771 he reports that now “*Vacation and enjoyment*” are starting, “because Wolfgang had already finished everything on Monday, and on Tuesday [our] walks began”.¹⁴ If one further considers that the following time until the departure for Salzburg was filled up with rehearsals and performances of *Ascanio*, with an animated social life and also with the composition of KV 112 and 113, it does not seem likely that Mozart would have had time left for such a relatively extensive work as work as KV 126. The supposition of a date of composition for *Il sogno di Scipione* in the period April to August 1771, between the first and the second Italian journey – i.e. before *Ascanio in Alba* – therefore gains substantially in plausibility (the KV number “126” thus needs to be revised).

A special place not only with regard to its origin but also its handwriting and its belonging to KV 126 is taken by the *Licenza II* (= No. 11b), the second version of *Licenza I* (= No. 11a) composed later. A typical example of the small writing Mozart began to use from spring 1772 on

¹¹ Wolfgang Plath, *Beiträge zur Mozart-Autographie II. Schriftenchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976* (in preparation).

¹² Cf. the contrast between small and large writing in the facsimiles on pp. XVI and XVII.

¹³ Plath, loc. cit.

¹⁴ Bauer–Deutsch I, No. 247, p. 440, lines 5–7.

(mentioned above), it was written on the same Salzburg paper¹⁵ as the *Regina coeli* KV 127 written in May, 1772. That these compositions belong together chronologically, additionally confirmed by the fact that the neighbouring works, the *Litanei* KV 125, KV 126 and the *Sinfonie* KV 128 each used a different paper, is an obvious conclusion. For the Licenza II, the resulting dating is March/April 1772¹⁶. Here we have to do not with a composition of the year 1776, as Wyzewa and Saint-Foix have supposed¹⁷; it is rather the case that the aria originated in connection with the election of Count Colloredo as new Archbishop of Salzburg, into which we will look more closely later. Leopold Mozart had, at a later point in time, – certainly after the celebrations in honour of the Archbishop – inserted it in the autograph score of the *Sogno* between the aria No. 11a and the final chorus (No. 12) and started with it a new numeration of the folios up to the end.¹⁸

A performance of *Il sogno di Scipione* on the occasion of Colloredo's election – as already mentioned at the beginning – most probably, contrary to the predominant opinion up till now, did not take place. This is suggested not only by the absence of documents or references of any kind, but the mood and situation at the Archbishop's Court after the unexpected result of the election in 1772 gave cause to call into question any performance of the work: during the time in which the bishop's seat was vacant, the senior Cathedral Dean, Ferdinand Christoph Count Waldburg-Zeil, was considered the leading candidate for the position, a man from whom a continuation of the conservative politics of the deceased Archbishop Schrattenbach was hoped for. Graf Zeil was still in first position after four rounds of voting and was only moved by “*low insinuations*”¹⁹ to award the votes in his favour to

the protégé of Rome and Vienna, Count Colloredo, before the fifth round. How stunned people were over this choice is recorded in the Salzburg Chronicle of Felix Adauktus Haslberger²⁰ where it is written that Cathedral Chapter and city were dismayed and that sayings like “Women, wine and night have wrought our Prince's might” or “... now we receive God's chastisement” were circulating. Father and son Mozart, who we know were Zeil supporters, would equally not have been very happy with the election result, but would have had to come to terms with the new situation and as members of the Archbishop's Court Music make their musical contribution to this occasion.²¹ It was only natural to make use of the already completed composition *Il Sogno*, and Mozart seems over a long period to have reckoned with a stage performance of the work. This can be deduced from a revision of the work that Mozart (along with his father) had obviously carried out at the same time that the Licenza II was written. For this revision, concerned mainly with dynamics, not only were the same ink and a similarly fine pen used, but the dynamic additions were made in the same characteristic style as those in Licenza II – typical, then, of the new small script.²² The revision and the changing of the dedication from Schrattenbach to Colloredo seem to make sense only if a performance was intended, so a plan for this must have existed for a good length of time after the election. The performance appears, however, to have been one of the first sacrifices of Archbishop Colloredo's drastic economy measures; with these he wished to alleviate the consequences of his predecessor's bad financial policies, and which he applied immediately to the celebrations in his honour. Abbott Beda Seeauer thus records in his diary²³ on the occasion of the Archbishop's

Zauner/Corbinian Gärtner, *Neue Chronik von Salzburg*, Band V/ Part I, Salzburg, 1826, p. 327.

²⁰ Franz Martin, *Die Chronik des Felix Adauktus Haslberger* (2. Teil), in: *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, 68th year (1928), p. 51.

²¹ As late as 7 February 1772 Leopold Mozart wrote to J. G. I. Breitkopf in Leipzig: “For me, and for my honour, it is very important that I soon receive a couple of oboes and two bassoons of good tone, as the election of a new Prince is to take place on March 9th ...” (Bauer–Deutsch I, No. 263, p. 455, lines 7–10).

²² Cf. e.g. folio 82r of the autograph score: facsimile on p. XVIII.

²³ *Protocollum et Diarium Abbatiale Conscriptum 14ta Julii Anno 1763 Usque ad 4tam Julii Anno 1773* [ms.], pag. 260.

¹⁵ The identification is based on the watermark, which represents a man with a club (A. F. Hoffmann's papier mill near Salzburg).

¹⁶ Plath comes to same conclusion on the basis of an analysis of the autograph handwriting of Licenza II.

¹⁷ Théodore de Wyzewa and Georges Saint-Foix, *W.-A. Mozart. Sa vie musicale et son œuvre*, vol. I, Paris, 1912, p. 443.

¹⁸ Cf. the Critical Report.

¹⁹ This refers to Count Hartig, the Imperial Ambassador, who in this way expressed Vienna's unambiguous “preferred result”. Cf. Judas Thaddäus

procession from Freisaal Castle on 29 April 1772, that the “*countryside*” and the monasteries were excused attendance in order to save expense, and he remarks further that in the subsequent display of homage, with which the interregnum came to an end, “*a totally new order of rank was seen; even His High Princely Grace sits wherever it happens to be convenient [...] there was no music at the meal, everything quite silent and modest, the music will only play for the gathering in the evening*”²⁴. It is true that although one cannot exclude the possibility that this was a performance of the *Sogno*, the passage quoted from Abbot Seeauer regarding the modest scale of the celebration leads one to conclude that it was not very probable, as otherwise the not exactly everyday event of a grand theatrical evening would certainly have been mentioned in this context. Compared to the standards of previous years, these celebrations were indeed very humble and – in contrast to the usual custom – were hardly noticed in most of the Salzburg sources. In these, there is absolutely no talk of any theatre performance, and precise information about this, such as some Mozart biographers have managed to chronicle, are based only on suppositions, all springing from Georg Nikolaus Nissen’s note on the title page of the autograph score: *On the election of Archbishop Hieronimus of the princely house of Colloredo ...*²⁵ This refers no doubt to the connection between work and occasion, but a performance itself is in no way proved.²⁶ The tempting conclusion, but in the final analysis unsubstantiated by sources, that *Il sogno di Scipione* must really have been performed on the occasion of the celebrations is not only wrong, but led also – because of the extended duration of the homage ceremonies – to varying datings of the performance²⁷. If the contents of the sources and

the absence of a printed libretto – so long as no definitive proof is produced – speak against a performance of KV 126, it is nevertheless conceivable that the remarks by Abbot Beda Seeauer, “... *the music will only play for the gathering in the evening*”, quoted above in the context of paying homage to Colloredo, refer to Licenza II and that only this, not the whole work, was played. The ball held in the palace on the day following the official homage²⁸ would also be a possible date for performance; in both cases, we would have a plausible explanation for the re-setting of the text of Licenza I if one suggested that Mozart, after the cancellation of the *Sogno* in its entirety, wished nevertheless to honour the Archbishop with a small, but on the other hand completely new, composition. The retention of the text “*Ah perchè cercar degg'io*” would then serve the purpose of praising the virtues of the dedicatee. Seen under this aspect, the recitative preceding Licenza I and the subsequent Chorus (No. 12) could have been performed together with Licenza II, as in these the Archbishop is personally addressed with his name “*Girolamo*” and as “*Prence eccelso*”. Other wishes of a particular female singer or a castrato could possibly have led to, or played a role in, the composition of Licenza II; but here, for the reasons already given, considerations of this kind can only be speculation.

*

The libretto of *Il sogno di Scipione* is by Pietro Metastasio. Mozart could have taken the text from the Turin edition of the poet’s works²⁹, a book he received as a gift in Milan on 2 February 1770 from Karl Joseph, Count Firmian, Governor General of Lombardy, Joseph Graf Firmian³⁰, and whose text he adopts word for word. The text had already been written in the year 1735 on the occasion of the birthday of Emperor Charles VI, commissioned by the Empress, and set to music

Schiedenhofens Tagebuch, in: *Mozart-Jahrbuch* 1957, Salzburg, 1958, pp. 15ff.

²⁸ Zauner/Gärtner, *Neue Chronik*, p. 332.

²⁹ *Poesia del Signor abate Pietro Metastasio, giusta le correzioni fatte dall'autore nell'edizione di Parigi, coll'aggiunta della Nittetti ed del Sogno, ultimamente date alla luce dal medesimo ... In Torino, nella stamp. reale 1757.*

³⁰ Cf. *Leopold Mozart's letter of 10 February 1770 from Milan to his wife in Salzburg* (Bauer–Deutsch I, No. 160, pp. 312ff.).

²⁴ Loc. cit., pp. 261f.

²⁵ Cf. the facsimile on p. XV above.

²⁶ The same applies to the *Data zur Biographie des verstorbenen Tonn-Künstlers Wolfgang Mozart* by Marianne von Berchtold in spring, 1792, where she writes, “In the year 1772 the son made a serenata for the election of the Archbishop of Salzburg, il sogno di scipione” (*Dokumente*, p. 404).

²⁷ Dates offered in this regard vary between 29 April and 1 (or beginning of) May 1772. This last date is given e.g. by KV³, quoting in the process a false source: the diary kept by Schiedenhofen (KV³, p. 188, footnote), referred to here, in fact neither mentions the *Il sogno di Scipione* nor reports on the period of time in question. Cf. Otto Erich Deutsch, *Aus*

by Predieri³¹; it took up the theme of the successful struggles of the Austrian troupes in Italy. If this gave it social and political relevance in the contemporary situation, the relevance to Archbishop Schrattenbach, the first dedicatee of Mozart's setting, is indeed not direct in the sense of openly reflecting a certain event, but this episode from Roman history³² has at the same time a symbolic level which can be re-interpreted from its classical context to yield a Christian significance. In this sense, the contrast of the allegorical figures of "*Costanza*", as the victorious strength of steadfastness and of "*Fortuna*"³³ as the fickleness of fortune could be read as a veiled request to the Archbishop that he should continue his conservative attitude and politics and not follow the flighty and deceptive felicity of the Enlightenment³⁴.

In the external action on stage, Metastasio's "*azione teatrale*"³⁵ lacks almost entirely, as its subject dictates, any dramatic tension; its "*actionlessness*" reaches its height in Scipio's philosophical discourse on the harmony of the spheres and the immortality of the soul. We do of course know that a baroque opera libretto was not judged on the degree of its dramatic action, but in this case it seems that for Mozart, at that point just fifteen years old, the name of the famous Vienna Court Poet probably played a bigger role in the choice of the text than any real musical inspiration he may have felt from this

³¹ Other settings of Metastasio's text: Christoph Nichelmann (Berlin, 1746), Giuseppe Mir de Llusa (Madrid, 1753), Francesco Uttini (Stockholm, 1764), Giovanni Porta (Munich, 1744), Georg Reuter (Vienna, 1757), Gerolamo Mango (Eichstätt, 1764), Saverio dos Santos (Lisbon, 1768).

³² Basis of the poem was Marcus Tullius Cicero's *Somnium Scipionis*, from *de Republica* book VI. Cf. p. 2 of the present volume, Argomento (= subject matter).

³³ Beside "fortitudo" ("fortezza"), "constantia" ("costanza"), the second of the Roman virtues, has always been considered as one of the Christian virtues, one which the highest Shepherd of the Church should possess along with goodness and Wisdom.

³⁴ The latter course was in fact chosen by Archbishop Colloredo, for which reason the libretto was quite unsuited to his person.

³⁵ Terms such as "Festa teatrale", "Serenata" oder "Dramatico componimento" were also used for congratulatory festivities of this kind. Cf. Josef-Horst Lederer, *Zu Form, Terminologie und Inhalt von Mozarts theatralischen Serenaden*, in: *Mozart-Jahrbuch 1976* (in preparation).

dream-based play. Otto Jahn has already pointed out this state of affairs, classifying the work as having the "*character of occasional music in which it is more important to make a display than to express emotion*"³⁶. Comments of this kind, exercising criticism less on the music itself than on its independence and lack of relation to the dramatic action, occur time and again in the literature on Mozart; even Bernhard Paumgartner classified KV 126 as a work which represents "*perhaps the most transient and weakest of Mozart's theatrical essays*"³⁷.

The cause of the discrepancy between musical developments and events on stage in *Sogno* lies probably in the fact that in Mozart's music the structural principles of the Baroque have already been left behind, but the poem – it appeared, after all, almost thirty years earlier – was still a genuine product of dramaturgical structures of the Baroque theatre; the type of scene no longer finds a consistent correlation in the type of music. The most important factor marking the music as more progressive than the dramaturgy was its increasing turning away from the baroque series principle of continuous spinning of melodic thread towards a opposition principle pointing the way towards the classical style with contrasting themes and motifs. In addition, Mozart was responsible for a change in large-scale form by abandoning Hasse's strict *da capo* in favour of the *dal segno* aria. Here the omission of the first measures of the recapitulation of the A section set a limit to the excessive Baroque intensification of the affect which had been given ample room in the form of the *da capo* aria, particularly in the complete recapitulation of the A section and also in the B section; thus a more concentrated musical form was achieved, as in the arias Nos. 1, 3, 5, 9, 10 and, with reservations, also No. 8. The same effect was achieved by Mozart in the arias Nos. 2, 6 and 7 – similarly *dal segno* arias – but in these the recapitulation is not limited strictly to the literal repeat of the second part of the A section; the first part is repeated as well, but organically shortened by presenting the consecutive main ideas in more compressed form.³⁸ In contrast to these, the two

³⁶ Otto Jahn, *W. A. Mozart*, part I, Leipzig, 1856, p. 227.

³⁷ Bernhard Paumgartner, *Mozart*, Zürich and Freiburg in Breisgau, 1945, p. 159.

³⁸ The influence of Johann Christian Bach, who was a leader in developing this form, has already been

Licenza arias (No. 11a and 11b) represent two-section repeat forms and make use of thematic variation.

The relatively “modern” form of the arias contrasts not only with the disinclination towards ensembles, typical of opera seria, but also with the almost exclusive use of secco recitative, a type of Baroque “chiaroscuro” in the sense of a reinforcement of the contrast between dramatic action (recitative) and affect (aria). Only once is an *accompagnato* used (pp. 215ff.), but it does not yet have the significance it would later have in connection with character arias in Mozart’s master operas. Here it depicts in totally Baroque style, using tremolo and rapid scale passages in the strings and supported by timpany and wind, a storm and thunder scene, in which a uniformity of motif is achieved in the individual sections in the style of a *Demofonte* recitative.

In the two-movement “Overtura”³⁹, one recognises in the succession of the movements a shortened Italian opera *sinfonia* in which, however, the third movement has been re-interpreted as a following recitative, while the second movement runs directly into the recitative with a *decrescendo* echoing away to a *pp* in the style of “gentle slumber music”. In contrast to *Ascanio in Alba*, the Overtura has no further connection with the rest of the work: there is, for example, no re-use of any of the musical ideas. But it did, in the shape of the first two movements of the later Symphony KV 141^a – although with altered endings⁴⁰ – find use again⁴¹.

The dynamics, as in most of the works of Mozart’s youth, are indicated sparingly and limited to the orchestral parts. Because of the prevailing group dynamics, there were no problems completing these where missing in individual parts. The pencilled dynamic markings

pointed out by Hermann Abert in: *Johann Christian Bachs italienische Opern und ihr Einfluß auf Mozart*, in: *Zeitschrift für Musikwissenschaft* I (1918/19), pp. 313ff.

³⁹ The term “Overtura” was not used here by Mozart. But its use in *Il Sogno*, composed in chronological proximity to *Ascanio in Alba*, where the term appears in the autograph score, seems objectively justified. Cf. the Foreword to *Ascanio in Alba*, NMA II/5/5, p. VIII, footnote 9.

⁴⁰ Hermann Abert, *W. A. Mozart*, Part I, Leipzig, 7/1955, p. 232.

⁴¹ Cf. NMA IV/11, *Symphonies* • Volume 3.

inserted by Leopold Mozart in the course of the revision of the complete work already mentioned must be regarded as having been “accepted” by his son and therefore as autograph. They were not specially marked in the present edition, but are mentioned, like the *dal segno* references, in the Critical Report. The singers’ parts – with the exception of Licenza II, which is also much more differentiated in its dynamics – were not provided by Mozart with phrasing marks; we therefore refrained from completing these. Any inelegant details in the young Mozart’s composition were retained; exceptions are obvious writing errors, but in each case we show the autograph version in a footnote. The editorial tempo indications, cadences for the singers and ornamentation at pause signs as well as the figured bass realisation in the secco recitatives are of course only suggestions or a guide without any obligatory character. The suggestions for the appoggiaturas in the recitatives should be seen in the same way⁴². The bass line in the recitatives should, in keeping with the practice of the time, be reinforced by a violoncello. In the self-contained numbers in which woodwinds take part but no bassoon is specified, it is in accordance with contemporary performance practice to consider it self-evident that the bassoon should also play the bass-line.

During the examination of the autograph score, a first, rejected version of measures 34–48 of the recitative preceding No. 3 was found, glued to folio 40 with sealing resin; it is reproduced as a facsimile on p. XIX (cf. also the Crit. Report).

We preferred not to further subdivide the one-act piece into individual scenes, as these are easily distinguished by Metastasio’s typical scheme of closing each scene with the two four-line-stanzas of the aria. The indications of entrances and exits of the *dramatis personae* in this context, seldom included in the libretto, were adopted for the present edition as a matter of course. Regarding Mozart’s orthography, this departs often from the original in the sense that he sets capital or small letters according to a subjective assessment of the degree of importance of the meaning of the word. The text was therefore adjusted following modern spelling practice and is as rule based on – with the

⁴² On the basic rules for performing appoggiaturas in Mozart, cf. the Forewords by Luigi Ferdinando Tagliavini and Franz Giegling in the NMA volumes which they have edited: II/5/5, p. X/XII, and I/4/1, pp. VIIIff.

exception of Mozart's autograph punctuation, which was largely retained – the new edition of Metastasio's works by Bruno Brunelli⁴³.

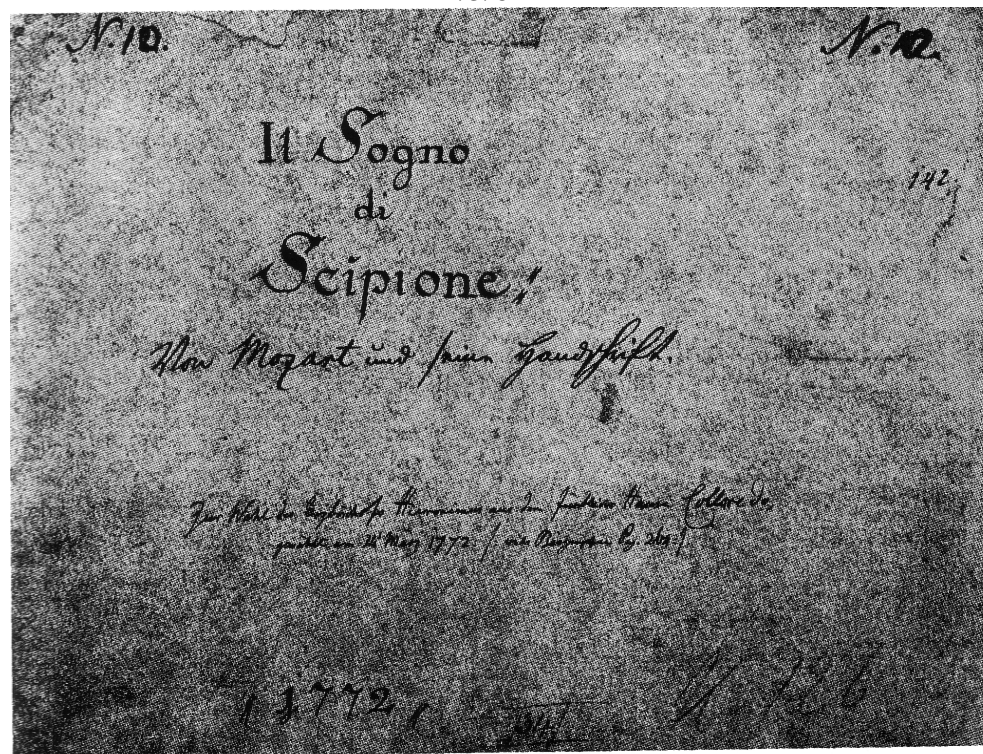
*

It is the editor's pleasant duty to thank sincerely all persons and institutions who have generously made available sources and information for this volume. These are the music department of the Staatsbibliothek Preußischer Kulturbesitz, Berlin, the music department of the Austrian National Library, Vienna, the Salzburg Landesarchiv, the music collection of the Abbey of St. Peter, Salzburg, the Institute for Church History of Salzburg University, the gentlemen Prof. Dr. Hellmut Federhofer (Mainz), Dr. Ernst Hintermaier (Salzburg) as well as, above all, Prof. Dr. Rudolf Flotzinger (Graz), who with great interest and valuable advice supported the preparation of this volume extensively. The gentlemen Prof. Dr. Walther Dürr (Tübingen), Prof. Dr. Marius Flothuis (Amsterdam) and Prof. Karl Heinz Füssl (Wien) are to be thanked heartily for their help in reading the corrections. Not least, my thanks are also extended to the Editorial Board of the NMA.

Josef-Horst Lederer
Graz, in Spring, 1977

Translation: William Buchanan

⁴³ *Tutte le opere di Pietro Metastasio* a cura di Bruno Brunelli, Milano, 1943–1954.



Facs: 1-2: Enlarged detail (from an ultraviolet photograph) from folio 136^v of the autograph score: measures 10 and 11 of the recitative preceding the Aria della Licenza I (No. 11a), “*Non è Scipio, o signore*”; below the name of the final dedicatee “Girolamo” (= Hieronymus Graf Collredo) was originally another name (“Sigismondo”). Cf. Foreword and page 223.

mente
scoperto si sente da tanto stupor, scoperto si

Facs. 3: Folio 20^v of the autograph score: measures 92–98 from No. 1 (Aria “*Risolver non osa confusa*”). Cf. pages 32–33 and Foreword.

The image shows a page of handwritten musical notation for the beginning of the Aria della Licenza II. The page is numbered 145 in the top right corner. The tempo is marked "Adagio" at the top left and bottom left. The title "Aria della Licenza." is written at the top center. The score consists of eight staves of music. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is the first violin part, and the third is the second violin part. The fourth staff is the viola part, and the fifth is the first cello part. The sixth staff is the second cello part, and the seventh is the double bass part. The eighth staff is a blank staff. The music is written in a cursive hand and includes various dynamics such as "piano" (p.), "pianissimo" (pp.), and "forte" (f.). There are also some markings like "for." and "p." scattered throughout the score.

Facs. 4: Folio 145^r of the autograph score: beginning of the Aria della Licenza II (No. 11b “Ah perchè cercar degg’io”). Cf. pages 234–235, measures 1–9, and Foreword.



Facs. 5: Folio 82^r of the autograph score: measures 119–125 from No. 6 (Aria “Voi colaggi ridete”). Cf. page 140 and Foreword.

= cuto, e' l'grande che den pe' cosse u' armonia soave questo mirabil
 nodo, questa ragione arcana che d'infinitissimi accorde proporzion s'ap=
 = pella ordine e norma universal delle create cose. Questo e' quel, che nas=
 cose d'alto saper misterioso raggio entro i numeri suoi di sanno il
 Saggio Scip.:
 ma un armonia si grande perche non giugla a noi? perche non

Facs. 6: Recitative “Dunque ove son?” (preceding No. 3): first, rejected version of the measures 34–48. Cf. Foreword and Crit. Report.