

# WOLFGANG AMADEUS MOZART

Series I

## Sacred Vocal Works

WORK GROUP 4: ORATORIOS, SACRED SINGSPIELS  
AND CANTATAS  
VOLUME 1: DIE SCHULDIGKEIT DES ERSTEN GEBOTS  
[THE OBLIGATION OF THE FIRST COMMANDMENT]

PRESENTED BY FRANZ GIEGLING

1958

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

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BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

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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

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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  
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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)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Piano Music (24–27)
- X: Supplement (28–35)

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. The Editorial Board

## FOREWORD

On the genesis of Mozart's *Die Schuldigkeit des Ersten Gebots* [*The Obligation of the First Commandment*] KV 35 we have only sparse information. In view of the date of the first performance, Thursday, 12 March 1767, we must conclude that Mozart worked on the composition in February and at the beginning of March. The story (Jahn I<sup>1</sup> 69f.) that the Archbishop, who was not prepared to believe in the miraculous ability of the boy just back from his journey to Paris and London, locked Wolfgang in his palace for a week and made him compose an oratorio for which he himself provided the text is more likely to refer to the *Grabmusik* [*Funeral Music*] KV 42 (35<sup>a</sup>). The latter, with its significantly more modest dimensions and involving only two singers and a small orchestra, can be more readily seen as a "test-piece" than the more complicated to handle and musically more complex *Schuldigkeit*. A glance at the autograph of KV 35 also shows us that we cannot speak here of strict confinement: father Leopold's hand is visible in almost the whole text of the recitative, but also in many a re-touching of notes and dynamic marks in the arias. The possible influence of the father's ideas and experience on the composition can no longer be ascertained from the autograph today; it is equally impossible to say how many of the "Baroque" details in this composition have their origin in Leopold's helping hand or in obvious models in the work of Eberlin. In this context, it should be borne in mind that the work could have been commissioned by Prince-Bishop Sigismund Christoph, Count von Schrattenbach, from three Salzburg masters. In this hypothesis, the first section would have been entrusted to Wolfgang, the second to Michael Haydn and the third to Anton Cajetan Adlgasser. Unfortunately, neither scores nor parts for the second and third sections have so far been found. Despite intensive research, the orchestral parts for Mozart's section have also proved untraceable. These manuscripts clearly fell victim to the Secularisation in the 19th century.

In the *Schuldigkeit des Ersten Gebots*, Mozart kept close to the musical tradition in Salzburg's churches and schools. The so-called "Schuloper" ["School Opera"] is a strange metamorphosis towards opera of the traditional Jesuit theatre. Its scenic and musical characteristics are a combination of Italian and Austrian/southern German stylistic elements. Its most important exponents in Salzburg were Eberlin, Adlgasser, Michael Haydn and Leopold Mozart. During Mozart's youth, the archiepiscopal palace still delighted in theater. The main theatrical performance at the university, usually marking the end of the academic year, was always elaborately staged. Often, more than a quarter of the students took part, and the scenic apparatus was colorful and varied. It was not unusual for it to be combined with the prize-giving; indeed, it could happen that the prizes were

awarded on stage, e.g. by the god Mercury. Theater was much in favor as part of acts of homage to the Archbishop or in welcoming royal guests, but also for ecclesiastical celebrations or the feast-days of saints associated with the university. The text authors were usually the university professors themselves. The situation was different with the sacred "Singspiels". Their staging was very modest, the main emphasis was on allegorical figures, whose task was to represent, in a very round-about way, some particular thought. Along with the pastoral drama, they were usually performed in the Palace theater during Lent, or, if the material was suitable – if they remained within the spirit of the *sepulcro*, for example – also in the Cathedral. The cast consisted, as in the opera, of singers employed at court. The text in these oratorios was almost always German and written by local lyricists. The music was often contributed by several composers. The most reliable basis for dating Mozart's *Schuldigkeit* is provided by separate attestations of the first performance (12 March 1767), which took place in the Rittersaal [Knights' Hall] in the Prince-Bishop's palace in Salzburg.<sup>1</sup> The date is secured on the one hand by the protocol of the university prefecture, but also by the recently discovered diary of Padre Hübner.<sup>2</sup> The latter has also provided the first incontrovertible evidence concerning the authorship of the text. For a long time, the identity of the author behind the initials "J. A. W." on the text-book, published in 1767, remained a mystery. It was initially speculated that they referred to Johann Adam Wieland; later, Jacob Anton Wimmer was suggested. In the diary in question, the name of the text author was written out in connection with the performance: "*The German text was composed by Mr. Weiser, a gentleman of commerce and city councillor.*" This gentleman lived in Salzburg from 1701 to 1785, owned a considerable textiles business, was in the city council and was, for a time, mayor. A substantial number of poems have been identified as his, all bearing the letters J. A. W. Amongst other works, he wrote some cantatas for Leopold Mozart and Eberlin.

The autograph of Mozart's composition is in the possession of Her Majesty Queen Elisabeth II of England and is kept in Windsor Castle. As in the *Grabmusik* [*Funeral Music*] KV 42 (35<sup>a</sup>) (Cf. Series I, Work Group 4, Volume 4), all the characteristics of Mozart's boyhood

<sup>1</sup> The second section, composed by M. Haydn, was performed in the same place on 19 March of the same year. Mozart's section was repeated on 2 April. Father Leopold may well have been mistaken in writing the year 1766 on the cover of the autograph, for at this point he was in Holland with Wolfgang and Nannerl.

<sup>2</sup> See the *Kritischer Bericht* [*Critical Report*, available in German only] for more details.

works are to be seen here. Alongside many very painstakingly and faultlessly written pages, there are others with crossed out measures, amended notes, corrections and additions in his father's hand. It is nevertheless true that the unmistakable contours of Wolfgang's hand-writing had already established themselves in all important aspects in this autograph of more than 200 pages, beginning with the bracket encompassing the staff system and proceeding via the slim alteration signs in the key-signature, the hair-line note stems and the solid beams to the slightly oblique *pia.* and *fp.* At times, however, it is not possible to distinguish Leopold's contributions from Wolfgang's. Leopold's hand-writing is so varied and divergent in its direction that one might in many places initially postulate a third hand. As father and son will certainly have used the same ink, even comprehensive tests on location with the autograph itself would hardly have delivered clear results. We have therefore dispensed with any attempt to distinguish the two hands, treating the score as an inseparable whole for purposes of confirming editorial decisions. The entire work was carried out using microfilm and photocopies. The Breitkopf & Härtel critical complete edition had, during editing, no source other than a hand-written copy of the original. The autograph was discovered only after completion of the printing. The *Revisionsbericht*<sup>3</sup> [Editorial Report] did at the time indeed correct a number of errors, but by no means all. As in the *Grabmusik* composed shortly afterwards, one finds in the manuscript of KV 35 some oversights on Mozart's part as well as incomplete or inconsistent phrasing and articulation. In order to avoid an optical overloading of the score in the present edition with dotted phrasing marks, brackets, indications in italics etc., additions have intentionally been kept to a minimum. The texts of arias and recitatives and also their punctuation have been modernised wherever this appeared sensible (e.g. "sein" instead of "seyn"). Old but nevertheless immediately comprehensible forms such as "Forcht" ["Furcht" – "fear"], "erschrocket" ["erschreckt" – "startled"] etc. have been retained. All departures from the original text and all divergences between autograph and printed text-book are mentioned in the *Kritischer Bericht* [Critical Report, available in German only]. The latter also provides comprehensive information regarding any crossings-out, and publishes for the first time the measures attached with sealing-gum between fols. 17<sup>r</sup> and 17<sup>v</sup> of Aria No. 2.

#### Remarks on Performance Practice

The question of appoggiaturas is particularly topical in the *Schuldigkeit des Ersten Gebots*, as the recitatives offer a

<sup>3</sup> Revisionsbericht by Franz Wüllner, Series V, 1889.

whole series of examples of vocal suspensions in fully written-out form rather than in the normal notation of the period. They are listed in the following table:<sup>4</sup>

page	measure	page	measure	page	measure
9	37	38	230	101	42
20	17	56	59	102	62
21	38	56	73	102	65
22	43	73	21	102	68
22	48	84	14	103	93
37	203	85	39	126	10
38	227	99	13	128	43
129	78				

In these cases, the vocal part was notated as heard, while in the other cases the usual notation of the period was used. In later years, Mozart still wrote out appoggiaturas traversing the interval of a fourth, but not those traversing a second.<sup>5</sup>

How important and necessary the appoggiaturas are in recitatives and arias becomes clear when one looks into the numerous directives issued by vocal theoreticians between the early 18th and around the middle of the 19th century. In Agricola's translation, Tosi<sup>6</sup> dedicates the 2nd chapter of his instructions in the art of singing to the appoggiatura and mentions in advance that the appoggiatura is the easiest of ornaments to learn. With the help of numerous written-out musical examples, Agricola explains how the "veränderlichen"<sup>7</sup> (i.e. long) appoggiaturas start at the time indicated by the principal note and occupy at least half of the time of the same. In the chapter on recitative, he gives examples (Chapter V,

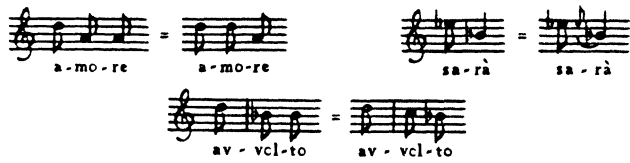
<sup>4</sup> Two written-out appoggiaturas can also be found in the facsimile of fol. 11<sup>v</sup> on p. XIV

<sup>5</sup> In the first recitative in the *Grabmusik* [Funeral Music] (Cf. Series I, Work Group 4, Volume 4, p. 1, measure 13), Mozart likewise wrote out a suspended second.

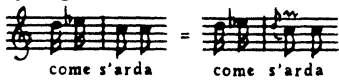
<sup>6</sup> P. F. Tosi, *Opinioni de' Cantori antichi e moderni o sieno Osservazioni sopra il canto figurato*, Bologna, Dalla Volpe, 1723. Translated into English by J. E. Galliard, *Observations on the Florid song; or, Sentiments on the Ancient and Modern Singers*, London, 1742. German translation by J. F. Agricola, *Anleitung zur Singekunst*, Berlin, Winter, 1757. French by Th. Lemaître, *L'art du chant de l'Italien*, Paris, 1874. Cf. also B. Paumgartner, *Von der sogenannten Appoggiatur*, in: *Jahresbericht der Akademie für Musik und darstellende Kunst "Mozarteum" Salzburg 1954/55*; further the discussion in the Foreword to *Ascanio in Alba* by L. F. Tagliavini, Series II, Work Group 5, Volume 5, pp. Xff.

<sup>7</sup> This expression is derived from C. Ph. Em. Bach, *Versuch über die wahre Art, das Klavier zu spielen*, Berlin, 1762.

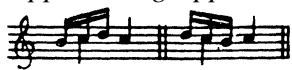
pp. 154/155) of how one should realise certain notated intervals:



In delicate passages, one can accompany the appoggiatura by a gentle inverted mordent:



Mancini<sup>8</sup> (pp. 140/141) is familiar with the appoggiatura stepping up or down a second, but the latter only as a semitone step. He further recommends the “*appoggiatura doppia*” or “*gruppetto*”:



We should appreciate above all that recitative is to be performed as a complete and simple declamation. Very much depends on whether one knows how to apply the appoggiatura or musical accent correctly (op. cit., p. 238). It should be remembered that the appoggiatura is a melodic underlining of the emphasis in speech and adds weight to the relevant word. One would therefore refrain from using the appoggiatura for unimportant words. A very feasible explanation for the widespread practice in the 17th and 18th centuries of not writing out appoggiaturas was that composers were reluctant to write notes resulting from these suspensions which would constitute dissonances forbidden in the strict style. Although the most important appoggiaturas are notated in the present volume in small print above the notes of the vocal line, it is nevertheless necessary to avoid a uniformly hard and metrical realisation. It is precisely in the appoggiatura that the singer has the opportunity to vary the realisation between sober objectivity and deeply-felt expression. It is particularly to be recommended that the rising appoggiatura,<sup>9</sup> often used in questions, should be performed with the nuance of a fine portamento.<sup>10</sup> In this context, we should devote some attention to the almost unknown *Select Collection of the most admired Songs, Duets &c. from Operas in the highest esteem*, printed for Domenico Corri (1746–1825) in London

<sup>8</sup> G. B. Mancini, *Riflessioni pratiche sul canto figurato*, Milano, Galeazzi, 1777; new edition by A. della Corte in *Canto e bel canto*, Torino, 1933.

<sup>9</sup> Mozart even notated one of these as a whole-tone step; cf. p. 110, m. 73 and p. 121, m. 210. Likewise in the facsimile, p. XVI

<sup>10</sup> Cf. also H. Goldschmidt, *Die italienische Gesangsmethode*, Breslau, 1890, pp. 118ff., especially the citation from Bacilly's *Remarques curieuses sur l'art de bien chanter*, Paris, 1679.

around 1800.<sup>11</sup> This anthology includes recitatives and arias with appoggiaturas and ornaments of the period. It is highly instructive to compare a fragment from a recitative from Gluck's *Orfeo*:

Original manuscript:











Realisation:



In the arias in KV 35, Mozart wrote out many appoggiaturas or at least suggested them with notes in small print. In this work from an early stage in Mozart's development, these should almost always be interpreted as long appoggiaturas. The duration of the appoggiaturas can often be seen in the parallel instrumental parts, as in the following passages:

- p. 11, m. 25, 1st quarter-note, p. 95, m. 115,
- p. 12, m. 51, 3rd/4th quarter-note, p. 114, m. 131.
- p. 16, m. 123, 1st quarter-note,
- p. 18, m. 149, 3rd/4th quarter-note,

In some cases, the interpretation has been given in small print above the staff. The frequently occurring formula  or  has been dissolved as  or  (e.g. p. 43, m. 78, p. 74, m. 1). The slightly more complicated version  (e.g. p. 78, m. 94, 95, 99, 100, p. 79, mm. 115–118) would be most appropriately interpreted as . The form seen often in Aria No. 6,  (p. 86, mm. 6, 10; later without trill) will probably work most naturally when dissolved as .

It should be emphasised, however, that these recommendations apply primarily to the early works with their Baroque traits (cf. also the Foreword to Series I, Work Group 4, Volume 4, p. VIII). It was only a little later that Mozart began to go his own way in this field.

<sup>11</sup> Bibliotheca G. B. Martini, Bologna (sign.: DD 38).

Performance practice in the 18th century customarily called for a short ornamental cadence in the vocal part at the fermatas. Ernst Hess, Zurich, has provided the following suggestions for the fermatas encountered in this composition:

Aria No. 1  
page 14, measure 72

page 15, measure 97

page 19, measure 170

Aria No. 2  
page 27, measure 81

page 32, measure 159

Aria No. 3  
page 43, measure 91

page 49, measure 208

Aria No. 4  
page 63, measure 104

page 65, measure 140

page 71, measure 235

Aria No. 5  
page 75, measure 23

page 77, measure 77

page 78, measure 90 and page 83, measure 195

page 79, measure 121

page 82, measure 182



Re - - - denschaft, for-dern mei-ne Re-denschaft,  
fordern mei - - - ne Re - denschaft.

Aria No. 6  
page 98, measure 150

(al-)lei - - - ne gleicht.

Aria No. 7  
page 113, measure 118

Scher' - - - und Glut.

page 116, measure 154

war - - - dir gut.

page 125, measure 255

Scher' - - - und Glut, man-dies Ue - bel will - zu -  
weilen, eh' es - - - kann der Bal - sam hei-len, erstlich  
Messer, Scher' und Glut, erstlich Mes-ser, Scher' und Glut.

Trio No. 8  
page 140, measure 134 and page 153, measure 314

Sei - - - ne tut.  
Sei - - - ne - - - tut.  
neu - - - en Mut.

page 142, measure 179

(Ge-)schüf - - - te sein.

In keeping with the vocal practice of the time, in which the ornamentation of the *Da capo* was always richer than in the first presentation, the relevant cadences have been correspondingly more richly decorated.

In Aria No. 2, father Leopold ornamented personally, on fols. 21<sup>r</sup> and 21<sup>v</sup> (cf. p. 31), some measures of the vocal part.

In the Foreword to Corri's aria anthology mentioned above, the realisation of the figured bass is also discussed and outlined in examples. The author recommends occasional breaking of the chords, particularly where the vocal part has rests; for example:

In harpsichord accompaniment, the bass line should always be supported by a violoncello. Whether an organ or a harpsichord should be used for the figured bass in Mozart's *Schuldigkeit des Ersten Gebots* can hardly be answered definitively. Unfortunately, we do not know which instruments were available in the Rittersaal [Knight's Hall] in the palace. It is quite possible that a transportable positive organ was brought in to accompany the recitatives. In the present volume, the figured bass in the recitatives has been realised in a simple form. If one uses the harpsichord, it would be advantageous to follow Corri's directions. Most of the final cadences in the recitatives in the manuscript are notated as follows:

8 Scharen

This applies to p. 8, m. 16, p. 9, m. 37, p. 20, m. 6, p. 21, m. 38, p. 22, m. 48, p. 37, m. 212, p. 54, m. 46, p. 56, m. 73, p. 85, m. 39 and p. 128, m. 40. In the present edition, these have all been printed to correspond with the normal practice of the day, according to which the V-I cadence only sounds after the cadence in the vocal part. All other final cadences, not enumerated here, have been printed as they appear in the autograph.

Mozart gave the two bassoons a staff of their own in the introductory Sinfonia, in the recitative following Aria No. 2, in the measures 185–201, in measures 1–24 of the recitative preceding Aria No. 4 and in the Aria No. 7. It would nevertheless be appropriate, at least intermittently, to have them play in unison with *Violoncello e Basso* in almost all other numbers.

Thus in No. 1:

m. 1	– m. 21, 3rd quarter-note
m. 43, 2nd quarter-note	– m. 48, 3rd quarter-note
m. 68, 2nd quarter-note	– m. 78, 3rd quarter-note
m. 99	– m. 119, 3rd quarter-note
m. 141, 2nd quarter-note	– m. 146, 3rd quarter-note
m. 166, 2nd quarter-note	until the double bar

## In No. 2:

m. 1	– m. 28
m. 50, 4th quarter-note	– m. 63, 1st eighth-note
m. 106, 4th quarter-note	– m. 119, 1st eighth-note
m. 160	– m. 168, 1st quarter-note

## In No. 4:

m. 2	– m. 21, 1st eighth-note
m. 57	– m. 65, 1st eighth-note
m. 101	– m. 109, 1st eighth-note
m. 137, 2nd quarter-note	– m. 152, 1st eighth-note
m. 188	– m. 196, 1st eighth-note
m. 232	until the double bar



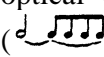
## In No. 6:

m. 1	– m. 30
m. 81	– m. 88
m. 151	until the double bar.

## In No. 8:

m. 1	– m. 20
m. 64	– m. 73
m. 87	2nd and 3rd quarter-notes
m. 89	2nd–4th quarter-notes
m. 130	– m. 140,
m. 181	– m. 200,
m. 244	– m. 253,
m. 267	2nd and 3rd quarter-notes
m. 269	2nd–4th quarter-notes
m. 310	until the end.

The problem of Mozart's staccato marks in KV 35 has been treated exactly as in the volume *Cantatas* (cf. Series I, Work Group 4, Volume 4, p. VII/VIII). Mozart drew all staccato signs in the manuscript of KV 35 as fine, oblong dashes. Only where these are placed under a phrasing mark (e.g. fol. 26<sup>r</sup>, cf. p. 35, m. 194; fol. 27<sup>r</sup>, cf. p. 36, m. 199, Viola; fol. 32<sup>r</sup>, cf. p. 41, m. 55; fol. 35<sup>v</sup>, cf. p. 51, m. 7, Viol. I; fol. 53<sup>r</sup>, cf. p. 74, m. 1; fol. 58<sup>r</sup>, cf. p. 78, mm. 89 and 90; fol. 65<sup>v</sup>, cf. p. 90, mm. 52 and 54; fol. 93<sup>r</sup>, cf. p. 132, m. 28 etc.) do they appear either as dots or as short, oblong dashes. An interpretation as an accent has not suggested itself anywhere. Emphases are indicated in the autograph exclusively with *fp*, even in forte passages (e.g. *Sinfonia*, p. 3. mm. 9 and 10). The short-hand

notation for eighth-note and sixteenth-note groups () and ) has been retained wherever it contributes to the optical clarity of the score. Combined ties and slurs () have in all cases been rendered in their original notation. The frequent cautionary accidentals in Mozart's notation have been reduced to a reasonable level; all editorial omissions of accidentals are detailed in the *Kritischer Bericht* [*Critical Report*]. In Arias No. 2, 4 and 6, several “*Solo*” indications can be seen in the wind parts, on one occasion also a “*Tutti*” (in No. 2, p. 23, 27, 29, 30 and 31; in No. 4, p. 57, 60, 61 and 63; in No. 6, p. 87, 90 and 96). These indications mean that the wind cannot reckon with the leading role of the strings in carrying the melody. The expression “*Tutti*” cancels the direction “*Solo*”, which has a purely practical and cautionary function. Chords in the strings were often written by Mozart with two stems. In keeping with the editorial guidelines of the NMA, two stems have been used only where *divisi* play is recommended. The stage directions printed in italics in the recitatives are taken from the text-book published in Salzburg in 1767 (copy in the Studienbibliothek, Salzburg). More details are provided in the *Kritischer Bericht* [*Critical Report*].

Finally, I would like to express my heart-felt thanks to all private persons, libraries and collections who have been involved in any way with this volume. Particular thanks are due above all to the owner of the autograph, Her Majesty Queen Elisabeth II of England. Further thanks are due to Sir Owen Morshead, Mr. A. Hyatt King, London, Senior State Archivist Dr. H. Klein, Court Counsellor Prof. Dr. B. Paumgartner, the Museum Carolino Augusteum in Salzburg (director Dr. K. Willvonseder), the Studienbibliothek and the International Mozart Foundation (Prof. Dr. G. Rech) in Salzburg, Prof. O. E. Deutsch, K. H. Füssl and the Gesellschaft der Musikfreunde (Director Dr. H. Kraus) in Vienna, the Chief Editor of the New Mozart Edition (NMA), Dr. E. F. Schmid, Augsburg, Dr. W. Bittinger and Dr. W. Rehm in Kassel, Dr. L. F. Tagliavini, Bologna, and Music Director E. Hess, Zurich.

Franz Giegling  
Zurich, May, 1958

Translation: William Buchanan



Facs. 1: Folio 1<sup>v</sup> of the autograph kept in the Royal Library, Windsor Castle; Sinfonia (cf. p. 3/4, mm. 14–20).





Facs. 3: Folio 63<sup>r</sup> of the autograph kept in the Royal Library, Windsor Castle; beginning of Aria No. 6 (cf. p. 86, mm. 1–11).

The image shows a page of handwritten musical notation, folio 81r, from the autograph of Mozart's Aria No. 7. The page is numbered '81' in the top right corner. It features ten staves of music. The top staff is for Violin I and begins with a rising appoggiatura. The bottom staff contains the vocal line with the lyrics: 'will die wunden / of death vor heilgen Julem / of death vor'. The notation is in a cursive hand, characteristic of the 18th century, and includes various musical symbols such as clefs, notes, rests, and ornaments.

Facs. 4: Folio 81<sup>r</sup> of the autograph kept in the Royal Library, Windsor Castle; Aria No. 7 (cf. p. 110, mm. 73 to 77). Note the rising appoggiatura in the 1st measure in Violin I (top staff).

**Die Schuldigkeit**  
Des ersten und fürnehmsten Ge-  
bottes Marc. 12. v. 30.

Du sollst den Herrn, deinen Gott lieben von ganzen  
deinem Herzen, von deiner ganzen Seel, von dein-  
nem ganzen Gemüth, und aus allen  
deinen Kräften.

**In dreyen Theilen**  
zur Erwekung vorgestellt  
von J. A. W.

Erster Theil in Musik gebracht von Herrn Wolfgang  
Mozart, alt 10. Jahr.

Zweyter Theil von Herrn Johann Michael Heiden, Hoch-  
fürstl. Concertmeistern.

Dritter Theil von Herrn Anton Cajetan Abgasser, Hoch-  
fürstl. Kammer-Componist und Organisten.

SALZBURG,

Gedruckt bey Johann Joseph Mayrs, Hof- und Akade-  
mischen Buchdruckers, und Buchhandl. St. Erbsim, 1767.



**Erster Theil.**

Göttliche Gerechtigkeit, göttliche Barmherzigkeit,  
Christengeist, der laue Christ in einem Blumen-  
Gesträuche schlaffend.

Gerecht. **S**ie löblich und gerechte Bitte,  
Die du dem Heil der Sterblichen zu gut  
Mitleidend mir hast vorgebracht,  
Ist mir zwar angenehm, doch bin ich nicht bedacht  
Den faulen Knechten zu verzeihen  
Du weißt, mein ist die Frommen zu belohnen  
Und jene abzukraften. (a)  
Wenn sie durch büßen und bereuen  
Sich nicht der Schuld befreuen;  
Und dieß geschieht durch unverdiente Gnade,  
Die nur des höchsten Güte  
Allein gewehren kann, so wie es ihr gefällt: (b)  
A 3 Chr.

(a) S. Paul. Ep. ad Rom. c. 2. v. 6. usque ad 8. Reddit unicuique  
secundum opera ejus, iis quidem, qui secundum patientiam &c.  
(b) Ibid. c. 9. v. 25. & 26. misericordibus cujus misericordie & misericor-  
diam precebo cujus miseroror &c.

Das Ort der Vorstellung ist eine  
anmüthige Gegend an einem Garten  
und kleinen Wald:

Singen de:

Ein lauer und himach eistiger Christ: Herr  
Joseph Weisner.

Der Christen-Geist: Herr Anton Franz Stphe-  
der.

Der Welt-Geist: Jungfer Maria Anna Jesh-  
mayrin.

Die göttliche Barmherzigkeit: Jungfer Maria  
Magdalena Lippin.

Die göttliche Gerechtigkeit: Jungfer Maria  
Anna Dramshoferin.

NB. Die nach diesen Zeichen stehenden Zeilen reden die Personen  
für sich allein.

Vor.

Gerecht. Erwache, fauler Knecht! (a)  
Der du den edlen Preis  
So vieler Zeit verlohren,  
Und doch zu Müß' und Fleiß,  
Zur Arbeit bist gebohren, (b)  
Erwarte strenges Recht!  
Es ruffet Höl' und Tod:  
Du weißt von deinem Leben  
Genau Rechnung geben  
Dem Richter, deinem Gott: (c)  
Erwache fauler Knecht!

Chr. Geist. Er reget sich?  
Barmh. Er sche net zu erwachen:  
Gerecht. Nun kannst du hier verborgen sehn,  
Ob meine Wort' erwünschste Wirkung machen.  
Barmh. und Gerecht. begeben sich auf den Wolken  
von binnen.

Chr. Geist. Ich will das Beste hoffen: er verbiegt sich,  
Christ. Wie? wer erwecket mich? ich sehe niemand hier:  
War dieses Blendwerk? die Wahrheit ober  
Scherz?

Tod? Hölle? Rechenschaft? Ihr Sinne!  
saget mir:?

Weltgeist. Was Rechenschaft? was Tod? was Hölle?  
Was sollen diese Grillen seyn?

Christ. Freund! wie erwünschlich triffst du ein!

Chr. Geist. „Nun hört er meinen Feind, O Ungelückte!“

Christ. Ach! Trost, ach! Rath in meiner Seelennoth!

Weltgeist. Was ist geschehn?

Christ. Ein ungetrohter Auf,

Der

(a) S. Paul. ad Ephes. c. 5. v. 14. Surge, qui dormis, & exurge  
a mortuis, ut sis a mortuis peccatis.

(b) Job. 5. 7. Homo nascitur ad laborem.

(c) Luc. 26. a. Redde Rationem villicationis tue.

Facs. 5 - 8: Title page, *dramatis personae*, beginning and page 10 of the first part of the text-book published in Salzburg in 1767 (copy in the Studienbibliothek, Salzburg).