

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

WORK GROUP 6:
MUSIC FOR PLAYS, PANTOMIMES AND BALLETS
VOLUME 1: CHORUSES AND INTERMEZZI FOR
THAMOS, KING IN EGYPT

PRESENTED BY HARALD HECKMANN

1956

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: Page 1 recto of the autograph (upright format section).....	X
Facsimile: Page 1 verso of the autograph (upright format section).....	XI
Facsimile: Page 24 verso of the autograph (oblong format section).....	XII
Facsimile: Page 25 recto of the autograph (oblong format section).....	XIII
Facsimile: Title page and Preface of the original text-book	XIV
Dramatis Personae.....	2
Index of choruses and intermezzi.....	2
Act I.....	3
Act II.....	52
Act III.....	63
Act IV.....	67
Act V.....	88
Appendix	
First versions of Nos. 1, 6 and 7.....	166
Later versions of the texts of the choruses Nos. 1, 6 and 7.....	232
Addendum 1990.....	234

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

The choruses and interludes for “*King Thamos*” are Mozart’s only music for a play. The composition was occasioned by a commission given by the author of this “heroic drama”, Tobias Philipp, Baron von Gebler, who had initially entrusted the setting of the text to Johann Tobias Sattler, M.A., who died in 1773. He was however obviously not satisfied with the music.¹ Mozart wrote at that point – 1773 – two choruses, printed in the Appendix of this edition as Nos. 1a and 6a (pp. 166f. and pp. 202f.); the music for between the acts is probably from the same date. The piece was heard in this form in April 1774 in the *Kärntnertortheater* in Vienna;² there is at least clear evidence that Mozart’s choruses were heard in that performance. It is also very probable that it was his music that was heard between the acts. The stylistic argumentation used by Wyzewa/St. Foix leads at any rate to the conclusion that the instrumental pieces already existed in 1773.³

In 1779, Mozart undertook a thorough re-working of his music for “*Thamos*”. Komorzynski sees here a link with the author of the “*Zauberflöte*” [“*Magic Flute*”], Emanuel Schikaneder, a conclusion to which he may have been led by the obvious common factor of Egyptian local color in “*Thamos*” and “*Zauberflöte*”.⁴ He thinks that Schikaneder put on a performance of “*Thamos*” in Salzburg in response to Mozart’s wishes, after which both decided on the plan of writing the “*Zauberflöte*”. But in fact “*Thamos*” does not appear anywhere in Schikaneder’s theatre schedules, which deflates this assumption as well as Komorzynski’s other hypotheses about the connections between Schikaneder and the final version of “*Thamos*” on the one hand and between

this play and the “*Zauberflöte*” (Thamos = Tamino!) on the other.⁵ It is much more likely that Mozart re-worked his music for the play for the Bohemian troupe that put on numerous *Singspiel* performances in Salzburg in 1779.⁶ The same troupe later – from around 1785 onwards – went on tour with the play “*Lanassa*” to which Karl Martin Plümicke had adapted the music from “*Thamos*”. This was also performed in 1790 for the coronation celebrations in Frankfurt, at which Mozart heard it. The Symphony KV 184 (166a) preceded it as an overture.⁷

In the new version of 1779, both choruses were so thoroughly re-worked that one can speak of a new composition. The interludes probably also underwent more or less significant changes. The Melodrama No. 4 suggests this conclusion, as Mozart had his first encounter with this compositional form, according to the evidence of his own letters, in 1778 in Mannheim, where he heard the example in Benda’s “*Medea*”.⁸

Finally, Mozart wrote a further large-scale chorus with a solo vocal part as a triumphal ending for the work. The text for this final chorus is not contained in Gebler’s drama. Jahn assumes that it was written by Andreas Schachtner.⁹ The position of this chorus at the end of the whole work represents something of a contradiction to the comment written in Mozart’s hand on the instrumental piece rendered here as No. 7a in the Appendix: “After the 5th and final act”. One could therefore think that the two pieces were played consecutively at the end of the drama, that the instrumental piece was played not after, but during the final act, towards the end of the second scene. This possibility is reinforced by two remarks in the hand of Leopold Mozart in the autograph of this instrumental piece. They refer to “*Pheron’s despair, blasphemy and death*” and

¹ O. Jahn, *W. A. Mozart*, II. Theil, Leipzig, 1856 pp. 379f.; H. Abert, *W. A. Mozart*, I. Theil, ⁶Leipzig, 1923, pp. 817f.; A. Einstein, *Mozart, Sein Charakter, seine Werke*, Stockholm, 1947, pp. 586f.; Köchel-Einstein, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, third edition with a supplement “*Berichtigungen und Zusätze*” by A. Einstein, Ann Arbor/Michigan, 1947, pp. 418f. (KV^{3a}).

² A. Orel, *Zu Mozarts Sommerreise nach Vienna im Jahre 1773*, in *Mozart-Jahrbuch 1951*, Salzburg, 1953, pp. 47f.

³ T. Wyzewa and G. de Saint-Foix, *W. A. Mozart*, tome II, Paris, 1919, pp. 116f. and tome III, Paris, 1936, pp. 186f.

⁴ E. Komorzynski, *Emanuel Schikaneder*, Vienna, 1951, p. 179; id., *Mozart*, Vienna, 1955, pp. 85f.

⁵ Cf. E. K. Blümml, *Aus Mozarts Freundes- und Familienkreis*, Vienna, Prague, Leipzig, 1923, especially p. 147.

⁶ E. K. Blümml, op. cit., p. 148.

⁷ KV^{3a}, p. 419. R. Haas, *W. A. Mozart*, Potsdam, 1950, p. 86 names the concertante Symphony KV 364 (320d) as overture. The identical keys had probably led to the confusion.

⁸ *Gesamtausgabe der Briefe und Aufzeichnungen der Familie Mozart*, ed. Erich H. Müller von Asow, Volume II, Berlin, 1942, p. 553.


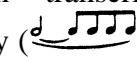
⁹ Op. cit., p. 400.

“*Beginning of the thunder storm*”.¹⁰ These are without doubt part of this second scene from the final act. But apart from Mozart’s contradictory hand-written direction that the piece is to be played after the last act, an examination of the autograph suggests another solution. A passage, which was later painstakingly crossed out, in the score of the piece in question¹¹ reveals that the leaves which originally contained the piece were separated from the rest of the score. Only the first page remained with the rump score, but was crossed out diagonally by Mozart. Mozart had obviously wanted to replace the instrumental piece by the newly composed and more effective final chorus and therefore removed it from his score. But since the beginning was notated on the reverse side of the written-out No. 5, he could not remove this leaf along with the others. Instead of doing this, he crossed it out.¹² For this reason, this piece, which was also the only one – significantly – left unnumbered in the score, has been printed in this edition in the Appendix (as No. 7a).

The script of the drama, praised in its day by Wieland, Ramler and Sulzer,¹³ was even translated into Italian and French soon afterwards. Despite this, the piece never really became established. Mozart confirms this in the letter to his father from Vienna on 15 February 1783: “*Mon très cher Père! I thank you from my heart for sending the music! – I regret deeply that the music for Thamos will not be able to be used! Because it did not please, the piece is now among the rejected pieces which will not be performed again. It should be performed again purely for the sake of the music, – and that is unlikely to happen; – it is certainly a pity!*”¹⁴ In order to rescue at least the three major choruses for performance, at a very early stage religious texts in Latin and a new German text were underlaid. Nos. 1 and 7, under KV Appendix 121 (“*Splendente te, Deus*”) and KV Appendix 122 (“*Ne pulvis et cinis*”), are to be found in this form. A copy of the latter with the Latin text was found in Mozart’s legacy, the former with an altered German text (“*Preis dir, Gottheit*” [“*Praise to thee, Deity*”]), as well as chorus No. 6 with the Latin text “*Jesu, Jesu, rex*

tremendae”.¹⁵ These circumstances support the hypothesis that the choruses were provided with new texts with Mozart’s permission or perhaps even at his instigation. These later versions of the texts – such as have come down to us – are printed in the Appendix of this edition (pp. 232f.).

The present edition renders the 1779 version. It is based on the autograph, while the early version of the first two choruses, which appear here in print for the first time, had to draw on the photocopy of a very carelessly prepared copy in an unknown hand, dating probably from the 1770s. The autograph of these early versions as well as the copies are lost.¹⁶

The editor took pains to realise as faithfully as possible Mozart’s wishes as laid down in his manuscript. Deviations in the notational form, in as far as they go beyond those detailed in the NMA Editorial Guidelines [see *Editorial Principles*], are documented in the *Kritischer Bericht* [Critical Report, available in German only]. Abutments of ties and slurs () have generally been transcribed into the form customary today (). Repeated notes, often notated by Mozart in abbreviations, have as a rule been written out. Editorial additions resulting from directions such as “*col basso*” or “*unisono*” have not been specially distinguished in the type

¹⁵ This information was generously passed on to me by Dr. Ernst Fritz Schmid and is based on a previously unknown index of musical themes from Mozart’s musical legacy. The index was recently bequeathed to the German Mozart Society. There the choruses are entered under No. 36 (KV 345/336^a No. 6 = “*Jesu, Jesu, rex tremendae*”, not in the KV Appendix), No. 37 (KV 345/336^a No. 7 = “*Nos [!] pulvis et cinis*”, KV Appendix 122) and No. 38 (KV 345/336^a No. 1 = KV Appendix 121 with the German text “*Preis dir, Gottheit*” [“*Praise to thee, Deity*”]). The index is an early copy of the index (“*Gleißner-Verzeichnis*”) recently located in private ownership by Ernst Fritz Schmid. The latter was put together by Franz Gleißner while working for the publisher Joh. Anton André in Offenbach on Mozart’s musical legacy, which had been entrusted to the publisher by Mozart’s widow (cf. KV^{3a}, p. XXXIII). H. Abert’s description of these links follows the unclear and easily misunderstood account given by O. Jahn (op. cit. II, p. 1000). KV Appendix 123 lists the Chorus KV 345/336^a Nr. 6 only with the German text “*Gottheit, über alle mächtig*” [“*Deity, mighty over all*”]; this text was however not in Mozart’s legacy and, according to Abert, had also been changed.

¹⁶ Cf. the *Kritischer Bericht*.

¹⁰ Cf. the description of the manuscript in the *Kritischer Bericht*. [Critical Report, available in German only]

¹¹ Cf. the facsimile p. XIII.

¹² Cf. the facsimile p. XII.

¹³ H. Abert, op. cit., II, p. 823.

¹⁴ *Gesamtausgabe der Briefe ...* (cf. footnote 8), volume III, Berlin, 1942, p. 195.

face but are listed in the *Kritischer Bericht*. Double note stems were normally used by Mozart even where parts running parallel on one staff are involved, a practice he dropped only when obliged to, for example by lack of space. Chords in the strings with double stems have been rendered with single stems where double stops are clearly intended. As stated in the Editorial Guidelines, Mozart's appoggiaturas have been tacitly replaced by modern notation.

Particular attention was paid to the difference between wedges or, more precisely, dashes and dots. These forms cannot, unfortunately, always be clearly distinguished from one another in Mozart's handwriting; Mozart also seems not always to have been very consistent – in analogous passages, for example – in their use. Some intermediate forms, which clearly indicate what is meant in the autograph, cannot be reproduced in engraving or print. Where the autograph is ambiguous, this is detailed in the *Kritischer Bericht*. On no account is the wedge (dash) to be allowed in performance to lead to a rough, excessively heftily accented execution.

The edition publishes for the first time, besides the music, the entire text of the drama. The text edition was based not only on Mozart's manuscript but also on two contemporary printed publications,¹⁷ whose text has been transcribed according to modern orthographical practice. Here the "*Grundsätze für die äußere Textgestaltung bei der Herausgabe von Quellen zur neueren Geschichte*" ["Principles of text presentation in editing sources relating to recent history"] (Munich, 1931) were considered binding. Where Mozart departs from the source text of the drama, the decision went in doubtful cases in his favor; the corresponding variant readings are listed in the *Kritischer Bericht*. Where the text was not underlaid in all voices of the chorus scores, it was made up tacitly without being distinguished in the type-face. There was likewise no special marking of either dialog text or those of Gebler's scene directions (identification of persons in the choruses Nos. 1 and 6) missing in Mozart's score.

It was certainly Mozart's intention that the central sections of the first two choruses¹⁸ should be sung by soloists, even though this is not specifically indicated in the autograph. But their entire texture (dividing the four voices up into duets for male

and female voices, more pronounced coloraturas in the melody, more restrained orchestral accompaniment) leave no doubt about Mozart's wishes, which are also in keeping with directions in the text of the play ("A virgin", "a priest" etc.).¹⁹

For making sources available, for valuable comments and important information, sincere thanks are expressed here to Archive Director Dr. Hedwig Kraus (Gesellschaft der Musikfreunde, Vienna) and Father Dr. Altman Kellner, OSB, (Music Archive of the Benedictine Foundation Kremsmünster), Dr. Werner Bittinger (Kassel), Library Director Dr. Martin Cremer (Westdeutsche Bibliothek, Marburg), Professor Otto Erich Deutsch (Vienna), Professor Dr. Walter Gerstenberg (Tübingen), Dr. Paul Kast (Tübingen), H. C. Robbins Landon (Vienna), Senior Librarian Dr. Eugen Neuscheler (Universitätsbibliothek Tübingen), Councillor Professor Dr. Leopold Nowak (Österreichische Nationalbibliothek, Vienna), cand. phil. Wolfgang Plath (Tübingen), Heinz Ränge (Westdeutsche Bibliothek Marburg), Rudolf von Reibnitz (Universitätsbibliothek Tübingen), Dr. Paul Sieber (Zentralbibliothek Zurich) and Dr. Wilhelm Virneisel (Deutsche Staatsbibliothek Berlin). I owe particular thanks to Dr. Ernst Fritz Schmid, the Chief Editor of the NMA, who drew up the source list and gave me many a valuable piece of advice. Finally, I must also thank my wife, who helped me with the preparation of the line original and with the proof reading.

Harald Heckmann

Kassel, May, 1956

Translation: William Buchanan

¹⁷ Cf. the *Kritischer Bericht*.

¹⁸ In No. 1 the measures 63–80, 95–114 and 134–151; in No. 6 the measures 70–171.

¹⁹ Cf. also O. Jahn, op. cit., p. 546, footnote 3 and p. 548, footnote 5; H. Abert, op. cit., I, p. 825.



Facs. 1: Page 1 recto as in the autograph (upright format portion) belonging to the former Prussian State Library, Berlin and now preserved in the State Library Berlin – Prussian Cultural Heritage (Music Department) (cf. p. 3, mm. 1–6).

A page of handwritten musical notation for the opera 'Thamos, King in Egypt'. The score is written on ten staves. The top two staves contain vocal lines with lyrics in German: 'Sich erhebet die Stimmen Thamos'. The bottom two staves contain more vocal lines with lyrics: 'Sich erhebet die Stimmen Thamos'. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age and wear.

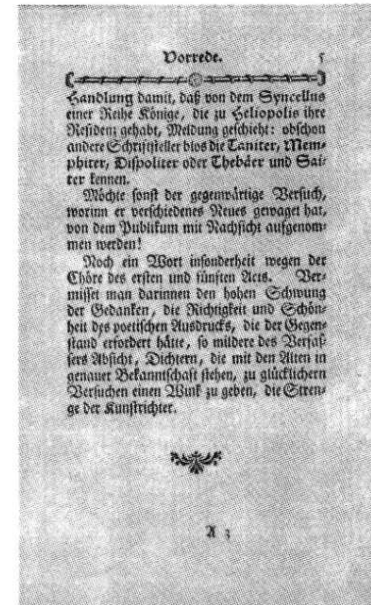
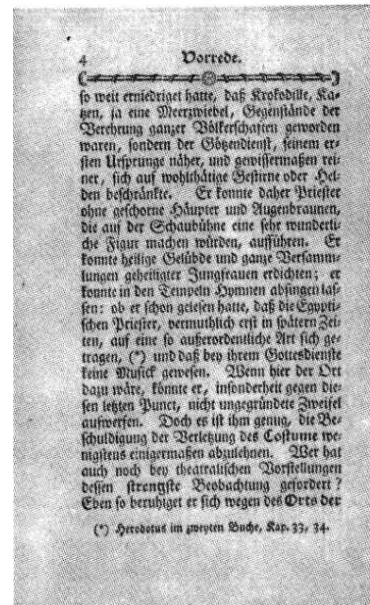
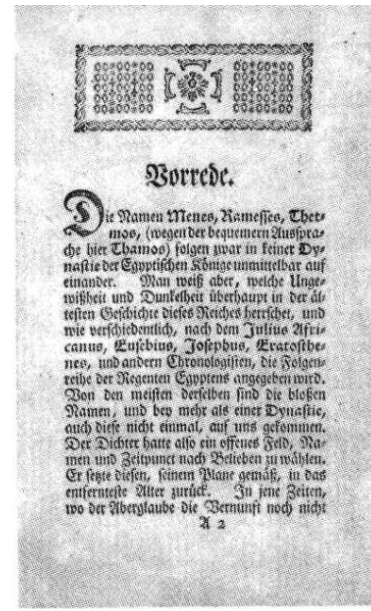
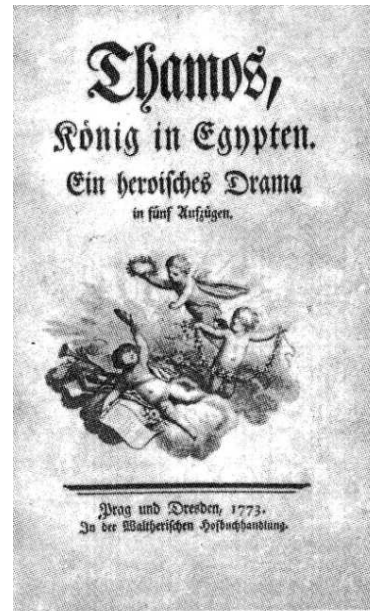
Facs. 2: Page 1 verso as in the autograph (upright format portion) belonging to the former Prussian State Library, Berlin and now preserved in the State Library Berlin – Prussian Cultural Heritage (Music Department) (cf. p. 4, mm. 7–12).

This image shows a page of handwritten musical notation for the opera 'Thamos, King in Egypt'. The score is written on ten staves. At the top, there is a title in German: "Thamos, König in Ägypten" and a name "Thamos". The notation includes various musical symbols such as notes, rests, and clefs. A large diagonal line is drawn across the page, possibly indicating a correction or a section to be deleted. At the bottom of the page, there is a line of handwritten text in German: "Es roud das Könige, Gott der Könige, und Fort".

Facs. 3: Page 24 verso as in the autograph (oblong format portion) belonging to the former Prussian State Library, Berlin and now preserved in the State Library Berlin – Prussian Cultural Heritage (Music Department) (cf. p. 226, mm. 1–11).

Handwritten musical score for 'Thamos, King in Egypt' on page 25 recto. The page features ten staves of music. The first two staves contain vocal notation with lyrics in German: "Anfang des Jammers" and "Thamos". The remaining staves contain instrumental accompaniment. The manuscript includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". A large Roman numeral "II" is written on the right side of the page. The page number "25" is also visible in the top right corner.

Facs. 4: Page 25 recto as in the autograph belonging to the former Prussian State Library, Berlin and now preserved in the State Library Berlin – Prussian Cultural Heritage (Music Department) (cf. p. 226/227, mm. 12–21).



Facs. 5-8 Title page and foreword as in the original text of the play (once owned by Leopold Mozart), now in the library of the International Mozart Foundation, Salzburg.