

# WOLFGANG AMADEUS MOZART

Series IV

## ORCHESTRAL WORKS

WORK GROUP 11:  
SYMPHONIES · VOLUME 5

PRESENTED BY HERMANN BECK

1957

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

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Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,  
represented by

Akademie der Wissenschaften und der Literatur Mainz,

with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

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

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## EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
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For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[f and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3<sup>rd</sup> version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99–129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*



## FOREWORD

The Mozart symphonies brought together in this volume were distributed over four years of his creative work, 1774 to 1778. In different ways – if we exclude the two overtures to KV 196 and KV 208 – they mark boundaries. With KV 201 (186<sup>a</sup>) and KV 202 (186<sup>b</sup>), the particularly rich symphonic work of the years 1773 and 1774 reaches its conclusion and, especially in the case of the first-mentioned symphony, in A major, reaches a culmination unique in its field. With the “Paris Symphony” KV 297 (300<sup>a</sup>), written four years later, Mozart opens up new paths. It is the lead-in to the great symphonies of the late period, already a early counterpart to his last D major Symphony, the “Prague Symphony” KV 504. Even a glance at the two works KV 201 and KV 297 reveals Mozart on two different levels of his creative work: the notation of the A major Symphony is effortless and requires almost no amendments. Even if, as we may assume, the definitive form was preceded by preparatory sketches, Mozart’s hand-writing shows something of the security and ease which guided his pen during the work. A completely different picture is presented by the manuscript of the “Paris Symphony”: on almost every page there have been crossings and scratchings-out and corrections. Again and again, Mozart revised the score, until a definitive form was found. It is as if in the nine symphonies of the years 1773 and 1774 the rich experiences of the Italian journeys pressed towards a higher synthesis with Mozart’s own being, a synthesis that found its most natural, beautiful and mature expression in the A major Symphony. In the work on the “Paris Symphony”, we see Mozart feeling his way, searching for new possible forms, colors and expression.

The autograph scores of the first two symphonies in the present volume, A major and D major, are found at the end of a gathering provided with a thematic index by Leopold Mozart and also containing Symphonies KV 162, 181 (162<sup>b</sup>), 182 (166<sup>c</sup>), 183, 184 (166<sup>a</sup>), 199 (162<sup>a</sup>) and 200 (173<sup>c</sup>). The dates adjacent to the titles have been crossed out by cross-hatching in an unknown hand. It is nevertheless possible to discern with a fair degree of certainty the dates “li 6 d’aprile 1774” on KV 201 and “li 5 di maggio 1774” on KV 202.

Einstein<sup>1</sup> had already placed the composition of KV 201 as shortly before the work on KV 202. Wyzewa/Saint-Foix<sup>2</sup> suppose “between February and April 1774”. Mozart performed the A major Symphony again in Vienna nine years later, in 1783, as can be gathered from a letter to his father of 4 January 1784, in which he requested the parts material. The whereabouts of a copied part with Mozart’s own remarks on it,<sup>3</sup> possibly used on this occasion, cannot currently be ascertained. This part may however contain the divergences from the original seen in two further copied parts now in Zittau and Modena, if it is the source from which they were copied. (cf. the *Kritischer Bericht* [Critical Report, available in German only]).

Between May 1774 and June 1778, Mozart wrote no new symphonies. But he did extend the overtures to two operas, “*La finta giardiniera*” and “*Il Ré pastore*”, to form symphonies. The surmise that Mozart had written the single Allegro KV 121 (207<sup>a</sup>) as the finale for his two-movement overture to KV 196 had already been voiced by Wyzewa/Saint-Foix<sup>4</sup> and Einstein<sup>5</sup>. More specific information in Mozart’s hand is not known. But the fact that no other work of this period (overture, divertimento, serenade) can be considered as possibly belonging with this piece can be considered as evidence. Mozart’s practice of extending his overtures to form symphonies is also well enough known. It therefore seemed justifiable to include the Allegro KV 121 (207<sup>a</sup>) in combination with the Overture KV 196 amongst the symphonies.

Since the autograph of the first act of the opera “*La finta giardiniera*” has been missing since Mozart’s death (or perhaps even earlier), and a Munich copy, possibly based on the autograph,<sup>6</sup> is

<sup>1</sup> Köchel-Einstein, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, third edition, Leipzig, 1937, p. 248–250 (KV<sup>3</sup>).

<sup>2</sup> W. A. Mozart, volume II, Paris, 1919, p. 121.

<sup>3</sup> KV<sup>3</sup>, p. 249; *Thematisches Verzeichnis derjenigen Originalhandschriften von W. A. Mozart, welche Hofrat André in Offenbach a. M. besitzt*, Offenbach a. M., 1841 pp. 76f. under No. 278.

<sup>4</sup> Op. cit., p. 248.

<sup>5</sup> KV<sup>3</sup>, p. 287.

<sup>6</sup> Cf. Jahn-Abert, *W. A. Mozart I*, Leipzig, 1923, p. 461, footnote 1.

currently lost, the overture was revised with the help of some older copies which essentially agree with each other. A second version of overture and opera following the so-called “Hauser Fragment” (possibly identical with Marburg Mus. Ms. 15141/5) and a Dresden copy (Öls Collection 85)<sup>7</sup> – in which the orchestra is extended by flutes, clarinets, trumpets and timpani – were not considered in editing the present musical text. The composition of the opera can be dated with some certainty to the period September 1774 to January 1775 (first performance: Munich, 13 January 1775). Wyzewa Saint-Foix<sup>8</sup> suppose that the overture was written after the completion of the opera or just before it, i.e. December 1774 or January 1775. For the finale, no certain date has come down to us. Mozart probably composed it shortly after returning from Munich, which would have been, as Einstein also conjectured, in spring 1775. Wyzewa/Saint-Foix place the composition later, in August 1775.<sup>9</sup> That the Presto assai KV 102 (213<sup>c</sup>) belongs to the overture of the opera “*Il Ré pastore*” is confirmed by a few measures of an instrumental version of the first aria, “*Intendo amico*”, which in the autograph precedes the finale. The complete instrumental version of the aria, which served as the slow movement of the symphony, is lost, so that the work can only be included here in incomplete form as Appendix IV. Mozart had probably indicated the few changes necessary in the aria in a copy and composed new only the conclusion as a bridge leading to the finale. Mozart’s procedure with the new instrumentation can be surmised approximately from the few measures extant in his hand. The original two systems for the flutes were replaced by one “solo oboe” and one flute. The conclusion of the overture had probably already been transformed in the same way. Since the vocal line mostly runs parallel with one of the instruments, it could easily be omitted. Only a few passages, particularly the occasional unaccompanied motifs, would have had to be given, in the style of the newly composed bridge section, to the solo oboe.

The musical text of the Overture in the present edition follows, in the absence of Mozart’s own original, Otto Jahn’s first edition which appeared in autographic reproduction.<sup>10</sup> The composition of

the opera can be quite precisely dated by the occasion for which it was written: it was intended for a gala performance in Salzburg on 23 April 1775 to mark the visit of Archduke Maximilian, the youngest son of the Empress Maria Theresia. It is possible that the March KV 214, using the same orchestral forces, could have been used as the introductory and concluding piece for the three other movements. Then the work would have to be counted as one of the divertimentos or serenades. This is what Wyzewa/Saint-Foix suppose; they therefore give the same date for the compositions of the Finale and the March (August 1775).<sup>11</sup> But it is also possible that Mozart had initially expanded the overture to a symphony only by arranging the aria and composing the finale, later adding the March, perhaps for another purpose. This would mean that the Presto assai could have been composed some time earlier than the March, for which Mozart gives the date “20 August 1775”, perhaps in May or June 1775. The bringing forward of the publication of this work as a symphony in the present volume may be justified by the proof that Overture, Aria and Finale belong together, without thereby disputing the possibility that Mozart may also have used it as a divertimento or serenade. The boundaries between individual genres are, in early Mozart at least, as this and other examples teach us, not always easy to draw.<sup>12</sup> On 14 February 1778, Mozart wrote to his father from Mannheim: “Yesterday (i.e. 13 February 1778) there was a *soirée* at Cannabich’s. Everything there, with the exception of the first symphony by Cannabich, was by me [. . .] At the end [. . .] was my *sinfonia* from the *Re Pastore* [. . .]”. It is not unlikely that Mozart on this occasion again performed the Overture as a symphony, without the March.

Only after the lapse of three years, in Paris at the end of May/beginning of June 1778, do we find Mozart busy again with sketches for a symphony. He reported personally in detail on the genesis and performance of this “Paris Symphony” in a number of letters to his father. After an initial alienation between himself and Le Gros, the director of the “Concerts Spirituels” in Paris – Le Gros had not performed the “Sinfonia concertante”, whose composition he had requested from Mozart (KV Anh. 9/297b) – Mozart had

<sup>7</sup> Cf. Jahn-Abert, op. cit., pp. 461/462, footnote 2.

<sup>8</sup> Op. cit., p. 215.

<sup>9</sup> Op. cit., p. 248.

<sup>10</sup> Breitkopf und Härtel, publisher’s number 5363, 1856.

<sup>11</sup> Op. cit., pp. 249/250.

<sup>12</sup> Cf. also A. Einstein, *Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, pp. 270/271.

gradually allowed himself, in the course of an extended discussion between the two men, to be persuaded to compose a “grand symphony” – although naturally only with the express assurance that it would really “*be produced*”.<sup>13</sup> On 12 June 1778, the “new symphony”, as he told his father, was finished. The 18th of June is the day of the first performance. “*On Corpus Christi day it was performed with plentiful applause. It was reported on, as far as I have heard, in the Couriere de l’Europe. – So it has pleased exceptionally [. . .]*”.<sup>14</sup> Only the Andante, as Mozart wrote 9 July, “*did not have the good fortune of satisfying him (Le Gros) – he says there is too much modulation in it – and it is too long – but that was because the audience had forgotten to make as strong and prolonged a noise with clapping of hands as for the first and the last piece – for the andante received from me, from all cognoscenti, music-lovers, and most listeners the most applause – it is exactly the opposite of what Le Gros says – it is quite natural and short. – but to satisfy him (and, as he claims, several others), I have written a new one for him – each is right in its way – for each has a different character – but the latter pleases me even more [. . .]* On the 15th August – *The Ascension of Mary – the Symphony will be performed with the new Andante – for the second time [. . .]*”.

With the composition of this symphony, Mozart stood before a number of new tasks: one point was that the forces of the Paris orchestra offered the opportunity of extending the score beyond KV 202 (186<sup>b</sup>) to include flutes, clarinets and timpani. How keen he was to try out new forms and orchestral colours is revealed by the frequent revisions of the autograph, whose sketched, crossed-out sections are published for the first time in this volume. In the Allegro assai, Mozart removed several measures from his first outline, which was characteristically limited to violins, bass, and individual wind passages with thematic significance (Appendix III: between mm. 47/48, 193/194, 256/257, 283/284; in the last sketch only the measures which carried the repeat of the main theme). The measures sketched between m. 104 and m. 105 were obviously cut during the instrumentation – generally the second stage in the forming of a Mozart work – as the first two measures of this section had already been filled

out. After the whole movement had been completed, a further change was made with the elimination of the measures between mm. 28/29 and mm. 283/284 (1st and 2nd measures). With obviously new ink and pen, corrections were made to the violins and other single parts (cf. *Kritischer Bericht*). In the slow movement – in Mozart’s first version marked “Andantino” – a section in E minor was originally to follow the first, shortened repeat of the main theme and lead back to a third appearance of the first theme. During the writing-out of a further “rondo ritornello” (oboe solo), Mozart broke off, canceled the measures referred to and in their place extended the first repeat of the main theme to form a complete reprise with coda (cf. Appendix III, 2nd movement, after m. 48). Thus Mozart turned back from the initially planned Rondo form, which in slow movements then only showed up in later years, to the shortened Sonata form (without development section) typical of this compositional period. Other cut measures were, in the original conception, intended to lead into a return of the first theme after m. 40 and m. 82.<sup>15</sup> Mozart also made a copy of this movement in his own hand, bringing further changes compared to the first version, including the tempo direction “Andante”. This later reading has been adopted for the present edition, in contrast to the AMA, which was based on Mozart’s first version.

After the first performance, exactly between 18 June and 9 July, as can be gathered from Mozart’s letters, the “new Andante” came into being, included in the first printed volume by Sieber (Paris, between 1782 and 1788). It appears in the present edition as Appendix II. Sieber’s printed version of the first movement also contains numerous variants unknown in any autograph material but undeniably bearing Mozart’s stamp. It therefore seemed appropriate to edit the first movement following the first printed version (Appendix I). Mozart had probably notated the changes shown in the first edition once again after the performance on the 18 June, roughly at the same time as the composition of the second Andante, in a copy that is now lost.

The oldest source for the last movement is a score written by one of Mozart’s Paris copyists,



<sup>13</sup> To his father, Paris, 9 July 1778.

<sup>14</sup> To his father, Paris, 3 July 1778.

<sup>15</sup> Cf. in this matter Hermann Beck, *Zur Entstehungsgeschichte von Mozarts D-dur-Symphony KV 297*, in: *Mozart-Jahrbuch 1955*, Salzburg, 1956.

representing a version possibly already the result of several revisions. It agrees exactly with the reading in the Paris printing. Since the autographs of the finale and the replacement slow movement are lost, it must be assumed that they were left in Paris as originals for the printing work. To what extent Mozart in later years still saw the first printed version as definitive and improved with regard to the first manuscript version – or whether he ever actually saw the printed version, which only appeared in the middle of the 1780s – has to be left open. In 1783, when the symphony was performed in Vienna again, it was probably heard in the original version again. This is also the version encountered in all copies of the 18th century.

#### Editorial Method:

Additions by the editor are generally limited to making up articulation signs usually only hinted at in Mozart's manuscripts, particularly when parallel passages are concerned. As far as possible, an attempt was made to distinguish between dots and dashes (the latter are rendered as wedges). Mozart writes, probably intuitively, in one place light dots, in another dashes drawn with little pressure. Amongst the characteristic examples of this is in the first movement of KV 201, in which the *piano* measures at the beginning are marked with dots, while the following, substantially more energetic *forte* measures have dashes. Only seldom does the dash (wedge) indicate a sharper staccato. Normally, Mozart uses them to place particular emphasis on one note or to distinguish it from its neighbours (e.g. in mm. 57, 64, 211 and 218 of the first movement of KV 297). In mm. 99f., as in all parallel passages in the first movement of KV 297, an undifferentiated staccato on each quarter-note is in no way intended, but rather a finely-formed accentuation, an emphatic lifting into prominence, giving these measures the required translucency. Combined ties and slurs have generally been rendered as in the source (e.g. KV 297, finale: , Pulsating eighth-notes, often notated in shortened form by Mozart, have been written out, whereas pulsating sixteenth-notes have mostly been rendered, in agreement with the source, in abbreviations ().

Deviations from the original are discussed in the *Kritischer Bericht*. Cautionary accidentals in the original, wherever they are superfluous according

to modern practice, were omitted. Double note stems in the strings were only retained when *divisi* execution is a realistic option or where the voice-leading is intended to be particularly visible. Obvious double-stopping has been notated on single stems. Sketches (Appendix III) have been treated like complete scores, i.e. they are also presented in modern score form to enable easier comparison (wind instruments always above the strings). “*Col Basso*” or “*Col Violino I*” parts are only written out if this parallel motion is verifiable for the whole sketch. Articulation signs were not made up for the sketches.

For providing sources information and suggestions, the undersigned here extends his heart-felt thanks to the ladies Renée P. M. Masson, Bibliothèque du Conservatoire de Musique, Paris, Dr. Hedwig Kraus, Sammlungen der Gesellschaft der Musikfreunde, Vienna, Luise Meyer, Sing- und Orchesterverein Ansbach, and the gentlemen Prof. Dr. Guglielmo Barblan, Conservatorio Gius. Verdi, Milan, Direktor A. Zanini, Bibliotheca Estense, Modena, Dr. Paul Sieber, Zentralbibliothek, Zurich, Counsellor Prof. Dr. Leopold Nowak, Österreichische Nationalbibliothek, Vienna, Dr. Géza Rech, International Mozart Foundation, Salzburg, Dr. K. R. of Vienna, Dr. Alexander Buchner, National Museum, Prague, Dr. Hans Halm, Bavarian State Library, Munich, Dr. Wilhelm Virneisel, Deutsche Staatsbibliothek, Berlin, Rudolf von Reibnitz, Universitätsbibliothek, Tübingen, Dr. Martin Cremer and Heinz Ränge, Westdeutsche Bibliothek, Marburg, Gustav Graf Wedel, Fürstl. Oettingen/Wallersteinsche Sammlungen, Schloß Harburg, Karl Schleifer, Berlin, the directors of the Sächsische Landesbibliothek, Dresden and of the Stadtarchiv, Zittau, H. C. R. Landon and Prof. O. E. Deutsch, Vienna, Dr. Franz Giegling, Zürich, the Chief Editor of the NMA, Dr. Ernst Fritz Schmid, Augsburg and the reader of the Bärenreiter-Verlag, Dr. Werner Bittinger.

Hermann Beck                      Würzburg, February, 1957

Translation: William Buchanan





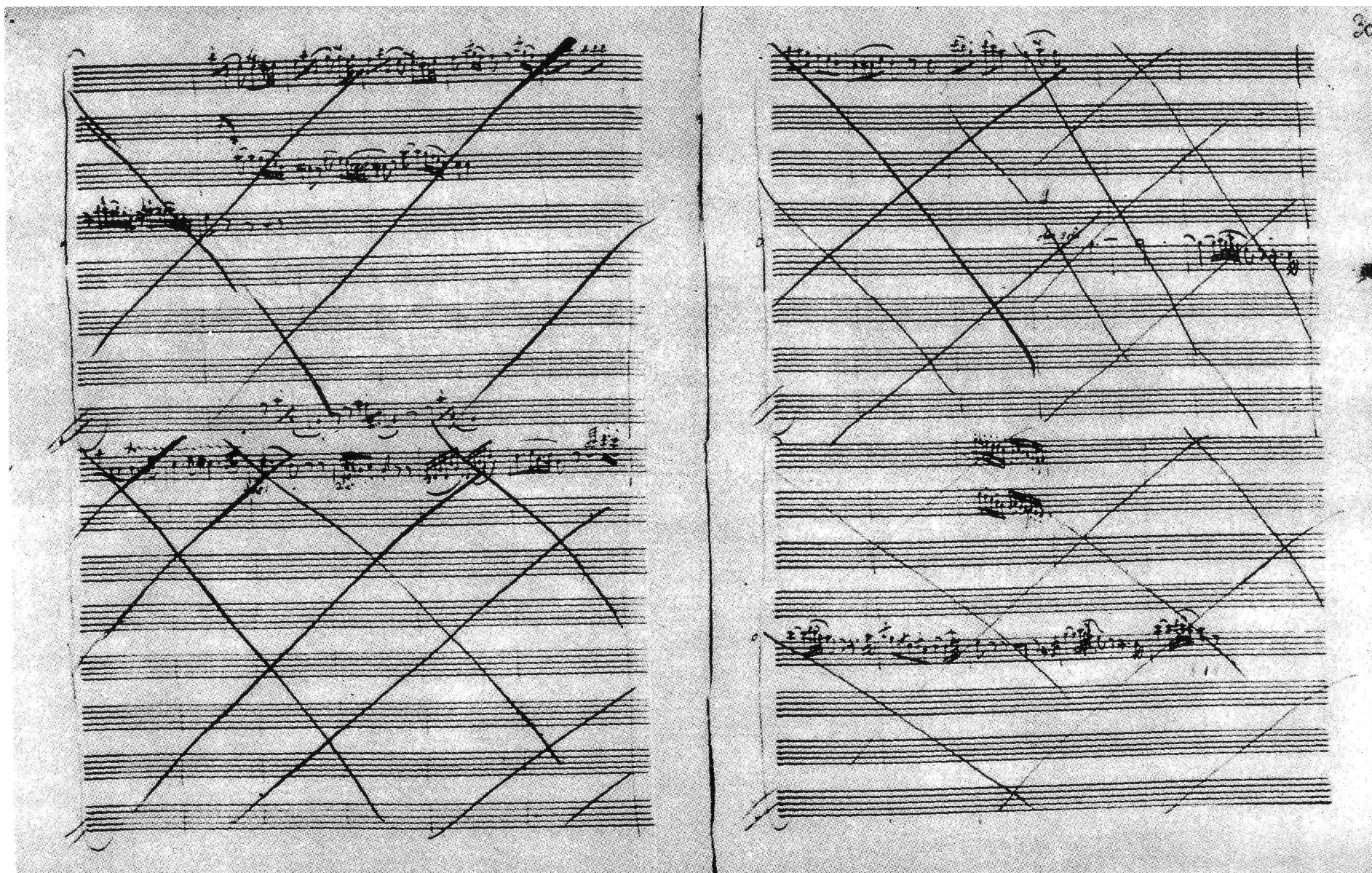
Facs. 1: First page of the Symphony in A KV 201 (186<sup>a</sup>) as in the autograph in the possession of Dr. K. R. in Vienna (cf. p. 1, mm. 1–8).





Facs. 2: First page (leaf 1 recto) of the “Paris Symphony” KV 297 (300a) as in the autograph kept in the State Library Berlin – Prussian Cultural Heritage, Music Department, formerly in the possession of the Prussian State Library, Berlin: first movement *Allegro assai*, mm. 1–7 (cf. p. 57).





Facs. 3: Pages 58 and 59 (leaves 29 verso and 30 recto) of the “Paris Symphony” KV 297 (300<sup>a</sup>) as in the autograph kept in the now State Library Berlin – Prussian Cultural Heritage, Music Department, formerly in the possession of the Prussian State Library, Berlin: sketches in the second movement (cf. Appendix III, pp. 137/138).





Facs. 4: Final measures of an instrumental version of the aria “*Intendo amico*” from the opera “*Il Ré pastore*” KV 208 as in the autograph kept in the State Library Berlin – Prussian Cultural Heritage, Music Department, formerly in the possession of the Prussian State Library, Berlin (cf. p. 145).