

## PREFACE

The enduring charm of this little opera in performance still defies the criticism which has dismissed it, when it has been dismissed as a work of Mozart's immaturity written when he was only twelve when he wrote it, and that the theme of its overture is identical with that of the overture of the Eroica symphony.

The history of these pastoral lovers is an interesting one, and is first mentioned in the *Journal de Cochin and Colette* in "Le Devin du Village" (The Village Soothsayer), printed in 1680, and shown before the court of Louis XV. This was the work of Jean-Jacques Rousseau, and it was his pre-occupation with his ideal of "la nature," and his support of the newly-discovered realism and directness of the Italian operas, which were about to revolutionize the stern formality of the French style.

This little piece met with astonishing success in Paris during the following year, and received the compliment of a parody, in accordance with the custom of the time, some months later. This parody, written by the famous actress, Madame de Mouchy, and called "Les Amours de Bastien et Bastienne," is in fact much nearer to Nature than the original opera. His shepherds remain aristocrats playing an Arcadian idyll, while the characters in Mozart's are romantic and realistic country characters talking a dialect which is their own. The parody, for otherwise the original story is closely followed, was played by Madame de Mouchy as Bastienne, and was the first actress to appear in a real rôle—a bold undertaking in those pre-revolution days—and it was only because of her beauty that her appearance on the stage in clogs was countenanced at all.

Her opera was in French, and was translated into German by Friedrich Wilhelm Weiskern, and was played eleven years later in Vienna.

Mozart was staying in Vienna in 1768. He was twelve years old and had just recovered from the smallpox which he had contracted at that age. His father was beginning to be passé, and his father hoped to find a more popular and successful opera for his son, by producing a full-blown three-act Italian opera, "La Finta Semplice." Let us suppose that he had finished the composition, but it was kept off the stage by the malice and spite of the Italian impresario. Both the Mozarts were bitterly disappointed, and as a consolation for the disappointment, Dr. Franz Anton Mesmer, suggested that Wolfgang write an opera as a consolation for the disappointment. Dr. Mesmer suggested that Wolfgang write an opera "Bastien und Bastienne," which could be performed in his private theatre.

Dr. Mesmer was an enthusiastic amateur musician who had, by his marriage to a rich widow that he had inherited a large house and garden in the Landstrasse. Mozart *père* thus describes them in his *Journal*:—"his garden is extremely fine, with views and statues, a theatre, an aviary, a pond, and at the top a belvedere looking right over the Prater." It was evidently in this garden that "Bastien und Bastienne" was first performed in September, 1768.

Dr. Mesmer was experimenting in the use of the magnet as a curative medium, and one cannot help be tempted to impute a humorous motive in his choice of a text which contains Colas' mad experiment in mesmerism. He remained Mozart's intimate friend, and in 1790 another successful experiment with a magnet is carried out by Despina, who, with its aid, cures the two pretended suicides in "Cosi fan Tutte."

Of Mozart's twenty-three dramatic works, "Bastien und Bastienne" is one of the only seven written in German. The recitatives are unfinished, and at the entrance of Bastien, dialogue takes their place.

Geoffrey Dunn

## CHARACTERS

BASTIENNE, a shepherdess . . . . .

BASTIEN, her lover . . . . . Tenor\* or Soprano\*

COLAS, a supposed Magician . . . . . Contralto\*

The Stage represents a village, with a view of the sea. At one side is Colas's cottage.

Parts for a Chorus\* of Attendant Shepherds have been added by the editor.

### SYNOPSIS:

Bastienne, a shepherdess, laments the fact that after a quarrel her lover Bastien has, as she imagines, deserted her for the rich lady who has just arrived. She seeks the aid of Colas, reputed a magician, who advises her to bring Bastien back by making him jealous.

The rich lady arrives, as expected by a previous interview with Colas, who is called to Bastienne, only to find, however, that Colas is very much more fickle. After an absurd incantation in which he calls upon his magic arts to help them, Colas leaves the lovers together. Their quarrel proceeds until Bastien threatens suicide; but Colas, on his return, at last, finds them again in one another's arms, full of gratitude to him as the author of their happiness.

\*Mozart's original calls for tenor and bass voices for the parts of Bastien and Colas respectively. In the present edition the alternatives of mezzo-soprano and contralto are designed to bring the work within the range of girls' schools and clubs. The tenor and bass chorus parts may, of course, be omitted when men's voices are not available.

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*Orchestral material (oboes, flutes, horns and strings) on hire*

*Time of performance : 45 minutes (approx.)*

# Bastien and Bastienne

Comic Opera in One Act

English translation by GEOFFREY DUNN

Music by  
W. A. MOZART (K.V. 368)  
(Vienna 1768)

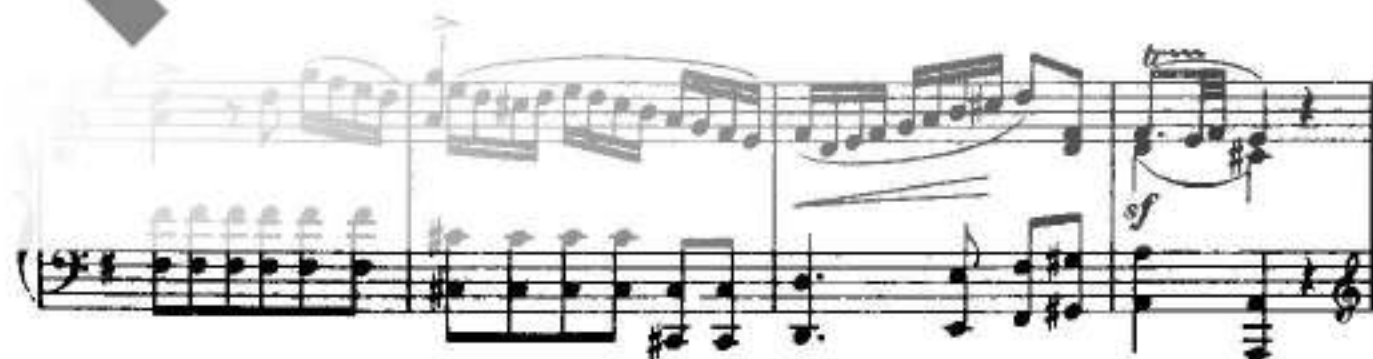
## Introduction

PIANO

*Allegro*  
*p*



*fp*





First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with slurs. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The system concludes with a fortissimo piano (*fp*) dynamic marking.



Second system of musical notation, continuing the melodic and accompanimental lines from the first system.



Third system of musical notation, showing further development of the musical themes.



Fourth system of musical notation, featuring a fortissimo (*ff*) dynamic marking in the right hand and a piano (*p*) dynamic marking in the left hand.



Fifth system of musical notation, characterized by a fortissimo piano (*fp*) dynamic marking in the left hand.



Sixth system of musical notation, concluding the page with a fortissimo piano (*fp*) dynamic marking in the left hand.



First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a forte (*f*) dynamic and includes several slurs and accents.



Second system of musical notation, continuing the piece with various note values and slurs.



Third system of musical notation, showing a dense texture in the bass clef with many notes.



Fourth system of musical notation, featuring a forte-piano (*fp*) dynamic and a trill (*tr*) in the treble clef.



Fifth system of musical notation, showing a dense texture in the bass clef with many notes.



Sixth system of musical notation, concluding the piece with a *dim.* (diminuendo) dynamic and a *p* (piano) dynamic. The system ends with a double bar line and the text "Fin" in the bass clef.

The stage represents a village, with a view of fields. At one side is Colas's cottage. The curtain rises disclosing BASTIENNE seated disconsolately on a bench.

## No. 1. Air

Andante, un poco Adagio

Bastienne.

Musical score for Bastienne's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Andante, un poco Adagio'. The piano part begins with a piano (*p*) dynamic.

Musical score for the first vocal line with lyrics. The vocal line is in treble clef. The lyrics are: "my dear - est". The piano accompaniment continues in grand staff.

Musical score for the second vocal line with lyrics. The vocal line is in treble clef. The lyrics are: "my bit - ter pain? How can I". The piano accompaniment continues in grand staff.

Musical score for the third vocal line with lyrics. The vocal line is in treble clef. The lyrics are: "my bit - ter pain? Of all my peace his go - ing's be -". The piano accompaniment continues in grand staff. The dynamic is marked *mf*.

Musical score for the final vocal line with lyrics. The vocal line is in treble clef. The lyrics are: "my bit - ter pain? Of all my peace his go - ing's be -". The piano accompaniment continues in grand staff. The dynamic is marked *mf*.

B♭

- left me, On-ly my tears and sighs... re - main, On-ly my tears and

B♭

sighs re-main

*p* *pp*

maid whose

B♭

charm and gra - ce - ful from sin - bra - ces; Joy-ful for

B♭

But this faith-ful heart must die!

But this faith-ful heart must die!

*p* *pp*

## RECITATIVE

Bastienne  
(alone)

Bastien, you fly from me? forsaking your be - lov - ed? Was ev - er monster more

Brie  
cruel or more de - test - ed? And where has fled the monster that I had thought was

Brie  
be - ing to - day? My heart no longer move him. Ah me! My bit - ter

tears and un - guish - all are use - less, he does not heed them, and I am