

The Librettos of Mozart's Operas

General Editor

ERNEST WARBURTON

BRITISH BROADCASTING CORPORATION

A GARLAND SERIES

Introduction Copyright © 1992 by Ernest Warburton
All Rights Reserved

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA
(revised for Volumes 4-5)

Mozart, Wolfgang Amadeus, 1756-1791.

[Operas, Librettos]

The librettos of Mozart's operas.

Text in Italian and German with an introd. in English.

Includes bibliographical references.

Contents: v. 1. The works for Salzburg and Milan—v. 4. the late works, translations, and revisions— v. 5 . The pasticcios.

ISBN 0-8153-0111-1 (vol. 4)

1. Operas—Librettos. I. Warburton, Ernest. II. Title.

ML 49.M83W4 1992

782.1'0268 92-33289

Design by Lisa Broderick

Printed on acid-free, 250-year-life paper
Manufactured in the United States of America

INTRODUCTION TO THE SERIES

The forty librettos reproduced in these seven volumes are all, in one way or another, relevant to Mozart's career as a composer for the stage. The first four volumes contain all the surviving librettos for the productions of his works with which Mozart is known to have been associated. The fifth volume has the texts of seven pasticcios to which Mozart is known to have contributed. And the final two volumes reprint first editions of works that were revised or adapted for Mozart to set, or earlier editions of texts set by Mozart for which no printed edition was either published or survives. As far as possible, to allow for ease of comparison, the facsimiles have been placed in chronological order of Mozart's involvement in each category. This practical consideration has resulted in the 1787 Viennese libretto of *Don Giovanni* being reproduced out of order in vol. 2. All the items reproduced here are from printed sources, except the sketches for the two unfinished operas of the early 1780s, which are taken from the manuscripts. In the cases of *La Betulia liberata* and *Il sogno di Scipione*, where no printed or manuscript libretto associated with their performance has survived and where the words Mozart set conform almost totally to the text Metastasio wrote (see Metastasio, vol. 2, pp. 628–653 and 236–248 respectively), no source has been reprinted.

This series, then, is a collection of documents rather than a documentary study. It does not seek to usurp the function of the critical reports of the *NMA*, but to supplement them, either by providing facsimiles of documents to which they refer or making available material that is highly relevant but beyond their scope. I have, however, provided each facsimile with a short introduction setting out a little of the background to the composition and performance of the work in question and drawing attention to the chief points of textual interest.

I have also attempted to compile an inventory of the extant copies of the librettos reproduced here. In this task the published and unpublished work of Claudio Sartori has been of enormous help and I am very grateful to him for sharing his knowledge with me. The inventory remains inevitably incomplete and shows the state of my knowledge at the end of August 1992.

I have added a short, highly selective bibliography at the end of each introduction, with page references to major publications dealing with several or all of the operas and a list of more specialist books and articles. Those in search of further bibliographical information will have no difficulty in finding it. I have also assumed that readers will refer to the introductions and critical reports in the relevant volumes of the *NMA* and the Mozart family letters.

Translations of the early Mozart texts are easily available in the booklets that accompany the Philips Complete Mozart Edition on CD. The Orfeo recording of *La finta semplice*, however, has a translation of the complete text. For translations of the later works I would refer the reader to the CD sets of performances on period instruments issued by L'Oiseau-Lyre, DG, and EMI.

To assemble a collection of Mozart librettos for reproduction in facsimile would appear to be a fairly straightforward and highly pleasurable task. However, in practice the process has been protracted and, at times, extremely frustrating. Without the help of Dr. Mariangela Donà of the Ufficio Ricerca Fondi Musicali, Milan, Dr. Gertraut Haberkamp of RISM, Munich, and Dr. Monika Holl of the Bayerische Staatsbibliothek, Munich, the project would never have been completed. I have also received exceptional cooperation from Mr. Charles Sens of the Music Division of the Library of Congress, Washington D.C., Dr. Joachim Jaenecke of the Staatsbibliothek Preussische Kulturbesitz, Berlin, Frau Liselotte Homering of the Theatersammlung, Reiss Museum, Mannheim, and Ms. Luba Hussel of the Thomas Fisher Rare Book Library, University of Toronto, Canada. Many other librarians have supplied me with information about the librettos in their collections. Their names appear in brackets after the name of their library in the index of library sigla. Dr. Alan Tyson, whose work on the Mozart librettos convinced me of the need for this publication, Dr. Stanley Sadie, and Dr. David Wyn Jones have made helpful suggestions. Leo Balk, Vice-President of Garland Publishing, Inc., who responded with enthusiasm to the idea of this project, and his colleagues Anita Vanca, Heidi Christein, and Jonathan Oestreich have shared in the vicissitudes of the project and seen it through to publication. Barbara Barker willingly came to my aid when an injury prevented my typing the manuscript myself. My wife, family, friends, and colleagues have provided more support than they realized at the time. To them all I extend my heartfelt thanks.

INTRODUCTION TO THIS VOLUME

This volume includes Mozart's two great operas of 1791, the one with a text especially written for him and the other a much altered version of an old standby for royal occasions. It also contains librettos that cast light on the genesis of four other great pieces—*Idomeneo* and the three Da Ponte operas. It is completed with the text of the Singspiel arrangement of *La finta giardiniera*, which allowed the work to be performed during the centuries when the original version was missing.

Die Zauberflöte (Vienna, 1791)

This “große Oper in zwey Aufzügen” has fascinated scholars as much as audiences since it was first performed in Vienna at the Freihaus Theater on 30 September 1791. The plot, its origins, its Masonic symbolism, and even its authorship have inspired a huge corpus of literature.

The libretto itself is unequivocal in ascribing authorship to Emmanuel Schikaneder (1751–1812) and the text printed there corresponds in the main very closely to the one given in the *NMA*. The editors have, however, modernized the German spelling and punctuation. In his introduction, Gruber lists the main variants. There are two omissions, one of them rather astonishing. The very first words sung by the three ladies as they kill the snake menacing Tamino, “Stirb Ungeheur, durch unsre Macht” (*NMA*, p. 44, mm. 40–42) are absent from p. 2 of the libretto. In the second act finale Tamino's scarcely less important line “Ich wage froh den kühnen Lauf” (*NMA*, p. 295, mm. 245–247) is also omitted from p. 96. However, as Gruber points out, both of these lines belong to couplets, and their omission must therefore have been a simple printer's or copyist's error. He does not, however, point out another “printer's error” on p. 98, where Pamina's two lines “Nun komm und spiel die Flöte an! Sie leite uns auf grauer Bahn” are distributed, the first to Pamina and Tamino and the second to the Two Armed Men. Finally, the third verse of Papageno's entrance aria in act I (*NMA*, pp. 68–72) is in neither the libretto nor the autograph.

Passages that occur in the libretto but not in the score are relatively few. On p. 45, the last four lines of scene 17 were not set, presumably to make the appearance of Sarastro and his attendants the more dramatic

(*NMA*, p. 162–63). The removal of the dramatically superfluous two lines for “Alle” before the final chorus of act I (libretto, p. 49 and *NMA*, pp. 180–81) likewise help the action along. Similar dramatic considerations undoubtedly were responsible for the removal of all but the last of the six lines given to the Three Boys at the bottom of p. 102 (*NMA*, p. 331). Finally, the sentimental ending of the Papageno/Papagena duet (libretto, p. 104, last four lines) was surely abandoned to allow the brilliant comic conclusion to the piece, which to this day never fails to produce applause from even the most blasé audiences.

The remaining variants are a word or a phrase here and there. One of the most interesting is the third line of no. 2. The libretto (p. 4) has “Der Vogelfänger ist bekannt” while the autograph (*NMA*, pp. 70–71) gives “Ich Vogelfänger bin bekannt.” Another is the modification of the fifth from last line of the Papageno/Papagena duet. It is changed from “Der Segen froher Ältern seyn” (libretto, p. 104) to “Der Eltern Segen werdern sein” (*NMA*, pp. 338–41), presumably to compensate for the removal of the four lines that originally ended the piece.

The copy reproduced here: A Wn 580.065 A.M. 15 x 9.5 cm

Other copies:

A	Wn 685.928 A.M. (lacks engravings)	15 x 9 cm
D	Mbs Rar. 1824/3 (lacks engravings)	15 x 9.5 cm
GB	Lbl Hirsch IV 1385 Private collection	16 x 10 cm ? x ? cm

Further reading:

Angermüller, pp. 220–259

Heartz, pp. 255–275, 277–297

Kunze, pp. 554–646

Mann, pp. 591–640

Osborne, pp. 311–337

John, Nicholas, ed. *The Magic Flute*. London/ New York: John Calder/ Riverrun Press, 1980

Branscombe, Peter. *W. A. Mozart Die Zauberflöte*. Cambridge, England: Cambridge University Press, 1991

La clemenza di Tito (Prague, 1791)

On 2 February 1790 Emperor Joseph II died and was succeeded by his brother Leopold II, Grand Duke of Tuscany. Leopold was elected Holy Roman Emperor on 30 September and crowned in Mainz cathedral on 9 October. He was then crowned king of Hungary in November. However, Leopold still had to be crowned king of Bohemia. The date for that ceremony was to be 6 September 1791. On 8 July, the theatrical manager Domenico Guardasoni signed a contract with the Bohemian Estates for an opera to form part of the festivities. Less than nine weeks later the opera had been composed, rehearsed, and performed. There must have been preliminary discussions about the work before July, but, even so, it was quite an achievement on the part of all concerned to put together such a complex piece with singers from Italy, a (second choice?) composer from Vienna, and a librettist usually based in Dresden.

Rice (p. 32) suggests that it was because Caterino Mazzolà (1745–1806), the Saxon court poet, just happened to be in Vienna that summer that he was engaged to collaborate in the project. The contract with the Estates (translation in Rice, pp. 5 and 6) allowed a fall-back position should it prove impossible to have a new libretto written on one or other of the given subjects. This was to reuse Metastasio's drama *La clemenza di Tito*, which Antonio Caldara had first set in 1734. It was customary for old librettos to undergo a certain amount of revision at the hands of a local theater poet, but Mazzolà's work on *Tito* was far more extensive than usual. It is tempting therefore to suggest that Mozart played a major part in determining the final shape of the piece. However, since both he and Mazzolà were working in Vienna and had no need to correspond, there is no documentary evidence to support this.

To give a detailed account of the changes Mazzolà made to Metastasio's original is beyond the scope of this introduction. Rice devotes fourteen pages (Rice, pp. 31–44) of his monograph on the opera to a broad outline of Mazzolà's work. An in-depth study would require many more. The original text is printed in Metastasio, vol. 1, pp. 693–750.

The copy reproduced here: D B Mus. Tm 1125 17.5 x 11 cm

Other copies:

A	Wgm Library closed, no information available	
CS	Pu 9 F 289 (Df 627)	18.5 x 12 cm
D	Dlb Lost in World War II	
US	Wc ML50.2 .C58M75	18 x 10.5 cm

Further reading:

Angermüller, pp. 260–275

Heartz, pp. 255–275, 299–317, 319–341

Kunze, pp. 523–553

Mann, pp. 565–589

Osborne, pp. 295–309

Tyson, pp. 48–60

Rice, John A. *W. A. Mozart La clemenza di Tito*. Cambridge, England: Cambridge University Press, 1991

Die verstellte Gärtnerin (Augsburg, 1780)

The complete Italian version of *La finta giardiniera* was effectively unavailable for two hundred years after its premiere in Munich in 1775. It was only with the discovery of a complete copy of the manuscript in the Moravian Museum in Brno and the publication of the critical edition in the *NMA* in 1978 that it was restored to the public domain. That it did not totally disappear from the stage is due to the fact that a complete version of the work as a German Singspiel existed under the title of *Die verstellte Gärtnerin*.

This was probably made during the visit of Johann Böhm's theatrical company to Salzburg in the winter of 1779–80. The author of the translation was probably Johann Franz Joseph Stierle, an actor in Böhm's company. Mozart's approval of this arrangement can be deduced from the fact that the German text was written into the autograph manuscript by Leopold. The libretto reproduced here was published in connection with a performance or performances in Augsburg, where the Böhm company was performing between 28 March and 19 May 1780. There may, of course, have been earlier performances for which no record exists.

The transformation of an Italian opera buffa or (more accurately) a *dramma giocoso* with secco recitatives into a German Singspiel with spoken dialogue inevitably changed its character. Moreover, the German text, however faithfully it translated what the Italian words actually said, also added a patina of a different, more lusty, culture to a particular type of transalpine artifact. The reproduction here of the German text and of the Italian in vol. 6, together with *NMA* II 5/8, facilitates the exploration of these and other matters.

The copy reproduced here: D Mbs Slg. Her. 595 15 x 9 cm

Other copies: None known

Idomeneo (Munich, 1781—second version)

The Italian and German libretto of *Idomeneo* reproduced in vol. 2 of this series probably reflects the state of the texts that Leopold Mozart sent to Munich on 23 December 1780. The Italian-only libretto reprinted here clearly shows a later version. It must have followed the bilingual libretto at a distance of some weeks and preceded the premiere on 29 January 1791 by a matter of days. Schachtner still receives his credit on the title page as translator, so there may have been a revised German libretto too, issued singly like the translation of *Le nozze di Figaro* (reprinted in this volume).

The major differences between the two librettos are cuts, mostly of recitatives but also of orchestrally accompanied numbers, including Idamante's aria "Nò, la morte non pavento" (bilingual libretto, p. 106), Elettra's aria "D'Oreste, d'Ajace" (ibid., p. 116), and Idomeneo's aria "Sazio è il Destino al fine" (ibid., p. 118). Neither libretto has the text of Idomeneo's aria "Torna la pace."

The copy reproduced here: D Mbs Bavar. 4015/XII.3 Reserve
15 x 9 cm

Other copies:

D Bds Mus. Tm 1131 R

US BE The copy noted in Sartori does not exist

Further reading:

Angermüller, pp. 78–95

Heartz, pp. 1–13, 15–35, 37–63

Kunze, pp. 112–174

Mann, pp. 251–288

Osborne, pp. 141–166

Münster, Robert. "Neues zum Münchner 'Idomeneo' 1781." *Acta Mozartiana* XXIX/I February 1982, pp. 10–20

Rushton, Julian. *W.A. Mozart Idomeneo*. Cambridge: Cambridge University Press, 1993

Die Hochzeit des Figaro (Vienna, 1786)

The German prose libretto published in Vienna in 1786 to accompany the premiere production of *Le nozze di Figaro* is an important document in its own right. This is chiefly because it provides a second source of many of the variants noted in the introduction to the Italian libretto in vol. 3 of this series.

It does, however, agree with the autograph score in placing the Count's line "Ah mi difenda il cielo in tal periglio" at the end of II.2 rather than at the beginning of the following scene, as in the Italian libretto. "Strepito" (Italian libretto, p. 36) and "Ciel" (ibid., p. 38) have no counterparts here. However, four characters are still expected to exclaim "Ma perchè?" (Italian libretto, p. 53, German, p. 51) instead of just the Count. The text on p. 56 of the Italian libretto is translated on pp. 54 and 55 of the German and neither is therefore in conformity with the autograph score.

In act II the German libretto followed the numbering of the scenes in the score. In act III it follows the Italian libretto. In the German translation, it is Marcellina who begins the sextet. Cherubino's lost aria (Italian libretto, p. 67) is reflected in the German text (p. 67). The line of recitative for the Countess just before the letter duet, which is missing in the Italian, is present in the German libretto (p. 70).

In the fourth act the numbering of the scenes in the German libretto agrees with the Italian. The text for Cherubino's entrance in scene 10 is translated on p. 91. The variants in the Italian version of the final scene are the same in the German.

The author of the translation is not known.

The copy reproduced here: A Wst A13604 15 x 9.5 cm

Other copies:

A	Wst 1.N 10.686	15 x 9.5 cm
	Wst 2.N.155.034	? x ? cm

Il dissoluto punito, o sia Il D. Giovanni (Vienna, 1788)

The changes Mozart made to *Don Giovanni* for the Viennese production of 1788 are perhaps the most famous in all opera. In I.14 Don Ottavio gained the aria "Dalla sua pace" in exchange for the deletion of "Il mio tesoro" (Prague, II.10), which Francesco Morella found too difficult. II.9 of the Prague version was also replaced (and Leporello's aria no. 20 removed) and four new scenes (including the duet "Per queste tue manine" and Donna Elvira's scena with the aria "Mi tradi") were added after II.10. The Prague II.11 was also revised.

A surprisingly large number of the deviations from the Prague libretto in the autograph have not been incorporated into this libretto. And Leporello's remarks in the supper scene (*NMA*, pp. 309, 404 and 405-06) are still omitted.

The copy reproduced here: A Wn 32550 A 16 x 10 cm

Other copies:

D B	Mus. Tm. 1130	16 x 10 cm
F	Pn Rés. 1834	
GB	Lbl Hirsch IV 1378	16 x 10 cm
I	Rsc Carvalhães 4498	16 x 10 cm
	Vnm Dram. 3262.6	17 x 10 cm
US	Cn Case V 4609.447, vol. 1	16 x 10 cm

Further reading:

Angermüller, pp. 162–195

Heartz, pp. 157–177, 179–193, 195–205, 207–215

Kunze, pp. 319–431

Mann, pp. 445–517

Osborne, pp. 255–275

John, Nicholas, ed. *Don Giovanni*. London/New York: John Calder/Riverrun Press, 1983

Rushton, Julian. *W. A. Mozart Don Giovanni*. Cambridge, England: Cambridge University Press, 1981

Stephoe, Andrew. *The Mozart-Da Ponte Operas*. Oxford: Clarendon Press, 1988

Così fan tutte, o sia La scuola degli amanti (Vienna, 1790—second version)

The text printed here is the slightly reset version of the libretto reproduced in vol. 3 of this series. A full account of how they differ will be found there.

The copy reproduced here: A Wst 44404 A 16.5 x 10 cm

Other copies:

D	WRtl Tb 80	17 x 10.5 cm
US	Wc ML48.S6762	16 x 9.5 cm

Further reading:

Angermüller, pp. 196–219

Heartz, pp. 217–227, 229–253

Kunze, pp. 432–522

Mann, pp. 519–563

Osborne, pp. 277–293

Tyson, pp. 177–221

John, Nicholas, ed. *Così fan tutte*. London/New York: John Calder/
Riverrun Press, 1983

Stephens, Andrew. *The Mozart-Da Ponte Operas*. Oxford: Clarendon
Press, 1988

ACKNOWLEDGMENTS

I am grateful to the authorities at the Österreichische Nationalbibliothek, Vienna, the Staatsbibliothek Preussischer Kulturbesitz, Berlin, the Bayerische Staatsbibliothek, Munich, and the Stadtbibliothek, Vienna for permission to print these facsimiles of material in their possession.

Ernest Warburton
London, August 1992

ABBREVIATIONS

Anderson	Anderson, Emily. <i>The Letters of Mozart and His Family</i> . Third Edition. London: Macmillan, 1988
Angermüller	Angermüller, Rudolph. <i>Mozart's Operas</i> . New York: Rizzoli, 1988
Deutsch	Deutsch, Otto Erich. <i>Mozart, a Documentary Biography</i> . Third edition. London: Simon and Schuster, 1990
Eisen	Eisen, Cliff. <i>New Mozart Documents</i> . London and Basingstoke: Macmillan, 1991
fol., fols.	folio, folios
Gianturco	Gianturco, Carolyn. <i>Mozart's Early Operas</i> . London: B.T. Batsford, 1981
Heartz	Heartz, Daniel. <i>Mozart's Operas</i> , ed. Thomas Bauman. Berkeley, etc.: University of California Press, 1990
Kunze	Kunze, Stefan. <i>Mozarts Opern</i> . Stuttgart: Reclam, 1984
m., mm.,	measure, measures
Mann	Mann, William. <i>The Operas of Mozart</i> . London: Cassel, 1977
Metastasio	Metastasio, Pietro. <i>Tutte le opere di Pietro Metastasio</i> , ed. Bruno Brunelli. Milan: Arnoldo Mondadori, 1945–54
NMA	Wolfgang Amadeus Mozart. <i>Neue Ausgabe sämtlicher Werke</i> . Kassel, etc.: Bärenreiter-Verlag, 1955–
Osborne	Osborne, Charles. <i>The Complete Operas of Mozart: a Critical Guide</i> . London: Gollancz, 1978
p., pp.	page, pages
r	recto
Sartori	Sartori, Claudio. <i>I libretti italiani dalle origini al 1800</i> . Cuneo, Italy: Bertola & Locatelli, 1990–

Tyson	Tyson, Alan. <i>Mozart, Studies of the Autograph Scores</i> . Cambridge, Massachusetts, and London, England: Harvard University Press, 1987
v	verso
vol., vols.,	volume, volumes
Wiel	Wiel, Taddeo. <i>I teatri musicali veneziani del settecento</i> . Venice: Fratelli Visentini, 1897
I.1, etc.	Act one, scene one, etc.

LIBRARY SIGLA

- | | | |
|----|----------------|--|
| A | Austria | <p>KR—Kremsmünster, Benediktinerstift
(Dr. Pater Alfons Mandorfer)</p> <p>Sca—Salzburg, Museum Carolino Augusteum,
Bibliothek (Mag. Rosemarie Gruber)</p> <p>Sm—Salzburg, Internationale Stiftung
Mozarteum (Frau Geneviève Geffray)</p> <p>Su—Salzburg, Universitätsbibliothek
(Mag. Lotte Riedsperger)</p> <p>Wgm—Vienna, Gesellschaft der Musikfreunde
(Dr. Otto Biba)</p> <p>Wmi—Vienna, Musikwissenschaftliches Institut
der Universität</p> <p>Wn—Vienna, Österreichische
Nationalbibliothek, Musiksammlung</p> <p>Wst—Vienna, Stadtbibliothek</p> |
| B | Belgium | <p>Bc—Brussels, Conservatoire Royal de Musique
(Johan Eeckeloo)</p> |
| C | Canada | <p>Tu—Toronto, University of Toronto, Thomas
Fisher Rare Book Library</p> |
| CS | Czechoslovakia | <p>Pu—Prague, Universitní Knihovna
(Dr. Julius Hulek)</p> |
| D | Germany | <p>B—Berlin, Staatsbibliothek Preussischer
Kulturbesitz, Musikabteilung
(Dr. Helmut Hell)</p> <p>Bds—Berlin, Deutsche Staatsbibliothek,
Musikabteilung (Herr Peter Thüringer)</p> <p>Dlb—Dresden, Sächsische Landesbibliothek
(Herr Karl Wilhelm Geck)</p> <p>DO—Donaueschingen, Fürstlich
Fürstenbergische Hofbibliothek
(Frau Gisela Holzhüter)</p> |

- ERu—Erlangen, Universitätsbibliothek
(Frau Gerlinde Frank)
- KNU—Köln, Universitäts- und Stadtbibliothek
(Der Direktor)
- LEm—Leipzig, Musikbibliothek (P. Krause)
- Mbs—Munich, Bayerische Staatsbibliothek
- Mth—Munich, Deutsches Theatermuseum
(Frau A. Blankenberg)
- MHrm—Mannheim, Reiss-Museum,
Theatersammlung
- WRtl—Weimar, Thüringische
Landesbibliothek, Musiksammlung
(Dr. Konrad Kratsch)
- F France** Pc—Paris, Bibliothèque du Conservatoire (at
Pn)
- Pn—Paris, Bibliothèque Nationale
- Po—Paris, Bibliothèque-Musée de l'Opéra
- GB Great Britain** Lbl—London, British Library
- I Italy** Bc—Bologna, Civico Museo Bibliografico
Musicale (Prof. Giorgio Piombini)
- CR—Cremona, Biblioteca Statale (Signor
Goffredo Dotti)
- Fc—Florence, Biblioteca del Conservatorio
Statale di Musica "Luigi Cherubini" (Il
bibliotecario)
- Lg—Lucca, Biblioteca Statale (Dr. Roberto
Signorini)
- Lurago, Sormani-Lurago, Biblioteca Sormani
Verri di Lurago, private collection
- Ma—Milan, Biblioteca Ambrosiana
(Monsignor Gianfranco Ravasi)
- Mb—Milan, Biblioteca Nazionale Braidense
(Dottorressa A. Batori)
- Mc—Milan, Biblioteca del Conservatorio di
Musica "Giuseppe Verdi" (Prof. Agostina
Zecca Laterza)