A MUSICAL AND DRAMATIC ANALYSIS OF THE
PRINCIPAL TENOR ROLES IN
MOZART'S SINGSPIELE

THESIS

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This paper will examine one area of Mozart's work, the Singspiele. This study is an analysis of the principal tenor roles of Mozart's Singspiele.

The organization for analyzing these works conforms to three periods in Mozart's life: (1) Childhood and Early Youth, to 1774; (2) The Period of the First Masterworks, 1774-1781; and (3) The Years in Vienna, 1781-1791. Related biographical data and historical background have been utilized in discussing each work. Because the Singspiele is a musical composition, analyses will consider music as the major source of development, using plot and character wholly as supporting features.

Besides the general analysis of background, plot and character, each aria will be analyzed musically. The musical idea will determine the effect of melody, harmony, form, texture, rhythm, dynamics, tempo, and orchestration on the dramatic development. The orchestration will be analyzed as to harmony, harmonic structure, cadences, stylistic details, and instrumental texture.

Wolfgang Amadeus Mozart was born in Salzburg, Austria, January 27, 1756, and died in Vienna, December 5, 1791. His
early life was spent studying harpsichord and composition. In 1768, Mozart was commissioned to write an opera buffa. Due to opposition, the work was not produced. As a response to its rejection, Dr. Anton Mesmer, founder of Mesmerism, invited Mozart to compose an opera. He chose the Singspiel *Bastien und Bastienne* (K. 50). The text of the one act opera involves three persons: Bastienne, a shepherdess; Bastien, her lover; and Colas, a philosopher and magician. Following the production of *Bastien und Bastienne*, three separate visits to Italy greatly affected Mozart's career. By 1774, Mozart's style showed signs of his conversion to the courtly style, a light, elegant style unlike the serious, elaborate style of the baroque period.

Mozart and his mother left Salzburg in September 23, 1777 for Paris. On July 3, 1778, his mother died. Mozart spent the years of 1779 and 1780 working in Salzburg. In 1798, an unnamed opera was found in his estate that dated back to 1779 and 1780. It was published in 1838 by J. Anton Andre.

In 1781, Mozart took up residence in the home of the Webers when he moved to Vienna. While working on his new Singspiel *Die Entführung aus dem Serail* (K. 384), a great attachment grew between himself and Constanze Weber. The libretto was written in German for the National Singspiel by Stephanie the Younger. Mozart labeled the opera a comic Singspiel in three acts. There are two principal tenor
roles: Belmonte, originally sung by Adamberger, and Pedrillo, originally sung by Dauer. Mozart's fee for *Die Entführung aus dem Serail* made possible his marriage to Constanze on August 4, 1782.

In October, 1785, the National Singspiel was revived after being closed for two years. For the festival Mozart was invited to compose an opera. He again collaborated with Stephanie the Younger to produce *Der Schauspieldirektor* (K. 486).

In 1791, Mozart was invited to compose the music for *Stein der Weisen* or *Der Zauberinsel*. The magic flavor was well suited to the mystery that shrouds Masonic orders and it became the vehicle for expressing the ideals and glory of the order of the Freemasons.

Mozart called the opera "ein grosse Deutsche oper" and it is classified as a Singspiel because it meets the requirements of spoken dialogue interspersed with music. It was first performed on September 30, 1791, with Mozart conducting from the piano. Nine weeks later, on December 5, 1791, Mozart died.

Mozart's Singspiele remained fresh and vibrant throughout his career. Despite his short life span, he contributed to every form of composition and above all to opera. By examining the principal tenor roles of the Singspiele, a rich array of humanistic personalities is found. Their
development is based upon Mozart's own experiences and reflect a creative genius unsurpassed in the dramatic art form.
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CHAPTER I

INTRODUCTION

If the world is a stage and the people in it are actors, then the whole of Mozart's music can be thought of as an accomplished reflection of that larger drama outside his studio. This paper will examine one area of Mozart's work, the Singspiele. A Singspiel is a German vernacular opera with spoken dialogue. Its earliest counterpart seems to have been the English "Jigg," and it is closely related to the French opéra comique and the English ballad opera, forms that utilize spoken dialogue. Johann Adam Hiller (1728-1804) has been cited as the father of the Singspiel because of the success he had with musical-dramatic works.\(^1\) This study is an analysis of the principal tenor roles of Mozart's Singspiele. The term "principal tenor role" refers to the tenor role that has a direct importance to the development of the plot.

The organization for analyzing these works conforms to three periods in Mozart's life. One monumental study of Mozart distinguished in his life and work no fewer than thirty-five style periods. For the purpose of this study,

a broader and simpler division will suffice: (1) childhood and early youth, to 1774; (2) the period of the first masterworks, 1774-1781; and (3) the years in Vienna, 1781-1791. Many events in his life contributed to the writing of the Singspiele. Therefore, related biographical data and historical background have been utilized in discussing each work.

There are two general methods of setting words to music, the literal and the dramatic.

The literal setting is one that fastens on every word of the text that can be imitated or suggested in music. The dramatic is one that deals with the total situation and attempts to supplement rather than repeat the work of the text.

This study, however, will concentrate on the latter, the dramatic analysis; and because the Singspiel is a musical composition, analyses will consider music as the major source of development, using plot and character wholly as supporting features.

Plot and character, though subordinate, will be examined as related elements, for it is through characters that plot develops. Therefore, for thorough analysis of these tenor roles, a full appraisal of the actual character is necessary. Generally, there are two ways a writer gives

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his characters identity: by exposition or by analysis. Characterization by exposition can be used when the writer uses a narrator to supply needed information, or uses one character within the plot to describe another. Analytical characterization involves the character's revealing himself through word and action.

Besides the general analysis of background, plot and character, each aria will be analyzed musically. The musical idea will determine the effect of melody, harmony, form, texture, rhythm, dynamics, tempo, and orchestration on the dramatic development. The orchestration will be analyzed as to harmony, harmonic structure, cadences, stylistic details, and instrumental texture.

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CHAPTER II

THE YEARS OF HIS YOUTH TO 1774

Wolfgang Amadeus Mozart was born in Salzburg, Austria, January 27, 1756, and died in Vienna, December 5, 1791. His father, Leopold, in addition to being an excellent violinist and the author of a violin primer, was in the service of the Archbishop of Salzburg. The family was small and lived modestly. Seven children were born to the elder Mozart and his wife, but only two survived: Anna Maria and Wolfgang.1 Both children exhibited a high aptitude for music at an early age. Anna Maria was a gifted harpsichordist before Wolfgang was three. Wolfgang began studying at the age of four. He was under the tutelage of his father as far as musical and practical matters were concerned.2 Young Mozart began composing at a very early age—minuets when he was five, a sonata when he was seven and a symphony when he was eight.3 The elder Mozart neglected his

1Kurt Pahlen, Music of the World, translated by James A. Galston (New York), p. 120.

2Donald Grout, A History of Western Music p. 456.

own career and devoted his life to his son's education and future. In an attempt to secure for him a position, the father traveled with his son throughout France, England, Holland, and Italy.

By the time Mozart was six, he was a virtuoso on the piano as well as being a good organist and violinist. It was at this age, also, that he began his tours. Wolfgang, Anna Maria, and Leopold went to Munich and played for the Electoral Court of Maximilian Joseph and his guests. On September 18, 1762, they went to Vienna and were well received. While there young Mozart fell ill with scarlet fever and they were detained four weeks. In July, 1763, the family embarked on a tour to Paris and London. They left Salzburg on June 9th and arrived in France by way of Germany and Belgium. Leopold had been in pursuit of patrons who might employ the young Mozart as a court musician. They were invited to play in courts and salons and occasionally they put on their own concerts. The Mozarts arrived in London on April 13. It was during this period that Wolfgang made the acquaintance of Johann Christian Bach. While in London, Mozart composed his first two symphonies (K. 16 and 19). They left England on August 1, 1765, for the Hague at the invitation of the court of Holland. After concerts in Amsterdam, they returned to Salzburg in November, 1766. In 1768, Mozart returned to Vienna and was commissioned to write an opera buffa. He chose Metastasio's *La Finta Semplice* (K. 51).
Opposition to the production of his opera was led by Gluck, who could not muster enthusiasm for an opera built on traditional Italian models, and the work was not produced. While in Vienna, Dr. Anton Mesmer, founder of Mesmerism, which is the study of animal magnetism, invited Mozart to compose an opera. In response he composed the Singspiel Bastien und Bastienne (K. 50). It was produced in the garden theater of Dr. Mesmer in the summer of 1768.

Mozart was twelve when he composed this one-act opera. In Grout's opinion, the charming song-like melodies and simplicity of style, in which some influence of the French opéra comique composers Monsigny and Philidor is discernable, have kept the work alive. A version of Bastien und Bastienne had been produced four years earlier by Weiskern as a German ballad opera, an opera using folk ballads and popular songs of the day.

The text, a parody of Jean-Jacques Rousseau's Le Devin du Village, is a German translation of the French ballad opera Les Amours de Bastien et Bastienne, by Madame Favart and Harny. The cast involves three persons: Bastienne, a shepherdess; Bastien, her lover; and Colas, a philosopher and magician.


The opera begins with a seventy-seven-measure entrada. Scenes I-III consist of dialogue and songs between Bastienne and Colas. She bemoans Bastien's inconsistency and unfaithfulness in their love. Colas advises her that an effective cure would be for her to pretend equal fickleness; this she agrees to do. As the curtain rises on Scene IV, Bastien enters. He has been introduced by exposition and now he sings of his love for Bastienne in his first aria, No. 8, "Grossen Dank dir abzustatten" ("grateful thanks I came to offer"). It is seventy-two measures long and is through-composed. The key is C major and the meter is simple duple, with a tempo marking of allegro. The melodic theme reveals his feelings for Bastienne by the lyric quality of the music. The range extends from c to a^1.

![Melodic theme, K. 50, measures 10-12](image)

Fig. 1--Melodic theme, K. 50, measures 10-12

Mozart used the opening melodic theme as the principal source of melodic and rhythmic development for the aria. On each occurrence of the words "grosen Dank," the same sequences appear so that emphasis might be given to the implications of the text. An example of tone painting is found in measure forty-four to the word "angebot'enen," and again in measure fifty-seven on the word "erfreut."
The illustration from the end of the aria is another instance of Mozart's ability to unify words and music. The use of the leap of an octave and the sixteenth-note patterns seems to solidify the mood of the composition.

The orchestral accompaniment is for first and second violin, viola, cello, and bass. The violins play in unison with the vocal melody. The viola sounds the tones an octave below. The bass and cello alternate the rounds between the melody and the root and inversions of the triads. The harmony is centered around diatonic sequences in the tonic key. A modulation to the dominant occurs in measure twenty-eight. It is executed by the orchestra playing the scale in unison.
and simultaneously sounding F sharp. The new key of G major is established with a I, V, I cadence. In measure forty-nine, the tonal center returns to the original key of C major. The cadence at the end of the aria is a IV, V, I progression. The texture of the orchestra is loosely woven so as not to over-play the vocal line.

Colas enters at the conclusion of the aria. In the dialogue that follows, Bastien learns that Bastienne has forsaken him. Bastien expresses his disbelief of such a story in his second aria, No. 9, "Geh! du sagst mir eine Fabel" ("no, your story is just a fable"). It is fifty-two measures long, in the key of G major. The meter is triple and has a tempo marking of moderato. The range extends from f¹ to f². The melodic theme occurs four times in

![Geh! du sagst mir eine Fabel](image)

Fig. 5--Melodic theme, K. 50, measures 5-6

the piece. The rhythmic pattern of dotted eighth and sixteenth notes is presented six times and prevails in the mood of the aria. The pattern is an example of rhythmic description used by Mozart to express Bastien's stirred emotions.

The orchestration is for horns in G, first and second violins, viola, cello, and bass. The first violins accompany the vocal melody in unison and the second violins play
a third below in harmony. The viola part doubles the vocal line in unison or an octave below. From time to time the cellos and basses also play in octaves with the vocal line. The use of the horns adds variety in color but contributes little in the way of invention. The orchestral accompaniment is thinly textured and generally vertical in construction.

The first fifteen measures of the aria are in G major. A chromatic modulation to the dominant is executed and established for twelve measures before returning to the original key of G major. The piece ends with a IV, V, I cadence.

In the dialogue that follows the aria, Bastien asks for Colas' aid in reuniting him and Bastienne. Colas takes a book of magic from his pocket and casts a spell over Bastienne. Scene V finds Bastien alone on stage. He sings his third and final aria, No. 11: "Meiner Liebsten schöne Wangen" ("to my sweetheart I'm returning"). It is a melodramatic lament on the happiness of loving Bastienne. It is a da capo aria of fifty-six measures. The key is A major. It is in triple meter with a tempo marking of tempo di menuetto. The melodic theme is repeated six times within the piece and it is the principal musical design of the aria.

![Fig. 6--Melodic theme, K. 50, measures 9-12](image)
The range is from d sharp to f sharp. Mozart kept the intervals to a minimum, generally thirds and fourths, to support the sustained and legato movement of the music.

The orchestration is for flutes, first and second violins, viola, cello, and bass. The flutes play in octaves with the vocal line in measures nine through twelve and in various other measures of the piece. The first violins accompany the melody in unison. The second violins follow it a sixth below. The cello and bass are horizontally constructed to form an independent melody based upon roots and inversions of the tonic and dominant triads. A chromatic modulation in measure sixteen moves the key to the dominant, E major. It is established with a I, V, I progression in the new key. The original tonic key is re-established in measure thirty-five with I, IV, V, I₆ progression. The harmonic texture is thinly designed so as to offer more freedom in support of the text. The orchestral texture of the orchestra remains thin until measure thirty-seven. As the emotional intensity of the aria increases, so does the texture, until at the end, the aria closes with a IV, V, I cadence. Scene VI opens with the pair quarreling. Finally, in Scene VII, the differences are resolved and the opera ends with a trio.

After the production of Bastien und Bastienne, Mozart returned to Salzburg. A year later, following a production
of *La Finta Semplice*, he was awarded the post of Konzertmeister at the palace of Salzburg. It was a token position, bringing no salary, and meant nothing except that he would be called upon from time to time to compose some church music. Mozart was now thirteen, and his period as a child prodigy may be considered over. While his father worked at plans for a visit to Italy, young Mozart composed two masses (K. 65 and 66). Mozart's career was affected by the three separate visits to Italy that began in his early life. He and his father left Salzburg early in December of 1769, by way of Innsbruck, where he was honored by Künigel at a concert. They left Innsbruck and systematically stopped in every important city en route to their destination, Rome. They arrived in time for Holy Week and Allegri's "Miserere." After only one hearing, Mozart proved his ability by writing the piece from memory. This achievement was well received among the clergy, and he was invited to play several concerts, for which he composed three symphonies (K. 81, 97, and 95), and two soprano airs (K. 82 and 83). Pope Clement received him into the Order of the Golden Spur, an honor attained by few. The Mozarts left Rome in June and arrived in Bologna in July. They stayed there during the summer of 1770, so that young Mozart could study classical counterpoint with

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7Oldman, p. 927.

8Ibid., p. 927.
Father Martini. While in Bologna, he was elected to membership in the Academies of Bologna, an important music fraternity of the day. After leaving Bologna, Mozart and his father traveled to Milan, where he produced his opera, Mitridate, Re di Ponto. It had a run of twenty consecutive representations. His opera, Ascanio in Alba, was produced in Italy in 1771. Upon their return to Salzburg in December of that year, they learned that their friend, the Archbishop, had died. For the coronation of the successor to the post, Hieronymus, Count von Colloredo, Mozart composed the music to Metastasio's Il Sogno di Scipione.

The death of the Archbishop was a great personal loss to the Mozart family. Many of their journeys were made possible through his generosity. However, the months that followed were very productive for Mozart. Between February and October he composed seven symphonies, four divertimenti, a litany, and a Regina Coeli.\(^9\) In October he returned to Italy, where he produced his new opera, Lucio Silla, in Milan. Under the influence of Italy, he composed five more symphonies after returning home to Salzburg. In these symphonies, Mozart first used the oboe, flute, clarinet, bassoon, and horn in competition with the strings.\(^{10}\) The following summer father and son journeyed to Vienna with

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\(^9\)Ibid., p. 929.

\(^{10}\)Ibid., p. 929.
the hope of securing a position at the court. This objec-
tive failed but while they were there, Mozart heard two of
Haydn's quartets, which greatly affected his compositions
in the months that followed. He composed his first piano
concerto (K. 175) and, in the early part of 1774, four more
symphonies. They marked the beginning of Mozart's conver-
sion to the courtly style, a light, elegant style unlike
the serious, elaborate style of the baroque period. In the
third symphony (K. 201) of that year, depth and solidity
tended to be sacrificed for brilliance and effect.\textsuperscript{11} The
six piano sonatas written later that year for Thaddeus von
Dürrnitz show Mozart fully converted to the style.\textsuperscript{12}

\textsuperscript{11}Ibid., p. 929.

\textsuperscript{12}Ibid., p. 929.
CHAPTER III

THE YEARS OF HIS FIRST MASTERWORKS, 1774-1781

Mozart was now eighteen and his work took on a richness of development in the courtly style. This phase of his life began with a journey to Munich on December 6, 1774. Wolfgang and his father departed for what was to be a successful trip. He had been engaged by Count Ferdinand von Zeil, Prince Archbishop of Chiemsee, to compose an opera for the carnival of 1775. For this he produced La Finta Giardiniera (K. 196) with great success. After returning to Salzburg in March, he directed Il Re Pastore (K. 208) for Archduke Maximilian. He also composed three masses and a Sancta Maria, Mater Dei, two tenor airs (K. 209 and 210), and a sonata for organ and strings (K. 212). Five violin concertos of this period are examples of Mozart's development in the courtly style.¹ This outpouring continued into 1776 with the completion of four organ sonatas, three piano concertos, three serenades, and three masses. Toward the end of the year he had composed fourteen works, including a Missa Brevis (K. 175), and a series of scenes and dances for Josepha Dusek (K. 222). In the early part of 1777, plans were made to go to Paris, this time with his mother. Because of his continuing unhappiness

¹Oldman, p. 929.
in Salzburg and his strained relations with the Archbishop, Mozart hoped to find some outlet for escape. He was now twenty-one and the years of his father's control and tutelage were over. He was skilled in three instruments, violin, piano, and organ, and was able to compose all kinds of music. He was hopeful of finding some opportunity in Paris.

Mozart and his mother left Salzburg on September 23, 1777. They stopped in Munich, where Mozart made several appearances in concert. They then traveled by way of Augsburg, where he was presented in recital by J. Andreas Stein, a well-known organ and piano maker. They continued their journey and arrived in Mannheim on October 30. Prospects seemed good because of the outstanding court musicians employed by the Elector Karl Theodore. Mozart became friends with many of the artists and gave singing lessons to the daughter of the conductor and teacher Cannibich. He composed for many of the soloists, including an air (K. 295) for the tenor Raaff. Still he was unable to obtain a court position. He and his mother were about to leave Mannheim when Mozart met and fell in love with Aloysia Weber, a gifted singer. He gave her singing lessons and had hopes of taking her to Italy and writing an opera for her, but his father was able to discourage such a venture and persuaded him to continue on to Paris.
Mozart and his mother arrived in Paris on March 23, 1778. Their expectations seemed hopelessly lost in the controversy between Gluck and Piccini. Mozart was no longer considered to be a child prodigy and little notice was taken of his ability or his achievements. There were better moments, however. For his friend Le Gros, he wrote the French Symphony (K. 297). For other occasions he wrote five piano sonatas and four sets of piano variations on popular French melodies. On July 3, his mother died following a lengthy illness. This loss grieved him deeply. After several weeks of mourning and still no offers to compose operas, he left Paris on September 26, 1778. He arrived in Strasbourg and gave some concerts but was paid little money. Against the wishes of his father he returned to Mannheim, but all his friends had gone to Munich. Not to be completely outdone, he left for Munich, arriving there on December 25. Mozart was now in the company of friends but his old love, Aloysia, showed no interest in him. Still not to be completely ignored, he composed an aria (K. 316) that he felt suited her abilities.

Mozart returned to Salzburg in January of 1779. In many ways the journey was unprofitable and in other ways it was of great importance. He had made some personal decisions and had taken care of his own finances. His interest in Aloysia Weber was to affect his career and life
deeply in the future. Now Mozart was on his own instead of being the immediate protegé of his father.²

Mozart spent the years 1779 and 1780 in Salzburg working as organist at the Court and Cathedral. Several compositions of this period include a symphony in C major (K. 319) and a concerto for two pianos (K. 365), his only work for this combination. In 1798, an unnamed opera was found in his effects that dated back to 1779 and 1780. It needed only the overture and finale to be added. It was purchased by J. Anton André and published in 1838 under the title of Zaide. The librettist was Andreas Schachtner, a trumpet player from Salzburg. The source for the story was a Singspiel entitled Das Serail which, with music by Joseph Friebert, had been produced in Bogen in 1779.³ Mozart had hoped to have it performed in Vienna by Böhm’s traveling company but on November 29, 1780, the Empress died and the theaters closed; thus the work was laid aside.

Zaide (K. 344) is set to a Turkish background, a popular subject in the seventeenth and eighteenth centuries. The Turk was considered to be a cruel and unsympathetic individual since Turkey had fought the Venetians on the Mediterranean

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for years. He was also a popular figure at masked balls and Wirtschaften, the ball of the baroque age. The possibilities must have attracted Mozart because he used cymbals, drums, bells, and triangles to aid the orchestral coloring.

The opera is somewhat serious, with humor playing a subordinate role. The case involves four persons: Gomatz, a nobleman held captive; Sultan Soliman, regional ruler of Turkey; Zaide, Soliman's favorite; and Allazim, the Sultan's confidant. An aria sung by Allazim, "Freundin, stille deine Tränen" ("Friends, still your tears"), is described by Einstein as a fine piece of workmanship and for this piece alone the opera might be worth rescuing from oblivion.

Gomatz has been sold into slavery to the Sultan Soliman. While in captivity, he falls in love with Zaide. With the aid of Allazim, they make plans to escape, but the attempt fails and all three are sentenced to death. Gomatz sings "Herr und Freund, wie dank' ich dir." ("My lord and friend! How shall I thank you,")) to Allazim for his sympathetic attitude for himself and Zaide.

The aria is one hundred and thirty-seven measures long. It is in the key of C major. The meter is in duple, with a

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5Ibid., p. 278.
tempo marking of allegretto. The melodic theme appears twice,

\[\text{Fig. 7--Melodic theme, K. 344, measures 9-14}\]

once in measures nine through fourteen and again in measures
ninety through ninety-three. The range of this piece ex-
tends from $f$ sharp$^1$ to $g^2$. There are six different melodic
and rhythmic motifs within the aria and all occur at least
once in the first fifty-eight measures of the music. The
melodic intervals do not extend outside the leap of a fifth.
The rhythm patterns used often appear to follow the natural
inflections of the words as if they were treated as

\[\text{Fig. 8--Rhythmic pattern follows natural rhythm of spoken words, K. 344, measures 21-22.}\]

recitative. The example above was accompanied only by a
sustained dominant seventh chord.

The orchestra is for oboes, horns in C, first and
second violins, viola, cello, and bass. In the eight-
measure introduction, the oboes and first violins anticipate
the vocal melody by playing the melodic theme in unison.
The second violins and violas accompany them with a three-quarter-note staccato pattern that outlines the tonic triad in root position.

The harmonic structure is an extensive use of the I, IV, V, I chords. A chromatic modulation to the dominant key G takes place in measure twelve and remains in this key for sixty-nine measures. The return to C major in measure eighty-one is executed by the sounding of a sustained dominant seventh chord in G that resolves to the tonic of C major. The aria ends with a I, V, I cadence.

Mozart strengthened the libretto through the use of tone painting. How he accomplished this is shown in this section from the first violins. The words sung here are "Meiner Liebe" ("my love"). The stepwise ascent of the scale suggests heightened emotional intensity. Another instance of Mozart's tone painting ability is shown in figure 10.

Fig. 9--Tone painting to strengthen libretto K. 344, measures 113-117.

Fig. 10--Tone painting, K. 344, measures 20-22
The words "doch ich muss dich schnell verlassen" ("but I must leave you quickly"), are expressed in the violin section by the use of staccato eighth notes descending the scale.

The texture of the orchestra is smooth and controlled as it reflects the implications of the words. It is thickened as the piece draws near the end by the whole orchestra joining in the finale.

Gomatz's, Zaide's, and Allazim's lives are saved when Allazim recalls to the Sultan how he had saved his life fifteen years before. In a twist of circumstances, it is revealed that Gomatz and Zaide are Allazim's son and daughter. They are freed and the opera ends with a quartet sung by Zaide, Gomatz, Allazim, and Soliman.

At the invitation of the Elector of Bavaria, Mozart returned to Munich to write an opera seria for the carnival in 1780. He composed *Idomeneo, Re di Creta*, which was well received, and, according to Sanborn, proved to be the first of his great operas. Soon after the success in Munich, Mozart was ordered back to Salzburg by Hieronymus, who could find no appreciation for Mozart's triumphs. Their relationship, already strained, became impossible, and on three occasions Mozart offered his resignation. Finally, presenting it in person, he was kicked from Count Arco's

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7Sanborn, p. 1186.
quarters. He never received official release but letters to his father relate the bitterness he had for the experience in Salzburg. This final break from his home was the end of a long struggle that he had wished for many times before. The move from Salzburg was the beginning of a fresh start in Vienna, where he remained until his death in 1791.
CHAPTER IV

THE YEARS IN VIENNA, 1781-1791

Mozart took up residence in the home of the Webers when he moved to Vienna. There were three daughters still at home at the time and rumors of a scandal reached all the way to Salzburg. Fridolin Weber had died and the widowed Frau Weber was anxious to have her daughters married. Mozart's father fought desperately against the situation into which his son had thrust himself, but in spite of his objections, a great attachment grew between Mozart and Aloysia Weber's sister, Constanze. During their courtship he worked on his new Singspiel Die Entführung aus dem Serail (K. 384), with the knowledge that if it succeeded, he could marry Constanze.¹ Much has been written regarding the extent to which Mozart identified himself with the romantic tenor role and his own Constanze.

The libretto was written in German for the National Singspiel. It is considered to be the first German comic opera written in the Italian opera buffa style with spoken dialogue.² It was first called Belmonte und Constanze by Bretzner, who had adapted it to be composed by André.

²Ibid., p. 168.
play had come from an English comic opera entitled The Captive, performed in 1796, with music by Dibdin. The play had been adapted by Isaac Bickerstaffe from Dryden's play Don Sebastian. Another play by Bickerstaffe contains scenes between a custodian of the harem called Osmin and an English lady called Roxelana. Mozart's libretto was written by Stephanie the Younger. He began composing the arias in 1781, especially for Adamberger, who sang the original Belmonte, and Dauer, who sang the original Pedrillo. The plot is much like that of Zaide: the Turkish surroundings, a pair of lovers held captive, and a young nobleman to rescue them. Mozart labeled the opera a comic Singspiel in three acts. The cast is for Pasha Salim, Constanze, his favorite, Blonde, Constanze's maid, Belmonte, a Spanish nobleman and Constanze's beloved, Pedrillo, the Pasha's servant and overseer of the garden, and Osmin, the overseer of the Pasha's summer palace. Belmonte and Pedrillo are both principal tenor roles. This emphasizes Cooper's observation that Mozart, without moralizing, took his subjects from every level of human experience, not only the highest.

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The story is full of intrigue and is based upon a strange chain of events. Constanze has been kidnapped, along with her servants, at sea, and brought to Turkey with Pedrillo, Belmonte's servant, and sold into slavery. There they were bought by the Pasha Salim, who keeps them at his palace. The Pasha tries to win the affection of Constanze, while Blonde is being courted by Osmin. Pedrillo has gained the Pasha's favor by working as a gardener. The overture establishes the Turkish atmosphere of the opera's setting and introduces Belmonte's first aria, which is heard as the curtain rises.

Alone in front of the Pasha's palace, he sings "Hier soll ich dich denn sehen" ("Here I hope to find you"). It is a tender lament that expresses his longing to see Constanze again. It is fifty-nine measures long and through-composed. The key is C major, the meter 3/8, with a tempo marking of andante. The range extends from g to \( \text{al} \). The melodic theme gives an early indication of the predominant rhythmic pattern in both the vocal and orchestral parts. It appears in the melody in measures thirty

Fig. 11—Melodic theme, K. 384, measures 10-11
and thirty-seven. Mozart employed tone painting to measures twenty through twenty-five to strengthen the words in the phrase "Ich duldete der Leiden, O Liebe" ("I suffer pain, O love"). By repeating the rhythmic pattern and

![Image of musical notation for Ich duldete der Leiden, o Liebe, ich duldete der Leiden.]

Fig. 12—Melodic and rhythmic pattern that enhances meaning of words, K. 384, measures 20-25.

ascending the melodic scale, the emotional implications of the words are emphasized. A cadenza in measures twenty-seven and twenty-eight show the emotional intensity at its climax.

![Image of musical notation for Liebe, allzuviel, allzuviel.]

Fig. 13—Cadenza expressing emotional intensity at its climax, K. 384, measures 27-29.

"Liebe, allzuviel, allzuviel" ("love too much") is strengthened by Mozart's use of the florid passage.

The orchestration is for clarinets in C, bassoons, horns in C, first and second violins, viola, cello, and bass. The nine-measure introduction is played by the string section, with the woodwinds joining only in the final three measures. The harmonic structure involves an
extensive use of the I, IV, V, I chords in both the tonic key of C and its dominant, G major. The aria modulates to the dominant in measure fifteen but soon returns to C major by measure thirty. The final cadence at the end of the aria involves a IV, V, I progression. Mozart used orchestral coloring extensively to support the libretto. An example of the techniques he employed is found in measures twenty-one through twenty-four. The words, "Ich duldete der Leiden, O Liebe" are supported by the use of the motif played by the clarinets and bassoons. The rapid execution of the sixteenth notes strengthens the emotional vigor of the melody. Mozart held the texture of the orchestra at a minimum so that the atmosphere of the first scene would not be impaired. The texture is somewhat vertical in its design so that an even flow of melody may be achieved.

As the scene continues, Belmonte asks Osmin, who is clipping some trees, where he might find Pedrillo. As a reply, Osmin chases him from the grounds. On his way out, however, Belmonte sees Pedrillo, who promises to introduce him to the Pasha. Pedrillo leaves and, alone again, Belmonte
sings his second aria, "O wie ängstlich, O wie feurig." ("How anxious, how fervently"). It is a sentimental aria expressing his eagerness to see Constanze again. Mozart was well pleased with it, as he expressed in a letter to his father. "O wie ängstlich, O wie feurig" could hardly be better written for music. Mozart described how he had fused the emotional excitement and the dramatic implications into one aria.

Let me now turn to Belmonte's aria in A major. "O wie ängstlich, O wie feurig." Would you like to know how I have expressed it and even the throbbing heart? By the two violins playing octaves. This is the favorite aria of all those who have heard it, and mine also. I wrote it expressly to suit Adamberger's voice. You feel the trembling—the faltering—you see how his throbbing breast begins to swell; this I have expressed by a crescendo. You hear the whispering and the sighing—which I have indicated by the first violins with mutes and a flute playing in unison.

The aria, No. 4, is one hundred ten measures long. It is preceded by a four measure recitative "Constanze! Constanze! dich wieder zu sehen" ("Constanze, Constanze, I shall soon see you"). It is in the key of A major. Its meter is duple.

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6 The Letters of Mozart and His Family translated by Emily Dickson, October 13, 1781 (MacMillan and Co., 1938), p. 1128.

7 Ibid.
with a tempo marking of andante. The melodic theme that introduces the aria in measures one and two is repeated in measures fifty-six and fifty-seven. The range extends from C to A₂. A number of melodic sequences for dramatic effect were employed by Mozart in this aria. The first is found in measures five through fourteen. The words "Klopft mein liebevolles Herz" ("my heart beats full of love"), are repeated again in measures fifty-nine through sixty-eight. The halting pattern of the rhythm is to simulate a heartbeat. Measures five through nine are repeated again in measures seventy-six through eighty; this time with the words of the opening melodic theme. The same motif is repeated again in measures ninety through ninety-four. Mozart utilized the pattern eight times in the composition. A motif in measures fifteen through seventeen is employed four times in variations. The phrase to the words "es hebt sich die schwellende Brust" ("I lift my swelling chest"), is used
only three times. Mozart described this segment of the aria to his father. It is marked by a crescendo in all the parts. As each repetition recurs, the tones of the scale ascend by half steps. Such an example reveals good imagination in developing the text to its fullest emotional intensity.

Another sequence representing tone painting is in measures thirty-seven and thirty-eight, and seventy and seventy-one. The main effect of the meaning is found in the orchestration.

![Fig. 18--Tone painting, K. 384, measures 37-38](image)

The orchestra is for flutes, oboes, bassoons, horns in A, first and second violins, viola, cello, and bass. The Turkish environment is emphasized by the use of flutes, oboes, and bassoons. The flutes play first in measure thirty-six in octaves with the first violins for four measures. Mozart described this type of orchestral coloring as representing the whispering and sighing. The oboes, bassoons, and horns are thinly employed until measure one hundred seven. They accompany the vocal line in a horizontal movement, sounding chords on each beat. The violins play vertically constructed chords to personify and strengthen the voice. Mozart conceived the following musical
scheme as a principal source of tone painting. The violin figure above the words "Klopft mein liebevolles Herz" displays the rhythmic implications of the beating heart, an idea that Mozart described to his father. This series occurs each time the figure is repeated. The harmonic structure begins with the strings in the tonic of A major. The piece continues in the tonic key until measure twenty-five. It then modulates to a minor. The new key is established by a series of $I^6$, $iv$, $V$, $i$ chords. The harmony progresses on through a minor to $b$ minor, using $V^7$, $i^4$, $V^7$, $i$ to establish the new key. The harmonies progress to D major and E major before returning to the original key of A major in measure fifty-six. Mozart employed the flutes and muted violins in unison to simulate the whispering and sighing in measures thirty-six through thirty-nine. The horns sustain c throughout the phrase and function with the woodwinds as the sustaining influence as opposed to the strings and flutes. Although the figures in the example show completely different rhythmic development, they complement each other in their purpose, to
Fig. 20--Tone painting, K. 384, measures 70-72

enhance the meaning of the words. The texture of the woodwinds remains thin throughout the composition to make way for a more dramatic accompaniment in the strings. The vertical chords played by the violins, aided by the syncopated rhythmic patterns, are examples of musical development on the part of the composer.

Following the aria, Belmonte exits and the Pasha and Constanze enter. She again rejects the Pasha's advances, thanks him for his kindness, but explains that she is unable to return his affection and she leaves. Pedrillo now enters with Belmonte into the Pasha's chamber. Pedrillo introduces
Belmonte as an architect, since architecture is one of the Pasha's hobbies. He accepts Belmonte into his services with the promise that he will have an opportunity to prove his abilities. Soon a plan is devised by Pedrillo and Belmonte to escape with Constanze and Blonde. Pedrillo is to put a sleeping potion into Osmin's drink so that he will not interfere with the escape. As an outward boast of bravery for his mission, Pedrillo sings his aria of Act II, No. 13, "Frisch zum Kampfe" ("On to the struggle"). It is one hundred five measures long, in the key of D major. The meter is duple, with a tempo marking of allegro con spirito.

![Fig. 21—Melodic theme, K. 384, measures 7-10](image)

The melodic theme in measures seven and eight has been introduced by the full orchestra in the first two measures of the introduction. The technique of stating the opening theme twice, once in the orchestra and once in the voice, was adopted from other composers, and widely used by Bach. Mozart, along with other composers of the period, utilized the technique to further develop the melodic themes. The range of the aria extends from d to b\textsuperscript{1}. The entire melody is a pronounced contradiction to the actual meaning of the aria. The first melodic sequence is represented in measures
eighteen through twenty-one. Mozart used a combination of word meanings to imply Pedrillo's cowardice. The phrase "Sollt' ich zittern? Sollt' ich zagen?" ("Should I tremble, should I hesitate") loses its meaning in the translation. When the words "zittern und zagen" are used in combination, it means, in a colloquial expression, "quaking in one's shoes." The meaning presents a blunt contradiction to the sound of the orchestra and represents a glimpse of Mozart's abilities as a dramatic composer. A melodic and rhythmic sequence occurs in measures fifteen through eighteen and is repeated in measures forty-two, sixty-nine and ninety-five.

"Nur ein feiger Tropft verzagt" ("only a cowardly simpleton would refuse") is intended to be reassuring. Its use indicates it to be an important sequence in Pedrillo's exposition. The most convincing of Mozart's series of tone paintings is
found in measures thirty-six through thirty-nine and sixty-one through sixty-three. The ascent of eighth-notes on the

\[ \text{wagt, es sei gewagt, es sei gewagt!} \]

Fig. 24--Tone painting, K. 384, measures 36-39

words "es sei gewagt" ("it is daring") are marked by a crescendo in the voice and orchestra. It represents Pedrillo's cry of fear.

The orchestration is for oboes, horns in D, trumpets in D, timpani in D and A, first and second violins, viola, cello, and bass. The trumpets and timpani are used in this aria to add the bravura effects needed to support Pedrillo's boast of bravery. Their role in the development of the music is co-ordinated with that of the oboes and horns. The string section plays a contradictory role by representing the fearful elements in the music. By utilizing both contradicting elements at one time, Mozart was able to mirror Pedrillo's emotional contradictions. This concept of opposing elements is used again in measures thirty-six through thirty-nine, when the full orchestra is employed. The woodwinds and timpani are sounding brave, reassuring chords, while the strings play a shivering tremolo, as figure 25 on the following page indicates.
The harmony is basically a series of tonic chords interspersed occasionally with dominants and subdominants. Mozart's rhythmic patterns appear to be the primary source of emotional development, using harmonic texture only as a means of tonal painting. In measure fifty-five, the piece modulates to D major from its dominant A major. The orchestral texture is tightly woven by the two contradicting themes. The oboes, horns, trumpets and timpani parts are horizontally constructed to oppose the vertical motion of the strings. Pedrillo's final decision to go into Osmin's chamber is marked by forte orchestral dynamics.
The final cadence is IV, V, I in D major.

Now convinced that he can succeed, Pedrillo enters Osmin's quarters and pours the potion into his drink. Belmonte then sings his second aria of Act II, No. 15, "Wenn der Freude Tränen fliessen" ("when the tears of joy flow"). It is his true love song, in which he tells how Constanze has enriched his life and now that they are together again, their love fills the air. The aria is composed of two parts totaling one hundred eleven measures. The first part, in duple meter with a tempo marking of adagio, is fifty-three measures long. The second part is in triple meter with a tempo marking of allegretto. The key is B flat major. The melodic theme is used three times in the first fifty-four measures of the aria. It is

![Tone painting, K. 384, measures 10-12](image)

representative of tonal painting for dramatic effect. The stepwise descent of the scale represents the falling of tears. The range of the aria extends from c to b flat¹. A melodic sequence in measures eighteen and nineteen recur in measures twenty-one and twenty-seven. A sequence to the phrase "von den Wangen sie zu küssen ist der Liebe schönster, grösster Sold" ("to kiss her on the cheek is my
beautiful reward") is expressed by the smooth, flowing

\[ \text{von den Wangen sie zu küssen ist der Liebe schönster grösster Sold.} \]

Fig. 27--Musical idea in first part of aria, K. 384, measures 37-41.

melody that is representative of the mood of the first fifty-three measures. The second part, measures fifty-three through one hundred eleven mark a change in the feeling of the aria. The text becomes more philosophical. Mozart used melodic intervals to assist the libretto in overall meaning. For instance, the phrase "welchen Schmerz die Trennung macht" ("separation brings pain") is aided by the stepwise descent of the melodic scale. It is one of the three different motifs employed in the second half of the aria.

The orchestration is for oboes, B flat clarinets, bassoons, horns in B flat, first and second violins, viola, cello, and bass. The nine measure introduction is played by the string section. The harmonic texture is a progression of I, I₄, V, I chords. A modulation to the dominant key of F major takes place in measure nineteen. The tonic key of B flat is re-established by a chromatic modulation in measure fifty-four. Mozart achieved variety by utilizing the technique of the diatonic sequences, a sequence that sounds
each note of the triad in succession. The staccato note pattern to the words "wenn der freude Tränen fliessen" ("when the tears of joy flow") is intended to simulate the falling of tears. This type of expression is invaluable in assisting the singer to gain depth of expression. Thus, the horizontal movements of the music assist the voice dramatically and musically. The aria ends with a I\textsuperscript{6}, V\textsuperscript{6}, I cadence in B flat major.

Act II ends with a quartet sung by Blonde, Belmonte, Pedrillo and Constanze.

Act III finds Belmonte and Pedrillo in the courtyard of the Pasha's palace. Belmonte sings "Ich baue ganz auf deine Stärke" ("I rely completely on your strength"). The aria reveals his faith in love and its power to conquer all. It is a da capo aria of one hundred sixty-five measures, written in duple meter with a tempo marking of
andante. The key is E flat major. The melodic theme reveals the sustained quality of the aria and the florid inventions that will dominate its mood. The range of the piece extends from e to b flat. The melodic theme is repeated again in measures one hundred through one hundred eleven and marks the return of the opening melodic theme. The important distinction of this aria is its array of coloratura passages. They utilize large leaps and long flowing runs of eighth notes. The example is a literal setting of the words

![Music notation](image)

*Fig. 30--Literal setting of the words, K. 384, measures 56-60.*

"durch die Liebe doch vereint" ("through love we will be united"). It is unaccompanied in order to allow the singer freedom from the orchestra and to give an opportunity to exhibit the voice at its fullest capacity. Dent describes the aria as among the loveliest of Mozart's career and as being exceedingly florid and requiring an immensely accomplished coloratura tenor to do it justice.  

The orchestra is for flutes, clarinets in B flat, bassoons, horns, first and second violins, viola, cello, and bass. The balance of the sections within the orchestra

8Dent, p. 79.
are controlled, occasionally exchanging roles as accompaniment figures to the voice. The harmonic structure consists mainly of I, IV, V, I chords that employ the use of first and second inversions for motion and variety. A modulation to B flat occurs in measure sixty-seven and remains in this key until measure ninety-nine. It then returns to the original key of E flat major. The piece ends with a IV, V\textsuperscript{7}, I cadence in E flat major.

The technique of anticipating the vocal melody is utilized in this aria. In measures one hundred forty-eight the clarinets play the same motif that will be sung in the vocal score three measures later. This device strengthens the melody through repetition.

The orchestral texture further develops the melody by increasing its vertical movement. The texture thickens as the piece draws near the climax, utilizing all the instruments in the cadence.

Following the aria, Pedrillo returns to the stage and, as a signal for the escape to begin, sings the romanze, No. 18, "Im Mohrenland gefangen war ein Mädel hübsch und fein" ("In Spain, a beautiful and delicate maiden was captured"). It is seventy-three measures long and in the key of D major. The meter is 6/8 and the range extends from e sharp to d\textsuperscript{1}. It is strophic in form with each thirteen-measure verse being separated by a five-measure musical interlude. The melody is of a modal character unusual for Mozart, and
Dent believes that it is intended to suggest a Spanish or Moorish atmosphere.\footnote{Ibid., p. 79.} The melodic theme is consistent in all four verses.

The orchestra is for violins, viola, and cello, to be played pizzicato so as to simulate the mandolin with which Pedrillo is accompanying himself. The tonal centers of the song are varied and reveal no actual key. The introduction begins in F sharp major but the next chord sounds b minor or a chord progression of V, i in b minor. The harmonic sequences continue to develop through A major and D major. Between the third and fourth verses, dialogue is exchanged with Belmonte.

The action of the drama continues, with Belmonte helping Constanze, and with Pedrillo on the ladder assisting Blonde. Osmin is awakened by the activity and discovers the elopement. The four are captured by Osmin and brought before the Pasha for judgment. Belmonte reveals himself as Belmonte Lostados, the son of a Spanish nobleman, and the Pasha's most hated enemy. After some deliberation, rather than
repay guilt with guilt, the Pasha sets them free. The
couples sing their thanks in the quartet "Nie werd ich
dein Huld verkennen" ("I will never forget your gracious
mercy"). The opera ends with a chorus of Janissaries
singing to the long life of the Pasha Salim.

Mozart's fee for Die Entführung aus dem Serail (426
Gulden, 40 Kreutzer) made possible his marriage to Constanze
on August 4, 1782. Within six months after their marriage,
Mozart, and his wife were in deep financial troubles.
Neither of them was able to manage a home, and together with
doctor bills, expenses soon became a burden. Hopes for a
concert tour to London and Paris were discouraged by his
father with the argument that a newly married man should
not be traveling around the country. In place of the con-
cert tour, Mozart took his wife home to meet his father.
His purpose was to try to reconcile the prejudice between
Constanze and the rest of the family. This seems never
to have been accomplished, and they left Salzburg on
October 30, 1783 through Lambach, where Mozart played a con-
cert for Count Thun.

In 1785, Mozart's father returned his son's visit by
going to Vienna. He found things to be orderly and finan-
cially improved; this pleased him very much. This was
their last meeting, for shortly after his return to
Salzburg, the elder Mozart's health began to fail and on
May 28, 1787, he died. His last account of his visit was
one of great pleasure and personal gratification at his son's opportunities to perform and compose.

In October, 1785, the National Singspiel was revived after being closed for two years. Mozart was invited to compose an opera for the festival at Schönbrunn in honor of the Governor-General of the Netherlands, Duke Albert of Saxe-Teschen. He collaborated again with Stephanie the Younger to produce Der Schauspieldirektor (K. 486), a comedy with music, consisting of an overture, two arias, a trio, and a vaudeville. A vaudeville, in relation to the stage is defined by Webster's dictionary as "a now rare theatrical piece, usually comic, the dialogue of which is intermingled with light or satirical songs, sometimes set to familiar airs."¹⁰ Der Schauspieldirektor tells of the experiences of a theatre director, who, after having made a fiasco of a good company, has received permission to gather a new troupe for Salzburg. Some artists present themselves for auditions, first some actors, then two sopranos and a tenor. Each of the sopranos offers a sample of her ability, first Madame Herz, sung originally by Aloysia Lange, and then the other, Madame Silberklang, sung by Catherina Cavalieri. The two sopranos argue over who should receive the higher salary and they try to out-sing each other in a trio in which Monsieur Vogelsang, sung by Adamberger, attempts to

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quiet them. The subject had been treated by Metastasio as an intermezzo called L'Impresario delle Canarie. The best of several hundred librettos that followed Metastasio was Calzabigi's *opera seria*, and the most uncouth belongs to *Der Schauspieldirektor*, by Stephanie the Younger.11 While Mozart had composed this one-act vaudeville, work on a new *opera buffa* had been progressing. At the invitation of Count Thun, he produced *Le Nozze di Figaro* on May 1, 1786, with tremendous success. A symphony (K. 504) was even more successful and brought lavish gifts and praise. Other works that were written for Prague were nine country dances (K. 510) and six German dances (K. 509).

Success in Prague did not improve the financial situation in Vienna. Hoping to break the spell of misfortune, Mozart took his wife and moved to Prague in September of 1787. He conducted several performances of *Le Nozze di Figaro* while he worked on his new opera *Don Giovanni*. He spared nothing, knowing well how important it was for him to produce something special for Prague. The audiences were not disappointed, for on October 29, 1781, *Don Giovanni* was produced with the outstanding approval of the listeners.

The Mozarts returned to Vienna on November 15, 1787, about the time of Gluck's death. Some hope was aroused that a position might be made available but none came.

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11 Einstein, p. 460.
Don Giovanni was given in Vienna on May 7, 1788, with not much success. Between the weeks of June 26 and August 10, Mozart produced his last and greatest symphonies (K. 543, 500, and 551). By now, Mozart was deeply involved in the study of some of the old masters.

For some time, an old friend, Gottfried van Swieten had devoted Sunday mornings with friends to study works of old composers. By 1788, the group had enlarged enough to unite a number of gentlemen who were able to provide funds for performances of oratorios with chorus, and orchestra. Mozart conducted many of these, and for those occasions added wind instruments to Handel's Acis and Galatea, Messiah, Ode to St. Cecilia's Day and Alexander's Feast. As a result of these studies, Mozart attempted to follow their style in some of his work that can be traced from 1782 until 1791. Two of the more important are a prelude and fugue in C major for two pianos (K. 394) and a suite in Handelian style for piano (K. 399).

On April 8, 1789, Mozart went to Berlin with Prince Karl Lichnowsky. Upon their arrival, Mozart was introduced to King Frederick William II in Potsdam. On May 19, they heard a performance of Die Entführung aus dem Serail. There were few public appearances and almost no compositions during his stay in Germany. Le Nozze di Figaro was revived

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12 Oldman, p. 938.
13 Ibid., p. 942.
after the return to Vienna. It was well received and the Emperor ordered a new opera. Da Ponte was called upon to furnish the libretto, this time for *Cosi fan tutti* (K. 588), which was produced on January 26, 1790. Shortly afterward, on February 20, the Emperor died, thus leaving Mozart few or no prospects for the future. The successor to Frederick William was Leopold II. He was crowned in Frankfurt on October 9. For the festivities, Mozart played a concert of his own compositions. Aside from *Cosi fan tutti* and a few other works, Mozart's productivity seems to have fallen off in 1790. Even *Cosi fan tutti* was written for the most part in 1789.

Mozart had long been interested in the masonic order and had been a member of *Zur Wohltätigkeit*, a lodge in Vienna, since 1784. He had rules drawn up for an order of his own called "Die Grotte," but it never materialized. Emanuel Schikaneder, a lodge-brother and director of the Freihaus Theater in Wieden, produced German operas and Singspiele. He had directed his own work, *Stein der Weisen* in September of 1790. The story had been taken from *Dschinnistan*, a collection of fairy tales by Wieland. In 1791, Schikaneder invited Mozart to compose the music for *Stein der Weisen* or *Der Zauberinsel*. Only after some deliberation did he accept. The story of *Die Zauberflöte* is in Wieland's fairy-tale collection. Such folk tales offered a rich opportunity to study the customs, ideals, fears, and
superstitions of former generations. The magic flavor of Stein der Weisen was well suited to the mystery that shrouds Masonic orders and the story became the means for expressing the ideals and glory of the order of the Freemasons.\textsuperscript{14}

In composing Die Zauberflöte (K. 620), Mozart used all the experience and technique he had gained in his lifetime. Opera seria is manifested in the arias of the Queen of the Night. The masonic music that is associated with Sarastro, the arias of Tamino and Pamina alternated with comic scenes of Papageno, Papagena, and Monostatos were all combined to form a unique and powerful production that has a place in the repertory of every major opera company in the world.

The cast includes Tamino, an Egyptian; three Ladies, attendants of the Queen of the Night; Papageno, a bird catcher; the Queen of the Night; three slaves; Monostatos, a Moor and servant of Sarastro; Pamina, daughter of the Queen of the Night; three spirits; three priests of the temple; Sarastro, high priest of Isis and Osiris; an old woman, later Papagena; and two men in armor. Mozart called the opera "ein grosse Deutsche oper," and it is classified as a Singspiel because it meets the requirements of spoken dialogue interspersed with music.

Tamino, the principal tenor role in the opera, and Papageno become involved in a search for Pamina, who has

\textsuperscript{14}Christopher Benn, Mozart on the Stage (London, 1946), p. 143.
been kidnapped by Sarastro. Tamino discovers that she has been abducted for her own benefit, to keep her away from the evil influence of her mother. Tamino, Pamina, and Papageno are brought together by the aid of a magic flute and a set of magic bells. Tamino and Papageno are accepted into the mysteries of Isis and Osiris by enduring a period of silence and a trial by fire and water. The magic flute and bells assist them in overcoming the ordeals, and the pairs are united.

The opera begins with an overture and introduction to Act I. Tamino is being pursued by a giant serpent. After he shoots his final arrow in an attempt to stop it, he falls exhausted on the floor. Three ladies appear, kill the serpent, and depart. Tamino awakens to the sound of bird calls, and sees Papageno, dressed in a suit of feathers, coming through the forest. Tamino inquires about the land and the dead serpent which Papageno takes credit for killing. The three ladies return and padlock his mouth shut for lying. Tamino is presented a picture by one of the ladies, who tells him that it is the daughter of the Queen of the Night. The Queen promises him happiness, honor, and glory if he finds her features charming. Tamino accepts the picture, and, alone, he sings his aria "Dies Bildnis ist bezaubernd schön" ("this picture is wondrously beautiful").
Through it he expresses his immediate attraction and love for her. It is sixty-five measures long, in the key of E flat major. The meter is duple, with a tempo marking of larghetto. The range extends from $f^1$ to a flat$^1$. The melody is sustained and requires some flexibility. The melodic theme in measures three through five reveals the predominant rhythmic pattern used in the aria. The melodic theme is repeated again in measures six and seven and in a variation in measure ten. In measure thirty-seven the theme is reversed. Rather than the tones descending the scale, they now ascend. The rhythm is reversed with the dotted eighth note at the end of the phrase. There are dramatic implications expressed in this change. Measures three through five indicate, through the melody and rhythm, a simple statement, void of emotion. Measures thirty-seven through thirty-nine mark a rise that is mirrored in the direction of the scale. The words "O wenn ich sie nur finden könnte" ("if I could only find you") are built up to
an apex at the end of the phrase. This sequence is repeated

"O wenn ich sie nur finden könn-te!"

Fig. 33--Reverse of melodic theme to change emphasis, K. 620, measures 37-38.

twice in succession and again later in measures fifty-two and fifty-four. Mozart combined the rhythm of the opening melodic theme with the melodic sequence in measures thirty-

"und e-wig wär-e sie dann mein,"

Fig. 34--Musical idea, K. 620, measures 52-54

seven and thirty-eight to evolve a new figure. More melodic and rhythmic sequences are used in measures seven through nine and in eighteen through twenty-two, in which the dotted eighth note, sixteenth note patterns are employed. Measures thirty through thirty-two utilize a small sequence of eighth notes to the words "ich Liebe." The final nineteen measures combine the rhythmic and melodic motifs to exhibit them in the finale. The finale involves rapid runs of sixteenth notes, dotted eighths, and leaps of more than an octave, as the texture thickens in the climax of the aria.
The orchestra is for clarinets, bassoons, horns, first and second violins, violas, cello, and bass. The motif in the introduction has been used by Mozart in other works. King points out a violin sonata (K. 377), a g minor string quartet (K. 516) and a piano sonata (K. 279). The first twenty-six measures of the accompaniment reveal no outstanding musical developments. The texture is horizontally constructed to resemble a recitative. The harmonic structure is centered around the tonic, dominant and subdominant of E flat major. In measure thirty-five, the orchestral and harmonic mood suddenly changes, and there is a modulation to the dominant key, B flat major. The new key is established by a series of nine measures with the root in the bass. The orchestra sounds staccato notes by playing repetitions of sixteenth rests and sixteenth notes to support the dramatic implications of the text. The piece modulates back to the tonic key of E flat major in measure forty-five.

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seven. The key is established with a series of tonic chords in root position and the aria ends with a I, IV, V, I cadence. In this piece, Mozart again used the device of anticipating the vocal melody in the orchestra. In measure thirty-five, the first violins anticipate the melody by two measures. The device is used again in measure forty-six when it anticipates the melody by a beat and a half. An extensive use of sixteenth and thirty-second note patterns lifts the emotional intensity toward the end of the aria, and the orchestral texture thickens from measure thirty-five to the end. The violins play in a vertical motion that is opposed by the horizontal chords of the woodwinds. This conception may be derived from Mozart's practice of using the instruments in competition with one another. The full orchestra is employed in the final five measures of the aria.

The Queen of the Night enters and asks Tamino for his aid in rescuing Pamina, which he agrees to give. To help him, she presents him with a magic flute that, when played, will ward off danger. Papageno, who will accompany him, is freed from his padlock and given a set of magic bells.
The following scene is at the palace of Sarastro. Monostatos is pursuing Pamina with unwanted attentions. Papageno enters the room and the sight of him in his suit of feathers causes Monostatos to run. Papageno recognizes Pamina and tells her of the attempt to rescue her. Tamino is being guided by three spirits to where the three temples stand. He is kept from entering two doors by voices inside, but as he approaches the third door, a priest appears and tells him that Sarastro is not the tyrant the Queen has accused him of being, but a man of wisdom and high character. Tamino summons Papageno with the flute, but as Papageno and Pamina attempt to leave, they are stopped by Monostatos and some slaves. Sarastro arrives and hears Pamina's story of how she was attempting to evade Monostatos. Tamino is then brought in by Monostatos and made to prove he is worthy of a higher happiness by leading Pamina through caves of fire and water. After they have passed through unharmed, the scene changes to the brightly illuminated Temple of the Sun. An offstage chorus ends the opera by singing triumphs to Pamina and Tamino.

Because of the opera's supposed relationship to Freemasonry, commentators have identified the Queen of the Night with Maria Theresa and Tamino with the Emperor. As for the names of Tamino and Pamina, there is a small

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stream in the canton of St. Gall, Switzerland, which joins the Rhine near Ragatz, that is noted for its romantic scenery, named Tamina.\textsuperscript{17}

The opera was first performed on September 30, 1791, with Mozart conducting from the piano. The triumph of the work is attributed, in part, to Schikaneder as Papageno and Schack as Tamino.\textsuperscript{18} Nine weeks later, on December 5, 1791, Mozart died, leaving a requiem unfinished. He was buried in a pauper's grave in the cemetery of St. Marx Cathedral but the exact location is not known. A monument was erected in his honor at the probable spot and unveiled on the anniversary of his death on December 5, 1859.

\textsuperscript{17}The Century Encyclopedia of Names, edited by Benjamin E. Smith (New York, 1894), p. 976.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study has been to make a musical and dramatic analysis of the principal tenor roles in Mozart's Singspiele. Consideration has been given primarily to form, melody, rhythm, harmony, texture, and orchestral development.

The main factors in the development of the arias are the melodic and rhythmic motifs that speak a musical language, sometimes called "tone painting," and the use of tonal centers in the music. He also used chromaticism for emotional possibilities, sometimes anticipating them in the accompaniment. Mozart's sensitivity to the libretto and specific words and phrases is emphasized in the melodies which follow the natural inflections of the voice, thus, the characters were dramatically supported through the emotions expressed by the music. Limitations of the orchestra confined the use of certain instruments, especially the horns and trumpets, yet he seems to have been compelled to reconcile the emotions of his work through the key schemes.

C major, D major, and E flat major are rich, broad keys, and Mozart used the freedom he found in them to aid in the development of the characters Bastien, Gomatz, Belmonte,
and Tamino. Both of Pedrillo's arias have the key signature of D major although the romanze from *Die Entführung aus dem Serail* evolves around the strangeness of A minor, the exotic B minor, and the shimmering brightness of F sharp major and D major. Mozart used the more specific coloring he found in A major to express himself in Belmonte's aria "O wie ängstlich, O wie feurig."

The freedom he found in the tonal schemes seems to have been chosen with discretion and used conservatively in their development. The use and understanding of these tonal schemes is an important link between the composer and the artist and is an often unused resource in developing a character to its fullest potential.

The rhythmic characteristics usually follow the natural inflections of speech. Within the arias, rhythmic motifs are found at important points of the dialogue and are repeated for emphasis. Their extensive use strengthens the dramatic intensity of the text.

Harmonic progressions are logical and conventional in all the arias. Modulations are usually to closely related keys, either to the dominant or to the relative minor.

All the arias are through-composed except for Pedrillo's romanze, which is strophic, Bastien's "Meiner Liebsten schöne Wangen," and Belmonte's "Ich baue ganz auf deine Stärke," both of which are da capo arias.
Between the two extremes of polyphonic and homophonic music, Mozart was able to find a balanced texture that was in complete agreement with the voice. The orchestral colorings, shaded and enhanced by musical and rhythmic motifs and illuminated by instrumental ensembles and combinations, illustrate his capacities at blending word and sound into one complete whole.

The principal tenor characters represent subjects from varying levels of life. For the most part, they were of the undeveloping, stock character type. Each was treated with dignity and possessed outstanding moral traits, being motivated by some ethical purpose or divine guidance. Perhaps a glimpse of the composer can be found in these characters. All the principal tenor characters revealed themselves through word and action except Bastien, who was introduced by the exposition of another character.

Mozart's Singspiele remained fresh and vibrant throughout his career. His ability at writing melody and a natural feeling for form made it unnecessary for him to explore the possibilities of thematic development. Despite his short life span, he contributed to every form of composition, and above all to opera. By examining the principal tenor roles of the Singspiele, a rich array of humanistic personalities is found. Their development is based upon Mozart's own personal experiences on the stage of life and they reflect a creative genius unsurpassed in the dramatic art form.
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