

# WOLFGANG AMADEUS MOZART

Series X

## SUPPLEMENT

WORK GROUP 28: ARRANGEMENTS, ADDITIONS TO AND  
TRANSCRIPTIONS OF WORKS BY OTHER COMPOSERS  
SECTION 1: ARRANGEMENTS OF WORKS BY  
GEORGE FREDERICK HANDEL  
VOLUME 1: ACIS AND GALATEA

PRESENTED BY ANDREAS HOLSCHNEIDER

1973

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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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)
- II: Theatrical Works (5–7)
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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 "[" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

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

A comprehensive representation of the editorial guidelines for the NMA (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.

Workgroup 28 (Arrangements, Additions to and Transcriptions of Works by other Composers) is structured as follows:

Section 1: Arrangements of works by George Frederick Handel

Volume 1: *Acis and Galatea* KV 566

Volume 2: *The Messiah* KV 572

Volume 3: *Alexander's Feast* KV 591

Volume 4: *Ode for St. Cecilia's Day* KV 592

Section 2: Arrangements of works by various composers

Piano concertos and cadenzas (one volume):

A. Piano concertos (Pasticci) after single movements from piano sonatas by various composers (KV 37 and

KV 39-41)

B. Piano concertos after piano sonatas by Johann Christian Bach (KV 107/21<sup>b</sup>)

C. Cadenzas by Mozart for piano concertos by other composers

Section 3: Other arrangements

Section 4: Additions

Section 5: Transcriptions

At this stage, nothing definite can be said about the contents and extent of Sections 3-5, as research into this previously somewhat neglected area is still in progress.

The Editorial Board

## FOREWORD

With the publication of this volume, the New Mozart Edition (NMA) now includes all four of Mozart's arrangements of works by Handel. The volume *Acis and Galatea* had to be delayed until now because of the source situation: the original manuscript, containing Mozart's partially autograph score, was amongst those manuscripts belonging to the former Prussian State Library in Berlin which were moved out for safe keeping during the events of the last war and which have been deemed lost since 1945. Although it was not possible to dispel totally a suspicion that the original score would turn up again one day, the Editorial Board and the editor decided, for the sake of the overall time plan of the series, to venture on the edition of this volume now. It draws primarily on the *Codex 19 032* in the Music Collection of the Austrian National Library, Vienna: a copy of Mozart's score (written about the beginning of the nineteenth century) in which the unknown copyist, with precise calligraphy, distinguished Mozart's additions, crossings-out and other work by the use of red ink from the remaining Handelian text. This manuscript, along with the original parts material in the Czech National Museum in Prague and another contemporary score copy which has likewise been preserved in Prague with its parts material, forms the basis of the present edition.

Mozart's arrangement of Handel's *Acis and Galatea* (1788), *The Messiah* (1789), *Alexander's Feast* (1790) and *Ode for St. Cecilia's Day* (1790) bear testimony to a new development in the view of earlier music at that time.<sup>1</sup> They stand on the threshold of musical historicism; they show Mozart

reflecting on the style of a past epoch. Mozart's role here is primarily that of an interpreter. The commission to perform Handel's oratorios also implied the obligation to arrange these works suitably. Even if the age of Handel was only two generations earlier, musical aesthetics, particularly in progressive Vienna, had undergone such a fundamental transformation that it was now necessary to arrange to an extent which exceeded the traditional freedoms within musical practice such as transposition, *colla parte* instrumental lines, ornaments and cadenzas. There can be no doubt that Mozart also had purely practical aspects of performance in mind, but there was, beyond this, the influence of a new spirit of the age, of the "Enlightenment". In the arias, we hear flutes, oboes, clarinets and bassoons as poetic exegetes of the prevalent musical mood; the choruses – "set for *Harmonie* ['wind band']" – gain a completely new, lively sonority.<sup>2</sup>

Every interpretation is subject to fashion. Mozart's Handel arrangements were in turn considered outmoded as times changed. One factor contributing to this was that Handel's compositions were on a number of occasions subjected to bombastic instrumentations by arrangers believing that they were acting in accordance with Mozart's intentions. The performances of Handel's oratorios in arrangements – with the *Messiah* usually in Mozart's version – continued to be the rule in the 19th century. But then came the reaction. Following Friedrich Chrysander's path-breaking Handel edition, the feeling was one of obligation towards the original material. In the old Mozart edition

<sup>1</sup> In the following outline of the genesis, importance and subsequent influence of Mozart's arrangements, overlappings with the introductions to the other volumes, which have to stand as independent volumes in their own right, cannot be avoided.

<sup>2</sup> Cf. in this context Arnold Schönberg's letter of 20 February 1933 to Pablo Casals concerning Schönberg's re-working of the harpsichord concerto by G. M. Monn as a cello concerto compared to Mozart's *Messiah* arrangement.

(AMA), the arrangements were not included. Musical practice gradually withdrew to a firm stand on the “Urtext” [“original text”]. What was often unknown or disregarded was that Handel himself performed his own works in various ways. Today we should be able to judge without prejudice. As the quality of Mozart’s instrumentation remains beyond question, however, there are now increasing numbers of musicians who see in these historically interesting and valuable arrangements an insight into performance practice in Handel’s own day, and consequently wish to find and keep a place for these works in our concert programmes.

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Mozart’s arrangements were commissions for Gottfried van Swieten.<sup>3</sup> As the son of the personal physician to Empress Maria Theresia, as diplomat, as Prefect of the Court Library in Vienna and Chairman of the Royal Commission on Higher Education, Swieten would today hardly arouse more than local interest. Yet his enthusiasm for earlier music brought him into contact with Mozart, Haydn and Beethoven. It is Swieten’s particular achievement to have added to the depth of their musical learning and to have passed on the heritage of the Baroque to the Classical period. In his leanings towards the compositions of a Bach or Handel and their Italian, French and English contemporaries, he had put together an excellent private music library which he generously made available to others. Without the differentiated knowledge of scores of Bach and Handel, the personal styles of Mozart, Haydn and Beethoven might well have developed in other directions.<sup>4</sup>

The enthusiasm for Bach and Handel was something Swieten had in a sense been able to experience “on site”. As a diplomat in England (1769), he had probably come into contact with the Handelian tradition; in Berlin (1770–1777), at the Court of Frederick the Great, where Carl Philipp Emanuel Bach had previously been active, the memory of Johann Sebastian Bach was still alive. He maintained close contacts with Carl Philipp Emanuel, who had been living in Hamburg since 1767, and with Johann Nikolaus Forkel, the Music Director at Göttingen University; Forkel dedicated his Bach biography to Swieten. When Swieten returned for good to Vienna in 1778 after the end of

his last diplomatic mission, to Berlin, he invested much effort in promoting oratoria performances in the city. The oratorio was at the centre of his interest. This form with its rich tradition was particularly well-equipped to be effective in an enlightened, humanistic sense: to express religion and natural sentiment, elevated humanity and dignity in music.

Swieten apparently initially turned to the *Tonkünstler-Sozietät* [Musicians’ Society] as the institution most likely to deal capably with large concerts involving choir and orchestra. This benevolent society, providing for the widows and orphans of deceased musicians and at the same time “*the first regular and stable concert-giving institution in Vienna*” (C. F. Pohl) came into existence in 1771. All members were obliged to participate in the large-scale concerts which took place every year during the Lent and Christmas periods. – The Christmas Concert in 1778 included for the first time, alongside other works (a symphony by Swieten himself was probably amongst them), three choruses by Handel. The next year, on 21 and 23 March 1779, Handel’s *Judas Maccabeus* was performed. The location was the Imperial and Royal Kärntner Theater, which was available for concerts given by the Society.<sup>5</sup>

The relevant score has been preserved in the music collection of the Austrian National Library, Vienna.<sup>6</sup> An examination reveals that at that time principles were laid down which were intended to apply to preparing a Handel oratorio for performance and which – with a pinch of salt – were also meant to apply later to Mozart’s arrangements: a new text in German, the extending instrumentation with additional wind parts, and the filling-out of rests in the string parts during the arias with the aim of maintaining the musical flow and preventing the lingering of the singers on cadential notes. – It is probable that at least two arrangers were involved in preparing *Judas Maccabeus*, one of whom may well have been the music director, Joseph Starzer, who conducted the performance. This arrangement was erroneously attributed to Mozart at the beginning of the 19th century. It appeared again, under Mozart’s name, on the programme of the *Tonkünstler-Sozietät* in 1806.<sup>7</sup>

<sup>3</sup> On Swieten’s biography cf. the article *Swieten* in: *MGG X* (E. Olleson) as well as the literature mentioned there.

<sup>4</sup> Cf. A. Holschneider, *Die musikalische Bibliothek Gottfried van Swietens*, in: *Bericht über den Internationalen musikwissenschaftlichen Kongress Kassel 1962*, Kassel etc., 1963, pp. 174–177.

<sup>5</sup> Cf. C. F. Pohl, *Denkschrift aus Anlaß des hundertjährigen Bestehens der Tonkünstler-Societät*, Vienna, 1871.

<sup>6</sup> *Mus. Ms. S. m. 3239*. From the possessions of the *Haydn-Verein*, the successor to the *Sozietät*.

<sup>7</sup> On this complex cf. L. von Sonnleithner, *Über Mozarts angebliche Bearbeitung und Instrumentierung des Händelschen Oratoriums Judas Maccabäus*, in:



The concert in 1779 seems not to have aroused the interest hoped for. Compared with oratorio performances of previous years, the takings from *Judas Maccabeus* were small. The Society, however, was dependent on this profit, for, besides the initial deposit put down by each member and the yearly membership contributions, besides support from third persons, the proceeds from the concerts formed the basis of the pensions fund. This commercial failure probably persuaded Swieten to look for a circle of private patrons amongst the Viennese nobility to finance future performances and remove this burden from the shoulders of the *Tonkünstler-Sozietät*. The performers, however, were the same musicians who formed the core of the Society, mainly employed in the Court Music and the Court Opera Orchestra. But the social setting changed: instead of a performance in public in the Kärntnertor Theater, it was now in private at the residence of Count Johann Esterházy, in the palaces of the princes Dietrichstein, Lichnowsky, Paar and Schwarzenberg. The finances were secured by fixed contributions from the “associated knights”. In addition, it seems that an entry charge was requested from the invited guests.<sup>8</sup> This association continued

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*Caecilia* XVIII, Mainz/Paris/Antwerpen, 1836, pp. 242–250; the same author, *Über Mozarts Opern aus seiner frühen Jugend*, in: *Caecilia* XXV, 1846, footnote p. 93, 94. R. Bernhardt, *Van Swieten und seine Judas Maccabäus-Bearbeitung*, in: *Zeitschrift für Musikwissenschaft* XVII, Leipzig, 1935, pp. 513–544. A. Holschneider, *Die Judas-Macchabäus-Bearbeitung der Österreichischen Nationalbibliothek*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1962, pp. 173–181. Supplementary to these: a score copy from Swieten’s collection is *Ms. S. m. 13 046* in the Austrian National Library, Vienna (number in red crayon on the cover: 230 – the number at the auction of Swieten’s music collection); it is furthermore likely that the score copy in the State Library Berlin – Prussian State Heritage, *Mus. ms. 9014/2* (formerly Poelchau Collection) came from Swieten’s possessions. The translation into German of *Judas Maccabeus* from Thomas Morell’s English was the work of Johann Joachim Eschenburg; it appeared for the first time in 1772 in Braunschweig (Brunswick); cf. F. Meyen, *J. J. Eschenburg 1743–1820, Kurzer Abriß seines Lebens und Schaffens nebst Bibliographie*, Braunschweig, 1957 (*Braunschweiger Werkstücke*, Vol. 20), esp. the information offered under nos. 38, 50 and 162 of the bibliography (generously pointed out by E. Olleson, Oxford).

<sup>8</sup> This is at any rate attested for the première of Haydn’s *Creation* in Schwarzenberg Palace. Cf. A. Mörath, in: *Das Vaterland, Zeitschrift für die Österreichische Monarchie* of 10 March 1901, and NMA X/28/Section 1/Vol. 4: *Ode for St. Cecilia’s Day*, p. VII.

until Swieten’s death (1803). The pinnacle of this long series of concerts was to be in the first performances of Haydn’s *Creation* and *The Seasons*. Our knowledge of the membership of that private association is largely due to evidence only from Haydn’s time in Vienna. This comes above all from Georg August Griesinger’s *Biographische Notizen über Joseph Haydn* [*Biographical Notes on Joseph Haydn*] (1809) and Albert Christoph Dies’ *Biographische Nachrichten von Joseph Haydn* [*Biographical Information on Joseph Haydn*] (1810). According to Griesinger,<sup>9</sup> the membership consisted of the princes Liechtenstein, Esterházy, Schwarzenberg, Lobkowitz, Auersberg, Kinsky, Lichnowsky, Trautmannsdorf, Zinzendorf and the counts Czernin, Harach, Erdödy, Apponyi and Fries. Exactly which members of these families were involved in each case remains unclear; the membership must, naturally, also have changed during the twenty years up to the performance of Haydn’s oratorios. The princes Dietrichstein and Paar will certainly also have belonged to the association, as performances in their palaces are documented. Another member was Count Karl Zinzendorf (a nephew of Nikolaus Ludwig Zinzendorf of Herrnhut). In his diaries we find the dates of the concerts he attended, and occasionally the names of the soloists and conductors as well.<sup>10</sup> It was in the residence of Count Johann Esterházy (a cousin of Prince Nikolaus Esterházy, in whose service Haydn was employed) in the Hintere Schenkenstrasse (today Schenkenstrasse), previously occupied by the Pálffy family, that performances took place in Mozart’s day (1788/89).<sup>11</sup>

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In 1781, Mozart moved to Vienna. Mozart had already made Swieten’s acquaintance as a child.<sup>12</sup> Now he became a constant guest in Swieten’s house, had the freedom of his library and could take scores by Bach and Handel home with him for closer scrutiny. Mozart told his father and sister of the Sunday meetings in Swieten’s apartment, where

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<sup>9</sup> *Biographische Notizen ...*, revised by F. Grasberger, Vienna, 1954, p. 37.

<sup>10</sup> The diaries are preserved in the Haus-, Hof- und Staatsarchiv, Vienna.

<sup>11</sup> The widely-held opinion (originating with Otto Jahn, *W. A. Mozart*, 1/1856–59, Vol. IV, p. 456) that performances took place in the Prunksaal [Ceremonial Room] of the Court Library is without evidence. On this cf. the *Kritischer Bericht* [*Critical Report*, available in German only] to NMA X/28/Section 1/Vol. 2: *The Messiah*, p. 114.

<sup>12</sup> Cf. Leopold Mozart’s “*Species facti*” of 21 September 1768.

Viennese musicians came together to play “*nothing but Handel and Bach*”. According to his letter of 12 March 1783, Swieten himself sang the treble, Mozart sang the alto and played the harpsichord, Starzer sang the tenor and Anton Teyber the bass.<sup>13</sup>

Mozart’s activities as a conductor for the private association started after the death of Joseph Starzer (1787), his first task being Carl Philipp Emanuel Bach’s cantata *Auferstehung und Himmelfahrt Jesu* [*The Resurrection and Ascension of Jesus*]. The concerts at Johann Esterházy’s on 26 February and 4 March were followed by a public performance in the Burgtheater on 7 March. The relevant score and the original parts material are preserved in the Archive of Gesellschaft der Musikfreunde in Vienna<sup>14</sup>. As opposed to the later work with Handel’s oratorios, Mozart needed to make almost no changes in this Bach cantata. It was considered a prime example of the oratorio style, an “*opus artificiosum et divinum*” [“*elaborate and divine work*”] (J. N. Forkel). The poetic text by Karl Wilhelm Ramler – one of the famous and frequently set cantata texts in the second half of the 18th century – agreed with the taste of the age; the choruses were full of effects, the arias full of variety and sensitive instrumentation, with careful shaping of the middle string parts. Mozart was forced to intervene only where the demands on the performer were too high, namely in the trumpet parts. He therefore distributed the concertante trumpet parts for the aria “*Ich folge dir, verkklärter Held*” over trumpet, flute and oboe.

In the late autumn of 1788, Swieten issued a new commission. In his handwritten work catalog, Mozart made this remark following the entry of 6 December 1788 concerning the *Six German Dances* KV 567: “*N.B.: in the month of November Handel’s Acis and Galathéa arranged for Baron Swieten.*” He similarly noted, under March 1789, the completion of the arrangement of *The Messiah*, under July 1790 the completion of the *Ode for St. Cecilia’s Day* and the cantata *Alexander’s Feast*. The manner and extent of Mozart’s re-instrumentation, his additions and corrections are noted in the *Kritischer Bericht* [*Critical Report*, available in German only] to the present volumes. Here, only the principles of the arrangement method are outlined. The original material was taken from the first English score editions by Walsh, Randall and Randall & Abel

<sup>13</sup> Cf. also the letters of 10 April 1782, 20 April 1782, 12 April 1783.

<sup>14</sup> Score: *Qu 678*, parts: *III/14232*. Cf. A. Holschneider, *C. Ph. E. Bachs Kantate “Auferstehung und Himmelfahrt Jesu” und Mozarts Aufführung des Jahres 1788*, in: *Mozart-Jahrbuch 1968/70*, Salzburg, 1970, pp. 262–280.

respectively, obviously available in Swieten’s private library. Swieten provided the German text. For the *Messiah* and *Alexander’s Feast*, he could draw on existing translations: for the *Messiah* the translation by Christian Daniel Ebeling (after Klopstock), for *Alexander’s Feast* the translation by Ramler. Both texts had already been used for performances elsewhere.<sup>15</sup> For *Acis and Galatea* and the *Ode for St. Cecilia’s Day*, we must suppose that he made the translations himself. Swieten wrote the German text into the English score. Then a copyist was entrusted with the task of preparing a framework score as the basis for Mozart’s work. This framework score contained the vocal parts with German text, the string parts and the dynamic and articulation marks from the original. Mozart worked out changes and filled the score out: he placed his wind parts on the staves which the copyist had taken care to leave free; where he wished to use Handel’s wind writing, he copied it out himself from the English score. In some arias, he also added to Handel’s string writing and made further articulation and dynamic marks. On completion of this work, a copy was made of this preparatory score and the parts written out. If changes were decided on in the course of rehearsals, these had to be recorded in the preparatory score as well.

Swieten did not intervene in Mozart’s instrumentation. It is possible that he made suggestions, as he did later during Haydn’s composition of the *Creation* and *The Seasons*, but we find no references to this matter in the sources. The redaction of the German text was nevertheless Swieten’s task, and the scores and parts books contain corrections in this regard in his hand.

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The present Mozart arrangement is based on Handel’s masque *Acis and Galatea*. Handel had already used this material, taken from Ovid’s *Metamorphoses*, in Naples in 1708 as the starting point for a cantata for three solo voices (*Acis, Galatea e Polifemo*). In England he turned to this theme again and performed his new composition at Cannons, the country seat of the Duke of Chandos, not far from London, in 1720. The libretto of the English version is ascribed to John Gay. In 1732, the two works came into Handel’s mind again. Mixing the Italian and English compositions, he had them staged repeatedly together, with some changes. Around 1740, he returned to the English version

<sup>15</sup> *The Messiah* in Hamburg, *Alexander’s Feast* in Berlin; cf. *Kritische Berichte* [*Critical Reports*, available in German only] to NMA X/28/Section 1/Vol. 2: *The Messiah*, pp. 40ff., and Vol. 3: *Alexander’s Feast*, p. b/12.



again. It was published in 1743 by Walsh, one of the few Handelian works to be published in full score during his lifetime. The first edition, or one of the reprints of it, served as the basis for Mozart's arrangement.<sup>16</sup> For the performance in Cannons, Handel probably had not more than 15 musicians at his disposal: five singers (soprano, three tenors, bass) and seven instrumentalists. The choruses were performed by one soloist per part. The orchestra consisted of two violins, two oboes (alternating with two recorders, played by the same musicians), two cellos and a continuo harpsichord, played by Handel himself.<sup>17</sup> The instrumental forces available to Mozart for Swieten's musical evenings are apparent from a note made by Forkel concerning the performance of Carl Philipp Emanuel Bach's cantata *Auferstehung und Himmelfahrt Jesu* (concert of 26 February 1788). According to this, the choir consisted of 30, the orchestra of not less than 86 persons!<sup>18</sup> On the other hand, the copy of the text book for the *Messiah* (concert of 6 March 1789) in Klosterneuburg bears a handwritten remark that, besides the soloists, twelve choristers took part; there are no figures for the orchestra. The original parts for Mozart's Handel arrangements consist or consisted of choral material in duplicate (*Acis and Galatea*, *Alexander's Feast*, *Ode for St. Cecilia's Day*) or triplicate (*The Messiah*), three each of Violino I and II and Bassi (Violoncello and Contrabass), two each of Viola I and II, and single copies for the winds. It is difficult to reconcile Forkel's numbers with the number of parts.<sup>19</sup> – The choruses are also notated in the soloists' parts, i.e. the soloists sang in the choruses as well. In a

<sup>16</sup> Cf. the *Kritischer Bericht*.

<sup>17</sup> Cf. W. Dean, *Handel's Dramatic Oratorios and Masques*, London, 1959, <sup>2</sup>/1966, pp. 169ff.

<sup>18</sup> *Musikalischer Almanach für Deutschland auf das Jahr 1789* (recte 1788), Leipzig, 1789, p. 121. Cf. Mozart. *Die Dokumente seines Lebens*, gesammelt und erläutert von O. E. Deutsch (NMA X/34 = *Dokumente*), Kassel etc., 1961, p. 273.

<sup>19</sup> Cf. my interpretation in *Mozart-Jahrbuch 1968/70*, pp. 275f. as well as the remarks in the Foreword to NMA X/28/ Section 1/Vol. 2: *The Messiah*, p. VIII. In hindsight, it appears more plausible to me to assume a printing error in the statement that the orchestra consisted of 86 persons (recte 36?). In the case of the *Auferstehung und Himmelfahrt Jesu*, these would have been distributed as 3 trumpets, timpani, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 6 first violins, 6 second violins, 4 violas, 4 violoncelli, 2 contrabasses, harpsichord and conductor. – The performance material for the Handel oratorios from Swieten's library is to be found in Prague: National Museum (Lobkowitz Archive); cf. the *Kritischer Berichte* [Critical Reports].

performance of *Acis and Galatea* in the rooms of the restorer Ignaz Jahn (Himmelpfortgasse, No. 9), the soloists were Caterina Cavalieri, Valentin Adamberger and Tobias Gsur. In the concert at Johann Esterházy's (30 December 1788), it is likely that the soloists were Mozart's sister-in-law Aloisia Lange, Valentin Adamberger and Ignaz Saal, whose names are marked on the original parts. As far as we know, no organ was available for Swieten's musical evening. In the choruses, no continuo instrument was necessary, as the wind instruments, in a sense, represented the realisation of the figured bass. For the recitatives and arias, the harpsichord was employed as the continuo instrument.

Mozart's arrangement of *Acis and Galatea* follows the division of the work into two acts found in Walsh's print. Handel's custom was to insert an instrumental concerto between the acts.<sup>20</sup> Mozart's arrangement adopts this practice as well: the primary sources agree in introducing the second act with the *Musette* from Handel's *Concerto grosso* op. 6, no. 6 (with added wind parts) and the *Largo* introduction to op. 6, no. 7 (without additions to the instrumentation). The arrangement of the *Musette*, however, is not authenticated by Mozart's own handwriting; on the contrary (even in Mozart's preparatory score), it exists only as a copy. From the point of view of the sources, therefore, this arrangement cannot be securely identified as Mozart's

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As a supplement to this introductory outline, there follows here a summary of the Handel performances in Swieten's concerts. In this, we must also take into account the works *The Choice of Hercules* and *Athalia*, which have likewise come down to us in new instrumentations from Swieten's musical evenings. Even today, we do not know who prepared these versions. One score of the *Hercules* arrangement, in a fair copy by Swieten, is preserved in the State Library Berlin.<sup>21</sup> At the auction of Swieten's collection, the instrumentation for *The Choice of Hercules* was

<sup>20</sup> Not, however, for the performance in Cannons. As the sources show, the Masque was played through on that occasion without subdivision into acts. The short chorus "Happy we" was as yet missing after the duet *Acis/Galatea*. This chorus was composed later by Handel as a conclusion to the first act.

<sup>21</sup> State Library Berlin – Prussian Cultural Heritage: *S. m. 9011/2* (from the Poelchaus Collection). Score copies of *Hercules* and *Athalia*, along with the pertinent original performance material – as detailed above for Mozart's arrangements – in the National Museum, Prague (Lobkowitz Archive).

said to be Mozart's, that of *Athalia* Swieten's. But, whoever the arranger of *The Choice of Hercules* was, it was not Mozart. The arias have a relatively uniform instrumentation, without Mozart's characteristic carefully differentiated use

of the woodwind. If he were the arranger, Mozart would also probably not have failed to enter *The Choice of Hercules* in his work catalog, which he did with the other arrangements.

The glass-harmonica is specified as a continuo instrument. This permits the assumption that the glass-harmonica player Leopold Röllig, employed since 1792 in the Court Library as Swieten's *adlatus*, took part in the performance.<sup>22</sup> From the fact that the fair copy is in Swieten's hand, I would also conclude, with the necessary caution, that Swieten himself was the arranger. This could also be the case in *Athalia*. At the moment, however, Joseph Haydn's authorship cannot be ruled out. Haydn certainly participated in performances of the *Creation* and *The Seasons* in Swieten's musical evenings.<sup>23</sup> Investigations on this question are under way.

6 March 1789	<i>The Messiah</i>	Johann Esterházy	Mozart	Text book: copy in Klosterneuburg. Cf. <i>Krit. Bericht</i> on NMA X/28/Section 1/Vol. 2, p. 33; <i>Dokumente</i> , p. 294.
7 April 1789	<i>The Messiah</i>	Johann Esterházy	Mozart	Zinzendorf. Cf. <i>Dokumente</i> , p. 294.
1790 (St. Caecilia's Day or Christmas time)	<i>Alexander's Feast / Ode for St. Cecilia's Day</i>	unknown	probably Mozart	Performance assumed, but not proved.
March 1793	<i>Alexander's Feast</i> (with a chorus by Haydn)	Dietrichstein	probably Haydn	Ignaz von Beecké. Cf. NMA X/28/Section 1/Vol.3, p. VIII.
1793	<i>The Choice of Hercules</i>	unknown	unknown	Text book: formerly to be found in the National Library, Budapest. Cf. NMA X/28/Section 1/Vol. 4, p. IX, footnote 13.
28 Dec. 1793	<i>Ode for St. Cecilia's Day</i>	Paar	unknown	Zinzendorf.
15 April 1794	<i>Judas Maccabeus</i>	Lichnowsky	unknown	Zinzendorf.
31 Dec. 1794	<i>Athalia</i>	Paar	unknown	Zinzendorf. Text book: Vienna, Stadtbibliothek A 33398.
5 April 1795	<i>The Messiah</i>	Paar	unknown	Zinzendorf. Text book: cf. <i>Krit. Bericht</i> to NMA X/28/Section 1/Vol. 2, p. 33.
24 March 1797	<i>Acis and Galatea</i>	Schwarzenberg	unknown	Zinzendorf.
27 March 1797	<i>Acis and Galatea</i>	Schwarzenberg	unknown (Haydn present)	F. S. Silverstolpe. Cf. NMA X/28/Section 1/Vol. 3, p. VIII, footnote 10.
23 and 24 March 1799	<i>The Messiah</i>	Schwarzenberg	unknown	Zinzendorf. Text book: cf. <i>Krit. Bericht</i> to NMA X/28/Section 1/Vol. 2, p. 33.

<sup>22</sup> According to I. von Mosel, *Geschichte der k. k. Hofbibliothek zu Wien*, Vienna, 1835, pp. 200f., 214 (and correspondingly in Wurzbach), Röllig entered employment at the Court Library in April 1792.

<sup>23</sup> Cf. NMA X/28/Section 1/Vol. 3: *Alexander's Feast*, pp. VIII f. The arrangement (choral version) of the *Seven Words*, performed on 26 March 1796 in the Palace at Schwarzenberg must also be seen in this context. Cf. Joseph Haydn, *Werke*, Reihe XXVIII, Vol. 2, ed. H. Unverricht, Munich–Duisburg, 1961, Foreword, p. VI.

In preparing this volume, the editor has followed the same procedures as for the other three arrangements of Handelian works in the New Mozart Edition (NMA):<sup>24</sup> Mozart's additions and changes are not immediately distinguishable in the music volume itself. Typographical differentiation of any kind would destroy the unity represented by Mozart's interpretation. Apart from that, it would be impossible to avoid incongruencies in using either multi-colour printing or different kinds of print. It would, for example, remain unclear how much of Handel's wind parts was taken over by Mozart. The desired visual comparison can only be achieved by consulting both Handel's score and Mozart's arrangement. Until the relevant volume appears in the Handel Edition being prepared in Halle, Chrysander's edition (Leipzig, 1859) must be taken. All details of Mozart's work are contained in the *Kritischer Bericht* to the present volume.

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In conclusion, heart-felt thanks are extended to all who have helped with work on this edition, especially to Dr. Rudolf Elvers (Berlin), Prof. Dr. Walter Gerstenberg (Tübingen and Salzburg), Court Counsellor Dr. Franz Grasberger (Vienna), Dr. Hedwig Mitringer (Vienna), Dr. Edward Olleson (Oxford) and Wolfram Windszus (Hamburg). The following libraries have generously made sources available: the Austrian National Library, Vienna, the Library of the Gesellschaft der Musikfreunde, Vienna, the Library of the City of Vienna; the National Museum, Prague and also the State Library Berlin – Prussian Cultural Heritage.

Constant assistance was provided by the Editorial Board (Dr. Wolfgang Rehm and Dr. Wolfgang Plath). In proof-reading, help was given by Dr.

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Andreas Holschneider  
Hamburg, Summer, 1972

Translation: William Buchanan

<sup>24</sup> I wish to take this opportunity to correct errors which have crept into the German Forewords of the relevant music volumes:

NMA X/28/Section 1/Vol. 2, *The Messiah*, p. VII, footnote 4, line 1: instead of “24. XII. 1768” read “21. IX. 1768”; p. VIII, footnote 14, line 4: instead of “25. II. 1781” read “11. IV. 1781”. – NMA X/28/Section 1/Vol. 3, *Alexander's Feast*, p. VII, footnote 4, line 3: instead of “Denkmäler Deutscher Tonkunst ...” read “Denkmäler der Tonkunst ...”; p. VII, right column, line 10 from the top: instead of “dieser” read “großer”; p. VIII, left column, line 20 from the top: instead of “(1734–1804)” read “(1733–1803)”. – NMA X/28/Section 1/Vol. 4, *Ode for St. Cecilia's Day*, p. VIII, left column, line 11: instead of “29. XII. 1793” read “28. XII. 1793.”





162.

The image shows two systems of handwritten musical notation. Each system consists of five staves. The top two staves of each system contain instrumental parts, likely for strings. The middle two staves contain a vocal line with German lyrics. The bottom staff of each system contains a basso continuo line. The lyrics are: "Flamme gleich und wild wie. Hier und da beuifet das wenig zafur der." and "Flamme gleich und wild wie thumet der beuifet". There are some scribbles and corrections in the second system, particularly in the vocal line and the basso continuo line. At the bottom of the page, there is a handwritten note in German: "Viele X. die beiden letzten wasseroffenen tuchte Polygraph auf dieser Karte gelben woff für Saffran tuchte in dem eine zeile tiefen Papieren Gebrauche."



Facs. 1, 2: Aria “*Du röter als die Kirsche*” [“*Oh ruddier than the cherry*”] (from No. 10), measure 34 to measure 44, 1st half (cf. pages 110–111). Copy from Mozart’s working score: Vienna, Austrian National Library (*Codex 19 032*, pages 162–163), written about the beginning of the nineteenth century. The copyist distinguished Mozart’s additions from the otherwise Handelian remaining text by notating them with a thinner pen and red ink. The red passages on these two pages mark the following: the flute part (top staff in each system) added by Mozart; the crossing-out by Mozart of measures 37 to 40 (1st quarter-note) of Handel’s original violin part, which ran parallel to the vocal part and the supplying instead of new parts for Violins I and II; the Viola part for these measures was added by Mozart on the free staves under the staff system; Mozart also simplified the instrumental bass-line in this passage. For measures 37 and 38, the staves for the vocal part and the continuo bass are exchanged (cf. the *Kritischer Bericht*).

*N.B. die Signaturen sind von Mozart.* 177

*Nr 12. Allegro*

*Violini*

*Flauto*

*Fagotto*

*Damon* *Viola*

*Basson*

*mf*

*f*

*2 Violini*

*Viola*

*Strebst du nach der zarten Schönen*

Facs. 3: Aria “Strebst du nach der zarten Schönen” [“Would you gain the tender creature”] (= No. 12), measures 1–19 (cf. page 118; source: Vienna, *Codex 19 032*, page 177). Additions and changes by Mozart, which the copyist distinguished with red ink, apply on this page to: Violin II, Flute, Bassoon and Viola (the latter notated between measures 1 and 16 in the vocal staff (Damon) before changing to the 2nd staff; Violin II changes to the top staff in measure 17) and also to phrasing marks and trills.



Handwritten musical score for the recitative "Hilf, Galatea!" from No. 16. The score is written on a system of five staves. The top staff is for the voice, with the tempo marking "a Tempo Adagio" above it. The lyrics are written below the notes. The second staff is for the lute, with the tempo marking "Con Violini" above it. The third staff is for the violin. The fourth staff is for the viola. The fifth staff is for the cello. The score ends with the instruction "Segue choro".

*Con Violini*

*a Tempo Adagio*

Hilf! ga-la-tea hilf! erwecke dich und nimm mich wieder auf und nimm mich

auf in die Arme

*Segue choro*

Facs. 4: Recitative "Hilf, Galatea!" (from No. 16; cf. page 138), written out by Gottfried van Swieten. Taken from the solo part of Acis in the original parts material: Prague, Czech National Museum, Lobkowitz Archive, signature: X. B. b. l.

The image shows a page of handwritten musical notation for the introduction to Act II of Handel's Concerto grosso op. 6 Nr. 6. The score is arranged for a chamber ensemble and includes parts for the following instruments: Corni in D, Clarinetti in B, Flauti, Oboe, Fagotti, Violini, Viola, and Basso. The tempo is marked 'Larghetto'. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The notation is written in a clear, legible hand, with some corrections and markings visible. The page is numbered '2' in the top left corner.

Facs. 5: Introduction to Act II: Arrangement of the *Musette* from Handel's *Concerto grosso* op. 6 Nr. 6, measures 1–6 (cf. page 73 and Foreword, p. XI). Taken from the the contemporary score copy preserved along with original parts material: Prague, Czech National Museum, Lobkowitz Archive, signature: X. B. b. l.

## Persons

Galatea.....	Soprano
Acis.....	Tenore
Damon.....	Tenore
Polyphemus.....	Basso

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