

# WOLFGANG AMADEUS MOZART

Series II

## Works for the Stage

WORK GROUP 5: OPERAS AND SINGSPIELS

Volume 10: ZAIDE (The Seraglio)

PRESENTED BY FRIEDRICH-HEINRICH NEUMANN

1957

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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

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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:

- 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 (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 "[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 (3<sup>rd</sup> 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

Mozart wrote this German "Singspiel", published in Offenbach in 1838/39 by Johann André under the title *Zaide*, in his last years in Salzburg, 1779/80. It is not known when he started with the composition; on 11 Dezember 1780 Leopold Mozart stated that the music was "not quite finished"<sup>1</sup>. The text was by an old friend of the Mozarts, Johann Andreas Schachtner,<sup>2</sup> court trumpeter to the Prince-Bishop of Salzburg.

The present edition is based on the autograph, State Library Berlin – Prussian Cultural Heritage (Music Department). It bears no title and contains neither an overture nor – with the exception a few cues – dialog. That the final number in the autograph, the quartet, could have been intended as the conclusion can be ruled out in view of its content. We can be sure that Gomatz and Zaide were to be pardoned and sent back home after their failed attempt to flee and subsequently being sentenced by Sultan Soliman. But it is not clear how many numbers are still to come after the quartet.

Alfred Einstein's assumption that the Symphony KV 318 was composed as the overture to *Zaide*<sup>3</sup> was not considered in the present edition. Einstein wrote: "*The duality in the theme [of the symphony], the imperious forte of the tutti, the imploring piano of the strings take on ... programmatic significance – here Sultan Soliman, there Zaide; an Andante built into the sonata section in the same key characterises or symbolises the love-idyll of the Singspiel; and, really no longer necessary, Mozart points up in the final measures the 'Turkish' character of the opera as clearly as later in the 'Abduction from the Seraglio'. There is also no lack of episodes for wind, Mannheim-Paris crescendi and elegant touches; the only thing that Mozart does not parade, because he was not expecting a concert audience, are thematic combinations.*"<sup>4</sup> Whether

this argumentation is convincing or not, the fact that Mozart's overture – completed on 26 April 1779 – must have been written, contrary to his practice and otherwise only evidenced in the case of *Ascanio in Alba*<sup>5</sup>, before the completion (if not the beginning) of the composition of the piece gives pause for thought (as Einstein himself noted). A more weighty argument against Einstein's thesis is the differing instrumentation: in the Symphony, Mozart calls for four horns, but in *Zaide* never for more than two.<sup>6</sup>

The title *Zaide* was adopted from the André publications as the main title of the present edition. Einstein – on the basis of relationships he saw between the text of *Zaide* and the text of Joseph (von) Frieber's German Singspiel *Das Serail* [*The Seraglio*]<sup>7</sup> – was in favour of re-naming Mozart's work *Das Serail*.<sup>8</sup> For the Chief Editor and Volume Editor, the re-naming seemed neither historically necessary – we cannot say with certainty that Schachtner and Mozart gave their work the title *Das Serail* – nor practical: it would constantly be in danger of being confused with the *Entführung aus dem Serail* [*Abduction from the Seraglio*]. But since there is a possibility that Schachtner and Mozart adopted the title *Das Serail*, this was added in brackets after the main title. The numbers of the vocal pieces and melodramas and most of the genre designations were added editorially, keeping to Mozart's

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see, only in E. Schenk (*Wolfgang Amadeus Mozart. Eine Biographie*. Zürich, Leipzig, Wien, 1955. p. 476).

<sup>5</sup> Cf. The New Mozart Edition (NMA), Series II, Work Group 5, Vol. 5, presented by L. F. Tagliavini. Kassel und Basel, 1956. Foreword, p. VIII.

<sup>6</sup> In the New Mozart Edition (NMA), KV 318 will appear amongst the *Symphonies*

(Series IV, Work Group II. Vol. 6. Prepared by Christoph-Hellmut Mahling and Friedrich Schnapp).

<sup>7</sup> *Die Text-Vorlage zu Mozarts "Zaide"*. In: *Acta musicologica*. Year 8. Leipzig, 1936, pp. 30f. – Frieber's word-book appeared in 1779 under the title: *Ein musikalisches / Singspiel, / genannt: / Das Serail. / Oder: / Die unvermuthete [not unvermittelte, as Einstein wrote, loc. cit.] Zusammenkunft in der / Sclaverey zwischen Vater, Tochter / und Sohn. / Botzen, / gedruckt bey Karl Joseph Weiß, Stadt- und / Mercantil-Buchdrucker, / 1779*. In the index of "acting persons" the following remark is to be found: "*Die Musik ist vom [the music is by] Herrn Joseph v. Frieber, Ka- / pellmeister Sr. Eminenz des Cardinal und Fürst- / Bischöfen zu Passau.*"

<sup>8</sup> *Mozart*. Stockholm 1947. pp. 589 and 591. – E. Schenk (loc. cit., pp. 475f.) followed him in this.

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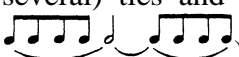
<sup>1</sup> *Die Briefe W. A. Mozarts und seiner Familie*. First critical complete edition by L. Schiedermair. München and Leipzig, 1914. IV, p. 159.

<sup>2</sup> More details on him, genesis of the work, discovery of the autograph and the first editions are available in the Kritischer Bericht [Critical Report, in German only].

<sup>3</sup> Originally in: L. Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*. 3<sup>rd</sup> edition, prepared by A. Einstein. Leipzig, 1937. pp. 404f.

<sup>4</sup> *Mozart. Sein Charakter, sein Werk*. Stockholm, 1947. pp. 310f. – Einstein's thesis found an echo, as far as I can

practice (No. 4 “Aria”, No. 5 “Duetto”) of using Italian.

The spelling of sung and spoken texts as well as the punctuation have been as a rule tacitly modernised. (e.g. “sein” instead of “seyn”). The old spelling is only retained where it is relevant for the pronunciation and at the same time creates no misunderstandings. (e.g. “schröcklichste” instead of “schrecklichste”); if however there is a risk of a misunderstanding (e.g. “Heichlerin” instead of “Heuchlerin”), the original spelling has been replaced by modern and a corresponding remark entered in the *Kritischer Bericht* (*Critical Report*, available in German only). The typographical dash in the melodramas was, as far as technically possible, reproduced in original form; this can in certain cases allow conclusions to be drawn about the kind of declamation Mozart had in mind. All correcting and making-up of text is recorded in the *Kritischer Bericht*; the same applies to all musical corrections. On the other hand, making-up of musical text is only recorded in the *Kritischer Bericht* when there is no corresponding typographical indication (cf. *Editorial Principles*, the foreword by the chief editor, p. VI). The meeting of one tie and one slur – normally notated by Mozart thus:  – is always rendered following the modern convention: . Otherwise Mozart's notation has generally been retained when one (or several) ties and more than one slur meet (e.g. ); departures from this plan are recorded in the *Kritischer Bericht*.


Abbreviations of pulsating eighth-notes (♩, ♪) have generally been written without indication or mention in the *Kritischer Bericht* – with the exception of passages in which (almost) all instruments have whole or half-notes or corresponding rests; abbreviations of pulsating sixteenth or thirty-second-notes have however been left unchanged, with the exception of passages in which writing-out made for more clarity, such as where certain (original or editorially added) performance indications are to be followed.

The original grouping of notes using beams and flags has generally been retained; information about exceptions is given in the *Kritischer Bericht*. Mozart's frequently copious cautionary accidentals were tacitly reduced to conform with modern practice. The Chief Editor and the Volume Editor could not bring themselves

to add a ♯ before the second eighth-note (and correspondingly a ♭ before the final eighth-note) in measures 10 and 12 in Violin I on page. We do however point out that in practice it will hardly be possible to realise the passage without the alteration.

In the same way as he used plurals in specifying the instruments (unless one instrument “solo” is intended), Mozart also used the plural indications “con sordini”, “dolci” usw. In the present edition these indications are always rendered in the singular.

There is a problem with Mozart's staccato marks. The optical differentiation of whether dots or wedges (dashes) are intended is often very difficult; frequently, clearly distinct graphical signs are used without musical consistency. Beside this, there are cases in which Mozart distinguished between

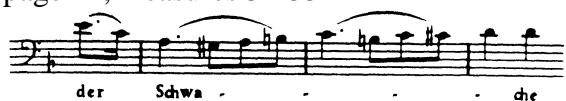
dots or wedges (dashes) with all the clarity and consistency one could wish for. Based on these cases, the present edition has attempted a consistent differentiation between dots or wedges (dashes); for some particularly problematic cases see the *Kritischer Bericht* – the significance of dots or wedges (dashes) in Mozart has not yet been fully clarified.<sup>9</sup> Without doubt, however, the wedges, even when they are obviously intended as accent marks (e.g. ) in *forte*, must never be performed roughly. Double performance directions for pairs of wind instruments notated on one staff have been tacitly replaced by single.

As a rule, Mozart notated two or more notes simultaneously for a string instrument with two stems and only as an exception with one stem, without intending that the one form should always mean *divisi* and the other always chords. In the present edition, only those passages were notated with two stems which are certainly or probably to be performed *divisi*; the same notation applies where one and the same note is to be played on two strings at once (here Mozart always has double stems); all departures from Mozart's notation in these matters are recorded in the *Kritischer Bericht*. At the beginning of every number, Mozart wrote “Bassi” in front of the

<sup>9</sup> Cf. the paper *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage*. Edited by H. Albrecht. Kassel, Basel, London, 1957: in addition: E. Zimmermann, *Das Mozart-Preisausschreiben der Gesellschaft für Musikforschung*. In: *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*. Bonn, 1957. pp. 400f.

lowest staff. That this refers not only to the Violoncelli and Double Basses but also to the Bassoons is shown in the Trio, No. 8, in which a direction above the first measure in this same staff marked “*Bassi*” calls for “*Violoncelli et fagotti soli*” – the Double Basses enter only in measure 6. In the numbers 2, 3 (“solo”), 5, 7, [8,] 11, 13 and 15, Bassoons are expressly called for, but their use in numbers 4, 6, 9 and 14 remains a matter of discretion.

In the vocal parts, Mozart’s placing of phrasing marks has been retained, even where they indicate – the opposite of modern practice – less the melismas than the musical phrase, not only in extended coloraturas such as page 42, measures 52–55



but also in cases such as pages 131f., measures 16–17

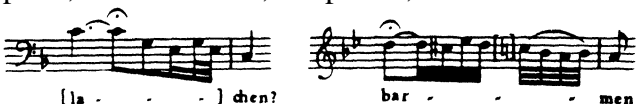


Pages 25f., measures 98–101



As far as the appoggiaturas are concerned, we wish to point out the observations by L. F. Tagliavini in the Foreword to *Ascanio in Alba*.<sup>10</sup> Places where appoggiaturas can be accommodated are also frequent in *Zaide*, but expression and “good taste” (so often emphasised by singing teachers of the period) often call for certain limits. Wherever appoggiaturas seem appropriate, recommendations for their performance have been provided in small print above the staff system. For ornamentation at fermatas – following the pattern of those written out by Mozart (p. 14, m. 34; p. 29, m. 32; p. 43, m. 70) – the following are suggested:

p. 89, mm. 128–129;      p. 119, mm. 81–82



On page 110, measure 59, the fermata should be used for an “*Eingang*” (improvised bridge passage) leading to the renewed entry of the theme in measure 60. This could be done – cf. the original “*Eingang*”, page 17, measure 84 – as follows:



The other fermatas require no ornamentation.

\*

Finally, I wish to express sincere thanks once again to all personalities and institutes who have helped me by making available materials, by providing information and references and also by reading the proofs: the archive of the publishers André, Offenbach; Dr. W. Bittinger, Kassel; Ms. R. Brockpähler, Münster in Westphalia; Dr. G. Croll, Göttingen; Mr. K. H. Füssl, Wien; Mr. H. C. R. Landon, Wien; the Westdeutsche Bibliothek Marburg (particularly Mr. H. Ramge); orchestra leader R. Müller-Blagovich, Münster in Westphalia; the Bayerische Staatsbibliothek, Munich (particularly Dr. H. Halm); the Universitätsbibliothek Münster in Westphalia (particularly Ms. E. Heyer); the Bibliothèque du Conservatoire de Musique, Paris (particularly Mme. S. Wallon); Dr. W. Rehm, Kassel; Internationale Stiftung Mozarteum, Salzburg (particularly Professor Dr. G. Rech); the Zentralbibliothek, Zürich and above all the Chief Editor of the New Mozart Edition, Dr. E. F. Schmid, Augsburg.

Friedrich-Heinrich Neumann

Münster in Westphalia, November, 1957

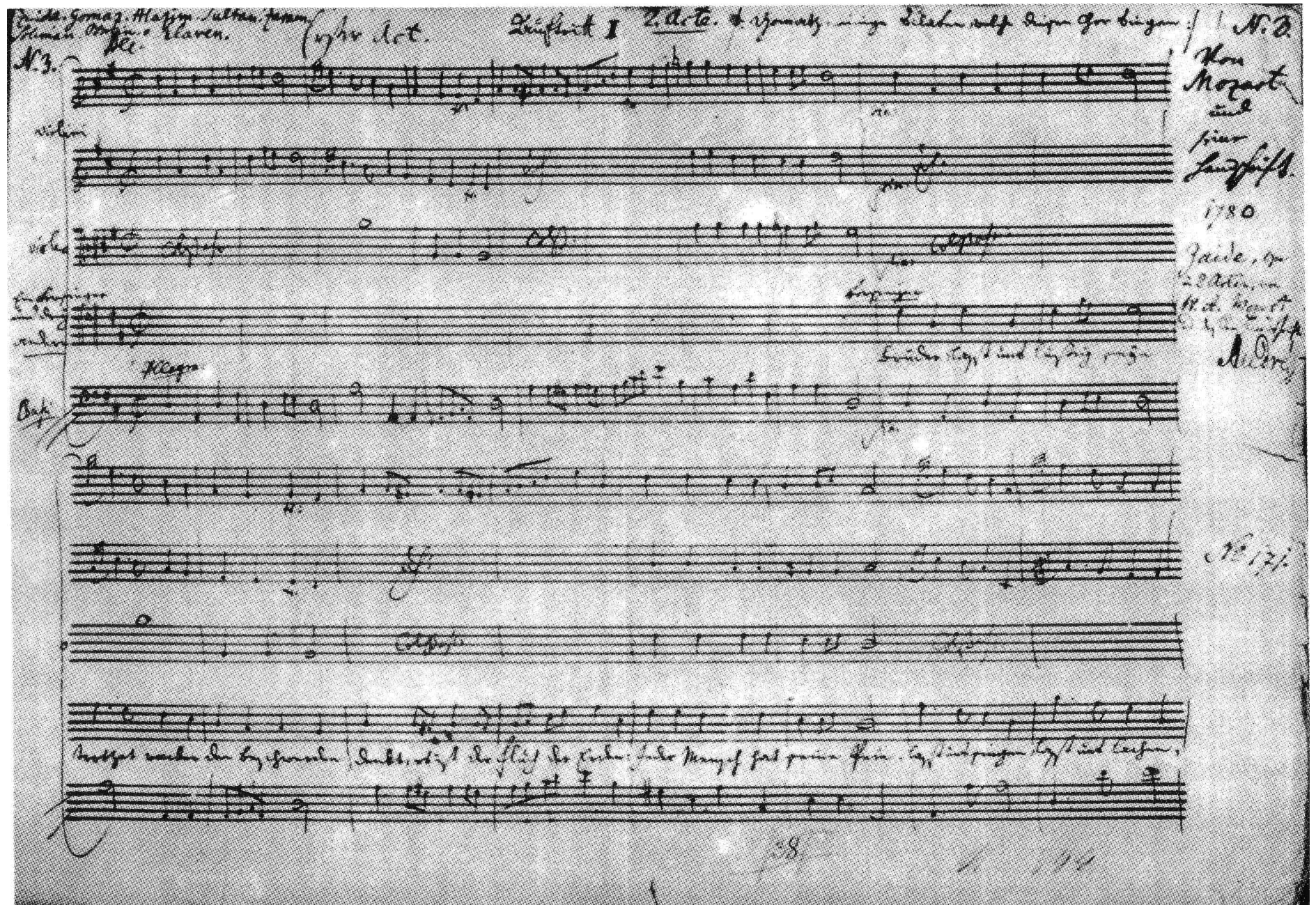
### Addendum 1990

The autograph of the German Singspiel *Zaide* (*Das Serail*) is kept today in the music collection of the State Library Berlin – Prussian Cultural Heritage (Music Department). The information in this connection in the music volume (Foreword and Facsimile Legend) as well as in the *Kritischer Bericht* of 1963 is therefore inaccurate.

Regarding page 151 (with *Kritischer Bericht*, page 73): the sketch sheet with the sketch to No. 6 on the front side is now in the Département de la Musique der Bibliothèque nationale Paris – a new transcription of the sketch for KV 344 (336 b)/No. 6 has been made as part of the NMA Volume X/30/3: *Sketches and Outlines*. Finally, we wish to mention in this Addendum 1990 the posthumously published study by the editor, Friedrich-Heinrich Neumann (1924–1959): *Zur Vorgeschichte der Zaide* (in: *Mozart-Jahrbuch 1962/63*, Salzburg, 1964, pp. 216–247); this represents an expansion of the observations in the present volume (Foreword) and the *Kritischer Bericht*.

Translation: William Buchanan

<sup>10</sup> loc. cit., pp. Xf.



Facs. 1: Leaf 1<sup>r</sup> of the autograph now in the State Library Berlin – Prussian Cultural Heritage (Music Department) with the beginning (mm. 1–18) of the chorus *Brüder, laßt uns lustig sein* (cf. p. 3).



Facs. 2: Leaf 3<sup>r</sup> of the autograph now in the State Library Berlin – Prussian Cultural Heritage (Music Department) with the beginning (mm. 1–11) of the first melodrama (cf. mm. 5/6).



Facs. 3: Leaf 58<sup>r</sup> of the autograph now in the State Library Berlin – Prussian Cultural Heritage (Music Department) with the beginning (mm. 1–8) of the second melodrama (cf. p. 64).



Facs. 4: Leaf 58<sup>v</sup> of the autograph now in the State Library Berlin – Prussian Cultural Heritage (Music Department) with measures 9–14 of the second melodrama (cf. p. 64/65).