

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

WORK GROUP 5: OPERAS AND SINGSPIELS
VOLUME 2: LA FINTA SEMPLICE
(The Feigned Simpleton)

PRESENTED BY RUDOLPH ANGERMÜLLER
AND WOLFGANG REHM

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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.

CONTENTS

Sub-volume 1

Editorial Principles	VII
Foreword.....	VIII
Facsimile: Leaf 1 ^r of the autograph (beginning of the Sinfonia).....	XXVII
Facsimile: Leaf 71 ^r of the autograph (from No. 8).....	XXVIII
Facsimile: Leaf 109 ^v of the autograph (end of No. 11).....	XXIX
Facsimile: Leaf 162 ^r of the autograph (beginning of the Pantomime).....	XXX
Facsimile: Leaf 165 ^r of the autograph (beginning of No. 18).....	XXXI
Facsimile: Leaf 232 ^r of the autograph (from No. 25).....	XXXII
Facsimile: Leaf 236 ^r of the autograph (from No. 25).....	XXXIII
Facsimile: Leaf 242a ^r of the autograph (from No. 25).....	XXXIV
Facsimiles: Title page, <i>dramatis personae</i> , and beginning of the first act from the text-book, Salzburg, 1769.....	XXXV
Dramatis Personae, orchestral scoring.....	2
Index of Scenes and Numbers.....	3
Sinfonia.....	5
Atto primo.....	25

Sub-volume 2

Index of Scenes and Numbers.....	V
Atto secondo.....	167
Atto terzo.....	301

Appendix

1. Original end of No. 2.....	403
2. Original version of No. 5.....	403
3. Original end of No. 8.....	411
4. Original end of No. 11.....	412
5. Original end of No. 16.....	413
6. Original end of No. 17.....	413
7. Original end of No. 22.....	414
8. Original version of No. 23.....	414
9. Original version of No. 25.....	420

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:

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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 (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) 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 (3rd 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

Genesis

During the Mozart family's second stay in Vienna (September, 1767 to 5 January 1769), the opportunity arose for Wolfgang to write an opera for this town, capital of the Empire and official residence of the Royal family. On 15 October, the Mozarts reached Vienna and stayed with the goldsmith Gottfried Johann Schmalecker in the Weihburggasse. Soon after their arrival, they heard Johann Adolf Hasse's two-act 'festa teatrale' *Partenope*¹ in the Burgtheater. In October, a misfortune which struck Vienna did not remain without consequences for the Mozarts; smallpox was rampant. The elder son of the goldsmith, in whose lodgings they were, was already ill with smallpox before the guests from Salzburg arrived, two further sons were infected. Leopold Mozart tried in vain to find new quarters for the whole family. The Mozarts fled to escape the almost incurable sickness, travelling via Brno to Olmütz. Here they stayed in bad and damp accommodation at the inn "Zum schwarzen Adler". Here Wolfgang soon developed a fever with an irregular pulse and pains in the eyes. He had contracted smallpox; later, his sister also developed the disease.

In Olmütz, the Mozarts received hospitality from the Cathedral Dean and at that time Rector of the University, Leopold Anton, Count von Podstatsky and from the Chaplain, Johann Leopold Hay von Fulnek. On 23 December, the family left Olmütz again – the children had recovered – and spent Christmas and New Year in Brno (where Wolfgang and Nannerl gave a concert for the Regional Administrator of Brno on 30 December). On 10 January, they returned to Vienna.

It is likely that the Symphony in D major KV 45 had already been composed in Olmütz or Brno (dated: [Vienna,] 16 January 1768), re-used by Mozart fully half a year later – without the Menuett and with changed instrumentation – as Sinfonia (Overture) for *La finta Semplice* KV 51 (46 a).

Conditions in the music and theatre life of Vienna at the beginning of 1768

When the Mozarts were received at the Royal Court on the afternoon of 19 January 1768 they had hopes of an important commission; but the conversation

remained only general. That afternoon, the visitors from Salzburg met no important Court personalities involved with music or theatre in Vienna². It can be attributed to the general parsimoniousness of the Emperor and "*Tout Wien*" that during the Carnival of 1768 the dazzling evenings and balls were not given at the cost of the Court – as had been customary – but in public halls at the cost of the organisers. This meant that only a few renowned virtuosos could be engaged and that the planners of events and spectacles were largely out for their own advantage, especially as they had to pay the Imperial Court high royalties.

Writing to Lorenz Hagenauer on 30 January / 3 February 1768 with the heading "*Something for you alone!*", Leopold Mozart gave a detailed description of the Vienna music and Carnival scene, mentioning at the same time that Wolfgang was to write an opera for the Vienna Theatre:

"[...] *to tell the truth, the first time that I thought of having little Wolfgang write an opera was when the Emperor personally twice asked little Wolfgang if he would enjoy writing an opera and conducting it himself. He answered yes, of course, but the Emperor could not say more about it, since the opera would involve Affligio [Afflisio]. The consequences /: if God grants help in completing such a project : / are so great, but also not so easy to predict, that there is no need to explain this. Now I must be grudging with money: for it will no doubt bring return today or tomorrow. He who risks nothing gains nothing; I must make sure the thing is properly noticed. It must succeed or fail miserably! and what is more suitable for this than the theatre? But the opera can first be put on after Easter, that is clear. The next thing is to write and apply for permission to stay here longer. – –*

² Cf. Leopold Mozart's description in his letter to Lorenz Hagenauer in Salzburg on 23 January 1768 in: *Mozart. Briefe und Aufzeichnungen*. Complete edition, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch (4 vols. of text = Bauer-Deutsch I-IV, Kassel etc. 1962/63), with commentary by Joseph Heinz Eibl based on their previous work (2 vols. commentary = Eibl V and VI, Kassel etc. 1971), Register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc. 1975); Bauer-Deutsch I, No. 124, p. 253f, particularly the lines 12-35. – In further quotations, generally only the date will be given.

¹ The opera received its first performance on 9 September 1767 in the Burgtheater.

But it is not an opera seria, for there is no more opera seria here now; and no-one enjoys it now, only opera buffa. It is at the same not a short opera buffa, but lasts between 2½ to 3 hours. For serious operas there are no singers here, even the sad opera Alceste by Gluck was performed by a whole lot of opera buffa singers – now he is making an opera buffa as well: for there are excellent people here for an opera buffa: Sgr Caribaldi. Sgr: Caratoli. Sgr: Poggi. Sgr: Laschi. Sgr: Polini. The Sga: Bernasconi. Sgra. Eberhardi. Sgra. Baglioni.³ What do you say? Isn't the fame of having written an opera for the Vienna theatre the best way of gaining respect not only in Germany but also in Italy?"

Giuseppe Afflisio

Giuseppe Afflisio⁴ (1722–1788) was in 1768 the key figure in the theatre activity of Vienna. This Neapolitan, described by Casanova as a mountebank and deceiver, came to Vienna for the first time in 1750/51, where he got to know Baron Rocco (Rochus) de Lopresti, the impresario of the Burgtheater (from 22 December 1747) and of the Kärntnertortheater (April until the end of 1751). From Vienna, he travelled to the Court of Saxony in Dresden (1751/52), returning to the metropole on the Danube in 1753, where he became known at Court. After buying the position of Captain-Lieutenant in the Tirol Field and Land Regiment from Count Edling for 4,000 Guilders on the 4 February 1754, he occupied himself principally with the arts of war and was promoted to First Lieutenant on 30 April 1756. Afflisio, successful in numerous European theatres of war, came back to Vienna in September 1765 and signed on 16 May 1767 a contract as lessee of the Burg and Kärntnertor theaters until Shrove Tuesday. This contract permitted Afflisio to present what he thought best, under the condition that he continued to employ existing actors until their contracts ran out. On 12 February 1768, Joseph II granted Afflisio the "Hetz-Privilegium", i.e. he could organise in the "Hetzgebäude" ("Hunt Building") as many enclosed hunts with wild and exotic animals in the year as he wished. In this way, all the strings in the areas of specta-

cle, theatre and opera in Vienna were in the hands of one man.

"He [Afflisio] had the command over the German actors, as also over the French players, over the Italian exponents of opera seria and buffa, further over the many members of a corps de ballet employed in several theatres, and finally over personnel and properties, wild animals, dogs and 'sundry hunting equipment' for the Amphitheatre unter den Weißgerbern, the latter corresponding most closely to his heart and mind. For this man, with a fine nose for every advantageous opening and favourable opportunity, a crafty manager and a man of action, lacked any inner feeling for artistic matters and thus for theatre⁵".

Beginning of the Composition

On 30 March Leopold Mozart writes to Hagenauer that there had been the "*previous week [...] a big concert at his Highness the Russian Ambassador's, the Prince von Gallitzin*", at which the Cathedral Provost and collegiate priest Joseph Gottfried Reichsgraf von Saurau and Anton Willibald, Count of Waldburg zu Wolfegg were also present. "*With the opera everything is also going well, only that it will not perhaps not be performed until the Emperor gets back from Hungary*", Leopold Mozart continued in his letter. During the work on *La finta Semplice*, started fairly certainly at the beginning of April, Wolfgang and his sister were probably to be heard during dinner on 6 April, the evening before the wedding of Archduchess Maria Carolina and the King of Naples. On 20 April Leopold Mozart informed Hagenauer that Joseph II had departed "*for Hungary, or more precisely for the border with the Turks, the opera will accordingly be performed on his return in June*". On 11 May Leopold Mozart spoke in a letter to Hagenauer of a plan for a future journey to Italy.

Intrigues

That there were difficulties with *La finta Semplice* is suggested by Leopold Mozart's communication to Hagenauer on 29 June 1768: he could tell him "*a full load of all varieties of the most carefully planned calumnies and malicious persecutions*" in Vienna; the family is well, "*even though envy towers above us on all sides*".

³ On the singers cf. the section *The singers of the thwarted Vienna performance of 1768*.

⁴ On Afflisio cf. *Vita di Giuseppe Afflisio. Lebensgeschichte des Giuseppe Afflisio*. Edited from the Bernhard Paumgartner estate by Gerhard Croll and Hans Wagner, Kassel etc., 1977 (= *Schriftenreihe der Internationalen Stiftung Mozarteum* Band 7).

⁵ *Vita di Giuseppe Afflisio*, loc. cit. p. 10; how Afflisio himself judged his Vienna "tenancy" can be read loc. cit., p. 61, 63.

On 30 July 1768, Leopold Mozart wrote to Hagenauer that he is only extending his stay in Vienna for the sake of his son's opera, "yes, *nothing apart from our honor holds us back, otherwise we would long ago have been in Salzburg again*". And in the same letter we read further:

"For they no doubt wish to be able to say in Vienna that Wolfgang could not complete the opera, or else that it turned out so miserable that it could not even be put on; or that he was not the composer, but his father, etc. Did they wish that one should wait unmoved while such libel was published in all lands? Would that be to our honor, indeed to the honor of our most gracious Prince? You will say, What does his Majesty the Emperor say about it? – Here I can only touch briefly on the matter, for it is not possible to give a complete description. But you will understand it. If I had known beforehand what I now know, and if I had been able to foresee chance events which have occurred, then Wolfgang would not have written a single note, but would have been home long ago. The theatre is rented out, or rather given into the hands of a certain Affligio; this man must pay annually some thousands of people who otherwise would have had to be paid by the Court; the Emperor and the whole Imperial family pays nothing, is without burden. As a result, the Court has no say, for he carries all the risk and is in fact risking a catastrophe, as you will hear in a moment.

His Majesty said to our Wolfgang: if he wouldn't like to write an opera and that His Majesty would like to see him conducting the opera from the piano; His Majesty informed Affligio of the same, who then agreed a fee of 100 Ducats for the work. The opera was initially to be ready by Easter, only the poet [Marco Coltellini] was the first to prevent this by constant delays in making the few necessary changes here and there, so that only two of the altered arias were to be had around Easter. It was then planned for Pentecost and then for the return of His Majesty from Hungary. But here the mask was dropped – – for during this time the composers, Gluck the chief amongst them, did all they could to prevent the continuation of the opera. The singers were told stories, the orchestra were turned against us, and all means employed to have the performance of this opera cancelled. The singers, who can hardly read music anyway, and who in one or two cases have to learn the whole thing by ear, now had to say that they could not sing their arias, although they had heard them previously in our room, approved them, applauded, and said that they were suitable. Now the orchestra apparently does not wish to be conducted by a boy etc. and a hundred such things. In the meantime, some spread the notion that the music is

*not worth a blue devil; others maintain that the music is not fitted to the words and against the metre, because the boy does not understand the Italian language enough. – – – Hardly had I heard this, I immediately demonstrated in the most respectable circles that Hasse, the father of music, and the great Metastasio had both declared that those spreaders of calumny should come to hear from them personally that 30 operas had been put on in Vienna which are in no respect the equal of the opera by this boy. The next story was that not the boy but the father had written it, – – Here however the reputation of the detractors took a fall, for they swung from one extreme to the other, and found they had picked up a nettle. I had the works of Metastasio brought, opened at random and the first aria that was found put before Wolfgang; he took his pen, and wrote, without pausing to think and in the presence of many respectable persons, the music for it with many instruments and with astonishing speed. He did this at Bono's, the Capellmeister, at Abbé Metastasio's, at Hasse's and at the residence of the titular Duke of Braganza and at the Prince of Caunitz. Meantime, another opera has appeared; and, since there are no grounds left for dispute, Wolfgang's is to be staged immediately afterwards. – – – A hundred times I have wanted to pack my bags and leave; and if this opera were an opera seria I would leave at once, at this instant, and would fall down before the feet of His High Princely Grace; only it is an opera buffa, and indeed one requiring special characters from the *Personne Buffe*, so I have I have to rescue our honor here, whatever it costs. The honor of the most gracious Prince of our own land is also involved in this. His High Princely Grace does not have liars, charlatans, deceivers of the people in his service, such as would go to foreign places, with full knowledge and the personal gracious permission of the same, to fool people with a sleight of hand. No, rather as honest men, proclaiming to the honor of their Prince and their native land a wonder which God caused to be born in Salzburg. I owe it to God to act thus, otherwise I would be the most ungrateful of creatures; and if I was ever obliged to convince the world on behalf of this wonder, it is precisely now, since people mock anything bearing the name miracle and deny all miracles. Accordingly, one must convince them; and was it not a great joy and a great victory for me when I heard a Voltairian saying to me in astonishment: Now I have for once in my life seen a miracle; this is the first! But because this miracle is too visible, and consequently undeniable, people want to suppress it. People will not allow God his glory, so it will be simply a matter of a few years until it is deemed a natural phenomenon and ceases to be a won-*

der of God. In this way, they want to hide it from the eyes of the world: and how could it more conspicuous than in a public spectacle in a large, populous town? — — — But should we be surprised at persecution by foreigners, when almost the same thing happened in the child's birthplace? — — what shame! what inhumanity! Now you will probably be wondering why the titular Prince Caunitz and other great persons, indeed His Majesty the Emperor himself, do not command that the opera be performed. First of all, they cannot command it, because it is purely the business of Sgr Affligio, /: called by some Count Affligio : / 2ndly, they will command it from him at another time: only Prince Caunitz, against the will of His Majesty, persuaded Affligio to engage the French players, who cost him 70000f per year; and now /: as they are not attracting the audiences one had hoped : / they are going to ruin him, and Affligio pushes all responsibility onto Prince Caunitz, the latter on the other hand hopes to be able to move the Emperor to show favour towards the French Theatre and bear the costs for Affligio. The result was that His Majesty was not to be seen at any spectacle at all for many weeks. You can see the oppressive circumstances that just had to occur at the same time, and which also helped to persuade Affligio to get Wolfgang's opera off his neck in order to keep the 100 Ducats in his pocket, and which on the other hand prevented anyone, because of fears about how the 70000f are to be repaid, from speaking with Affligio with a penetrating and commanding eye. Meanwhile, all the following has happened surreptitiously: Affligio blamed the delaying of the opera on the singers, saying they could not and would not sing such a thing; the singers on the other hand blamed it on Affligio, maintaining that he had said and declared in their presence that he would not stage anything of that kind, they can change this and that as they want. It is then at last to be produced. But if any new hindrance occurs, which must show itself now, my complaint will reach His Majesty the Emperor and the Empress and demand such satisfaction as will save our honor before the eyes of all Vienna and all honest people. For it will no be any honor for us, indeed for the Court in Salzburg, if we allow ourselves to be driven away so crudely by the envy that persecutes us, leaving the malicious free to tell the innocent public after our departure /: as has already happened : / that Wolfgang was not the creator of the opera at all, or else that it turned out so badly that it was impossible to put it on etc., etc. You see how one has to brawl one's way through this world. If a person has no talent, he is unhappy; if he has talent, he is persecuted in proportion to

his skills. On top of all these things of which I have told you, a singer named Bernasconi contracted a strong catarh and the one called Baglioni is not well at all: this hinders and delays the business again by at least 3 weeks. The result is that I, oppressed in the extreme beyond anything else experienced on our journeys, have to wait for the outcome of the matter. All reasonable people are forced to observe with shame that it is a disgrace for our nation that we Germans seek to bring down a German who has been treated justly by foreign nations, where he has been accorded the greatest admiration, including in written publications. With patience and constancy alone must one convince the people that our antagonists are malicious liars, slanderers and envious creatures who would laugh secretly if one allowed oneself to be scared, hid oneself, and in exhaustion left the place. All the more so, as such people in Vienna who perhaps have a princess or an Imperial prince as pupils, yes, even those who do nothing more than breathe the air here, are more than proud because the Emperor has his throne here; people who regard the servants of foreign Princes with contempt and speak sneeringly and detractingly of foreign princes. Now I think you know my circumstances; — — although I have only related the main points. I would also have reported the matter personally to our Lord His High Princely Grace, but that I have too much respect to distract this same Highness from more important things with such a long story."

On 6 August Leopold Mozart is still cherishing hopes that Wolfgang's opera can be performed. He admits to his landlord Hagenauer: "I would be tired from the events of this kind if I had not learned from experience that many a matter has taken a completely different turn from anything I could have hoped." But this hope was to deceive: *La finta Semplice* was not performed.

The fact that the performance of *La finta Semplice* in Vienna in 1768 was prevented caused Leopold Mozart to hand over a written complaint ("*Species facti*") against the theatre impresario Giuseppe Afflisio on 21 September during a personal audience granted him by Emperor Joseph II⁶:

"Inasmuch as many of the nobles of this place have been convinced, both by reports from elsewhere as well as by their own investigation and arranged tests, of the extraordinary talent of my son; similarly, it was considered in every way one of the most astonishing events of this and past times that a boy of 12 years should write

⁶ In what follows quoted after: Bauer-Deutsch I, No. 139, p. 279-283 (with facsimile of the first page of the original).

and conduct an opera; a learned written attestation from Paris confirmed this opinion, in that it declared, after a detailed description of the genius of my son, there could be no doubt but that this child will at the age of 12 years write an opera for one or other of the Italian theatres; and everyone believed that a German would have to confine such fame only to his native land. I received unanimous encouragement in this; I followed the voice of the public, and the Dutch Minister, Herr Graf von Degenfeld, was the first to suggest this to the theatre impresario Affligio, for he had already become fully acquainted with the abilities of the boy in Holland. The singer Carattoli was the second to draw the matter to Affligio's attention; and the business was decided upon at the house of the Personal Physician Laugier in the presence of the young Baron van Swieten and the two singers Carattoli and Caribali [recte: Caribaldi] with the impresario; the more so, in as much as all, in particular the two singers, maintained emphatically that even a very modest composition by such a young boy, on the one hand simply as a wonder, on the other alone to see this child in the orchestra at the piano conducting his own work, was bound to bring the whole town into the theatre. So I set my son writing.

As soon as the first act was ready, I asked Carattoli to listen to the same and to offer an opinion, in order to be more sure myself. He came and his astonishment was such that he turned up again without delay the following day and brought Caribaldi with him. Caribaldi, no less astonished, brought Poggi to me a couple of days later. All showed such an uncommon approval that, in answer to my repeated question whether they thought it good or not – whether they considered he should continue – , all were angry at my lack of confidence and cried out with frequent gesticulations: *cosa? – come? questo è un portento! Questo opera andrà alle stelle! È una meraviglia! – non dubiti, che scrivi avanti!* – [What? How so? This is a sign from heaven! This opera will reach the stars! It is a miracle! – Do not doubt that he should write on!] &c., along with a multitude of other expressions. This was said to me, as here written, by Carattoli in his own room.

Convinced of the wished-for success by the approval of the singers, I had my son continue with the work, but asked Logier, the personal physician, to make in my name proper arrangements with the impresario for payment. This was done, and Affligio promised 100 ducats. In order to shorten my expensive stay in Vienna, I made an application that the opera should already be performed before His Majesty's departure for Hungary; only there were some changes which the poet [Marco

Coltellini] had to make in the text, which delayed the composition, and Affligio declared that he wished to perform the same only after the return of His Majesty.

Now the opera had already been finished for some weeks. The copying had begun, and the first act given out to the singers, the second immediately following. In the meantime, my son had had to render on the piano one aria or another, yes, even the finale of the first act, for the nobility on various occasions; at the home of the titular Prince von Kauniz, Affligio himself was a witness with his own eyes and ears. Next, the rehearsals were due to start.

But – how could I have expected this? – here the machinations against my son began. It very seldom happens that an opera works perfectly at the first rehearsal and does not have to undergo a change or two. Precisely for this reason one usually starts the work with the piano, and not before the singers have mastered their parts, particularly the finale, would one ever rehearse with all instruments together.

But here exactly the opposite happened. The roles had not been studied enough, there had been no rehearsal of the singers with the piano, the ensemble for the finale not studied together, and despite this they arranged a rehearsal of the first act with the whole orchestra, so as to give the whole thing a weak and confused appearance right from the beginning. No-one who was there can say it was a rehearsal without blushing; and the heartless behaviour of those whose own conscience will convict them I will not detail here. May God forgive them.

After the rehearsal, Affligio said to me: It was good, but one or two passages were too high and would have to be altered here and there. I should speak to the singers about it; and, since His Majesty would already be here in 10 days time, he wished to stage the opera in 4 or at most 6 weeks, so that everything could be put into proper order. I should not be concerned at this; as a man of his word, he would keep his promise in all things. This was nothing new, changes were made to other operas, etc., etc.

Accordingly, the changes demanded by the singers were made, and in the first act two new arias written⁷; but in the meantime, *la Caschina* was performed in the theatre. Now the agreed time had elapsed, and I heard that Affligio had again commissioned another opera. There was even talk that Affligio would not perform the opera at all, that he had let it be known that the singers

⁷ Cf. on this the excursus *The autograph score* below. Vienna 1768 and Salzburg 1769.

could not sing such a thing, *those who had previously not only approved it but even praised it to the heavens.*

To protect myself against this gossip, my son had to present the whole opera on the piano before my Lord the young Baron van Swieten in the presence of my Lord the Count von Spork, the Duca de Braganza and others knowledgeable about music. All were most astonished at the claims by Affligio and the singers; all were very moved and declared unanimously that such un-Christian, dishonest and malicious representations were incomprehensible, that they preferred this opera to many an Italian one, and that, instead of encouraging such a heavenly talent, a cabal-like conspiracy was set against it, obviously plotting only to cut off the innocent boy's path to deserved honor and success.

I made my way to the impresario to find out the true picture of how matters stood. This latter said to me: he had never been against performing the opera; but I should understand that he must pursue his own interests; someone had raised doubts in him about whether it would please; he had had Caschina rehearsed, and now wanted to do the Buona figliuola, and then indeed have the boy's opera put on; if it did not please as he wished, then he would at least have two other operas in reserve. I showed him what my long stay had already cost, and then this prolonging too. He answered: Is that so? 8 days more, 8 days less, I will get it going now. That is how we left it. Carattoli's arias were altered; everything was done that suited Caribaldi; similarly with Poggi and Laschi etc. Each one assured me frequently and in detail: he had no objections; it now depended entirely on Affligio. Meanwhile, more than a month had passed. The copyist said to me that he had not yet received any instruction to copy the altered arias; and as I had perceived during the principal rehearsal for la buona figliuola that Affligio again wanted to tackle another opera, I confronted him personally on the matter. He immediately gave the copyist instructions, in the presence of myself and the poet Coltellini, that everything should be handed out in two days and that the opera should be rehearsed with the orchestra within 14 days at the latest.

But the enemies of the poor child, /: whoever they are : / were again busy with their dark dealings. On the same day, the copyist received the instruction to stop writing; a couple of days later, I discovered – Affligio had now decided not to put the boy's opera on stage at all. I wanted to have certainty in the matter, went to him and was informed he had called together the singers, who admitted it was incomparably composed but not theatrical and they could therefore not perform it. This talk was

in every way incomprehensible to me. For should the singers really dare, without reddening with shame, to voice contempt for that which they had previously exalted to the stars, to which they themselves had encouraged the boy and which they had praised before Affligio himself as good. – I answered him he could not expect that the boy should undertake the great effort of writing an opera for nothing. I reminded him of our agreement; I pointed out clearly to him that he had let us wait around for four months and caused us more than 160 ducats expenses. I reminded him of my wasted time and assured him that I would certainly demand from him the 100 ducats that he had agreed with the Personal Physician Laugier as partial compensation for the expenses.

To this, my fair request, he returned an incomprehensible reply which betrayed the embarrassment with which he was attempting, I do not know how, to get himself out of the whole business; finally he left me with the most shockingly uncharitable utterances: if I insisted on having the boy prostituted, he would have the opera laughed at and whistled off stage. Coltellini heard all this. So was this the reward offered to my son for taking great pains to write an opera /: whose original form filled 558 pages : /for the time expended and the costs incurred? – And what is to become of that which is closest to my heart, the honor and fame of my son, since I can longer risk insisting on the staging of the opera after they have unambiguously declared to me that they will spare no efforts to create misery of that sort; furthermore, they declare at one moment that the opera is unsingable, the next that it is not theatrical, then again that he was not capable of writing such music and always the same nonsense of that kind and self-contradictory chin-wagging; all this would, given an exact investigation of the musical abilities of my child as I here most pertinently and most humbly request, to the shame of the envious and the detrimental slanderers, disappear like smoke; it will convince everyone that the aim was only to suppress and render unhappy, in the capital of his German Fatherland, an innocent creature to whom God had granted an extraordinary talent which other nations have admired and encouraged."

On 24 September 1768, Leopold Mozart informed Hagenauer of his written complaint. "The investigation is already taking place," Leopold Mozart can report, "entrusted to His Excellency Count Spork, and Affligio is ordered to explain himself; in this, I demand, beside the 100 ducats for the opera, the expenses incurred during the relevant period here etc. Patience; all will soon be revealed. The Emperor was most gracious and promised justice for us all".

*

One comfort was left for father and son: for the consecration of the Orphanage Church (Waisenhauskirche) on the Rennweg, Mozart composed a mass (KV 139/114^a = KV^{3a}: 47^a), conducted by himself on 7 December 1768 in this same Vienna church⁸. This was compensation, as Leopold Mozart wrote to Hagenauer on 14 December 1768, for "*what the enemies planned to ruin by preventing the opera [...] and has proved to the Court and the general public, since the demand for seats was astonishing, the malice of our opponents*".

The *Catalogue of all works that this 12-year-old boy has composed since his 7th year and that can be shown in their original* was probably written down by Leopold Mozart in view of the intrigues surrounding *La finta semplice*. By means of it, he wished to show Wolfgang's opponents what kind of "*work catalogue*" the 12-year-old had to offer. In this catalogue of the works of his youth, probably written at the end of 1768, *La finta Semplice* is mentioned towards the end: "*And now the opera buffa La Finta Semplice, which consists, in the original form, of 558 pages*"⁹.

The singers of the thwarted Vienna performance of 1768

In Mozart's *La finta Semplice*, the most renowned singers available in Vienna in 1768 should have sung. Here is a brief list of them¹⁰:

Rosina: Clementina Poggi (d. after 1783), soprano (daughter of the singer Domenico Poggi, who was intended as Simone), married to the tenor Antonio Baglioni, native of Rome. Clementina originally sang in opera buffa in Venice, (1754, 1755, 1760-1762, 1764), in 1760 she could be heard in the opera seria *Enea nel Lazio* by Tommaso Traëtta and *La clemenza di Tito* by Baldassare

Galuppi in the Regio Teatro di Torino; with Johann Adolf Hasse's *Il Trionfo di Clelia* in 1762 she made her debut in Vienna; in 1767 she was on stage in Naples in Hasse's *Partenope*.

Don Cassandro: Francesco Carat(t)oli (c. 1705 to 1772), basso buffo, was initially chamber musician to the Duke of Modena. Via Trieste he came c. 1763 to Vienna.

Don Polidoro: Gioacchino Caribaldi (Garibaldi) (b. 1743 in Rome, d. after 1792 in Rome), tenor buffo, was already singing by 1759 in the Teatro all'Argentina in Rome. In the Carnival of 1762 we find him in the Teatro Ducale in Parma in buffa operas by Giuseppe Scolari and Baldassare Galuppi. Further landmarks: Autumn 1765 Teatro S. Samuele in Venice, Teatro Ducale in Milan; in 1766 he sang in the Teatro di Cocomero in Florence; Caribaldi later moved back to Venice.

Giacinta: Teresa (Theresia) Eberhardi, contralto, belonged to the Vienna ensemble from 1766 onwards. She sang Emilia in Florian Leopold Gäßmann's *Il Viaggiatore ridicolo* at the Burgtheater on 25 October 1766, on 26 April 1767 Angiolina in Gäßmann's *L'Amore artigiano*; in the same year she was also presented as Lucinda in Galuppi's three-act opera buffa *Il Vecchio geloso*.

Ninetta: Antonia Bernasconi (b. c. 1741 in Stuttgart, d. 1803? in Vienna?), soprano, was the daughter of the chamber servant Wagerle. She took the name Bernasconi from her step-father and teacher, Andrea Bernasconi, who married her mother in 1743. She made her successful debut on 21 January 1762 in Munich as Aspasia in Bernasconi's *Temistocle*. She came to Vienna in 1765/66; here she initially appeared in operas by Niccolò Piccinni and Antonio Sacchini. She received her first great success on 26 December 1767 as Alceste in Gluck's opera of the same name.

Fracasso: Filippo Laschi, tenor buffo, probably from Florence, of the same generation as Francesco Carat(t)oli, known to have sung in London (1748-1753), in Brussels (1749) and Turin (1754). In January 1765 Laschi sang Messer Ridolfo in Baldassare Galuppi's *Le tre amanti ridicoli* in the Burgtheater.

Simone: Domenico Poggi (d. after 1790), bass, born in Prato, came to Vienna in 1767 via Rome and Trieste (1764). Here his first role was Oracolo in Gluck's *Alceste* on 26 December 1767.

The Salzburg Performance of 1769

It is natural and understandable that, after the setback in Vienna, Leopold Mozart nevertheless sought opportunities to put on a performance of his son's first

⁸ Cf. Neue Mozart-Ausgabe (NMA) I/1, Section 1: *Masses • Volume 1* (Walter Senn), p. 37-158.

⁹ The complete catalogue printed in: Bauer-Deutsch I, No. 144, p. 287-289 with facsimile of the first page of the original); on *La finta Semplice* cf. the lines 66-67.

¹⁰ For a further characterisation of the singers cf. [Joseph von] Sonnenfel's collected writings, (gesammelte Schriften), vol. 5, Vienna, 1784 (example in der Universitätsbibliothek Salzburg, signature: 73.831 I).

Italian opera. The following evidence suggests a performance could have taken place in Salzburg:

1. A Salzburg libretto¹¹ of the year 1769 found by Rudolph Angermüller in 1977 in the Bibliothèque nationale, Paris (see on this further below the section *The Sources* [1st text] and the facsimiles on p. XXXV).
2. Parts of Mozart's autograph score, notated in 1769, (see on this further below the excursus *The Autograph Score. Vienna 1768 and Salzburg 1769*).

The title-page of the libretto and the page "*Personaggi*" are known in the Mozart literature as "*Program*"¹² and "*Theatre notes [Theaterzettel]*"¹³. The information is based, according to Otto Erich Deutsch¹⁴, on a program for the première of *La finta Semplice*. Deutsch names as his source the third impression of Otto Jahn's *W. A. Mozart*¹⁵. Jahn (or Deiters) in his turn takes his information from Gustav Nottebohm's *Mozartiana*¹⁶. Nottebohm remarks that he had received the transcription "*of the Salzburg theatre notes from elsewhere*", but this other source has to this day not been found. Nottebohm's informant was Ludwig Ritter von Köchel, who writes in his essay *Nachträge und Berichtigungen zu v. Köchel's Verzeichnis der Werke Mozarts*¹⁷:

"According to a program (printed in 1769 at the Court Book Press, Salzburg) in the possession of Mr. Richard in Paris, this 'dramma giocoso per musica' was performed at the command of Archbishop Sigmund von Schrattenbach in 1769 in the Court Theatre in Salzburg".

Köchel then specifies the instrumentation and the composer. He appears to have corresponded with Rich-

ard: whether "*Mr. Richard*" gave Köchel false information – he probably had the Salzburg libretto in front of him – cannot now be established, since the relevant letters are missing. Information about where the Bibliothèque nationale found its copy is also no longer available. Might it have been a present from Monsieur Richard?

Relevant literature on the *Finta semplice* up to the present day maintains that the opera was performed on 1 May 1769 in the little Court Theatre of the Salzburg Residenz¹⁸. For the dating to the 1 May no contemporary source has been found; it also gives pause for thought that the Prince-Bishop, according to the diary of the Abbot of St. Peter's in Salzburg, Beda Seeauer, was on 1 May in Hallein. It must also be emphasised that no passage in a letter, no entry in the diary of a Salzburg contemporary nor any other documents exist which mention a performance of the opera in Salzburg.

From the now available Salzburg libretto, which the Court itself had had made, it can be concluded that in 1769 a performance of Mozart's *La finta Semplice* either took place in the town on the Salzach or was at least planned. A contemporary piece of Salzburg performance material must be in the Salzburg Konsistorialarchiv or in the Bibliothek der Internationalen Stiftung Mozarteum Salzburg, but can at the moment not be traced. That such a piece of material must have existed is proved by a passage in Leopold Mozart's letter of 17 December 1769 while he was with Wolfgang on the first journey to Italy. Leopold writes to his wife from Innsbruck: "*The parts [for the voices] for the opera [by which only La finta Semplice can be meant] I have diligently left at home along with the violin parts, and have only brought the score*". (Leopold seems then to have valued the work highly enough to have at least wanted to show it in Italy.) And there is also Nannerl's letter of 23 March 1800 from St. Gilgen to Breitkopf & Härtel in Leipzig that she can have *La finta Semplice* copied from the Prince-Bishop's music collection.

The singers named on the page "*Personaggi*" in the libretto (facsimile: p. XXXV) belonged to the renowned Salzburg Court Music from 1769 on. Here are the details:

Rosina: Maria Magdalena Lipp¹⁹ (b. 1745 in Salzburg? d. 10 June 1827 in Salzburg), soprano, was a sing-

¹¹ Cf. on this Rudolph Angermüller, *Ein neuentdecktes Salzburger Libretto (1769) zu Mozarts 'La Finta semplice'*, in: *Die Musikforschung* 31 (1978), vol. 3, p. 318-322.

¹² *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (NMA X/34), p. 82.

¹³ Hermann Abert, *W. A. Mozart*, vol. 1, Leipzig 7/1955, p. 126.

¹⁴ Cf. footnote 12.

¹⁵ Third impression. Edited and completed by Hermann Deiters. Part I, Leipzig, 1889, p. 108-109.

¹⁶ *Von Mozart herrührende und ihn betreffende, zum größten Theil noch nicht veröffentlichte Schriftstücke*. Edited from discovered manuscripts by Gustav Nottebohm, Leipzig, 1880, p. 103.

¹⁷ In: *Allgemeine Musikalische Zeitung*, Neue Folge 2 (1864), No. 29, Leipzig: 20th July, 1864, columns 493-496, particularly column 495.

¹⁸ Among others: *Vita di Giuseppe Afflisio*, loc. cit., p. 23.

¹⁹ Cf. on Maria Magdalena Lipp: Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation*

er at the Court of the Salzburg Prince-Bishop between 8 January 1765 and 31 December 1803. At the beginning of October 1761 (at the latest), the Salzburg Prince-Bishop sent her together with Maria Anna Braunhofer, at his expense, for vocal training in Venice. Here she stayed until 21 June 1764. On 17 August 1768 she married Johann Michael Haydn in the Corpus-Christi church in Salzburg.

Don Cassandro: Joseph von Arimathia Hornung²⁰, bass and tenor, born in Ramelzhofen in Swabia, was from/after 1757 in the choir (Stiftschor) of the Abbey of St. Peter in Salzburg.

Don Polidoro: Franz (de Paula) Anton Spitzeder²¹, (b. 2 August 1735 in Traunstein, Bavaria, d. 9 June 1796 in Salzburg), tenor, is noted in the Salzburg Records as Court Tenor between 1 January 1760 and June 1796, teacher of figural song at the Salzburg Kapellhaus between 8 January 1770 and June 1796, and piano teacher at the Kapellhaus between 22 December 1777 and 17 January 1779.

Giacinta: Maria Anna Braunhofer (Praunhofer)²² (b. 15 January 1748 in Mondsee, d. 20 June 1819 in Salzburg), contralto, was a singer at the Court of the Salzburg Prince-Bishop between 8 January 1765 and 31 December 1803. The 13-year-old from Braunhof, born into an organist's family, was sent together with Maria Magdalena Lipp by Schrattenbach at the beginning of October 1761 (at the latest) to Venice for singing lessons. She stayed in the city on the lagoon until 21 June 1764.

Ninetta: Maria Anna Fesemayr (Fesenmayr, Fäsenmayr, Fäsämayr)²³ (b. 20 February 1743 in Salzburg?, d. 1782 in Salzburg?), soprano, was a singer at the Court of the Salzburg Prince-Bishop between 24 December 1765 and the end of 1782. Prince-Bishop Schrattenbach sent her with her future husband, Anton Cajetan Adlgasser, to Venice in January 1764, where she remained until December 1765. When Fesemayr married Adlgasser on the 19 June 1769 in Corpus-Christi church in Salzburg, it was the 13-year-old Mozart who led in the bride; father and son Mozart were also the witnesses.

Fracasso: Joseph (Dominikus) Nikolaus Meissner (Meißner, Meisner)²⁴ (probably b. 1725 in Salzburg, d. 12 March 1795 in Salzburg), bass and tenor, was between 1747 and 12 March 1795 bass at the Court in Salzburg, from 1 April 1751 until 8 January 1770 teacher of figural song at the Salzburg Kapellhaus.

Simone: Felix (Cajetan) Winter (Winder, Windter)²⁵ (b. 30 May 1722 in Salzburg, d. end of October/beginning of November 1772 in Salzburg), bass, was bass at the Salzburg Court between May 1753 and October/November 1772; position as singer in the Cathedral choir and Probationer in the Court Music from January 1744 to May 1753.

Mentions of the opera after Mozart's death

The quotation already given above from one of Leopold Mozart's letters to his wife on the 17 December 1769 from Innsbruck is the last known communication about *La finta Semplice* during Mozart's lifetime. Only after his death did the opera again appear in the family correspondence.

In Maria Anna (Nannerl) Berchtold von Sonnenburg's (née Mozart) *Data für die Biographie des Verstorbenen Tonnkünstlers Wolfgang Mozart (Data for the Biography of the deceased Composer Wolfgang Mozart)* (1792), which was intended for Friedrich Schlichtegroll's Necrologue (published in Graz in 1794 as *Mozarts Leben [Mozart's Life]*), we read concerning *La finta Semplice*:

"Vienna. The Emperor said to my son that he should write an opera buffa. The Emperor also communicated this to the impresario who had rented the theatre. The impresario made a full agreement with the father. The son composed the opera. But it was not performed – – although the Capellmeister Hasse and the poet Metastasio praised the same uncommonly. The opera was called *La finta Semplice*²⁶".

On 10 October 1799 Constanze Mozart made over to Breitkopf & Härtel Ninetta's aria "*Sono in amore, voglio marito*" (No. 23) for one ducat²⁷. Constanze then sent this aria on 8 January 1800 to Johann Anton André in Offenbach²⁸, since Breitkopf & Härtel apparently "*had*

und Personal, Phil. Diss., (typed), Salzburg, 1972, pp. 227-230.

²⁰ On Hornung cf. Hintermaier, loc. cit., pp. 188f.

²¹ On Spitzeder, cf. Hintermaier, loc. cit., pp. 413-418.

²² On Maria Anna Braunhofer, cf. Hintermaier, loc. cit., pp. 45-47.

²³ On Maria Anna Fesemayr, cf. Hintermaier, loc. cit., pp. 109-111.

²⁴ On Meissner, cf. Hintermaier, loc. cit., pp. 262-273.

²⁵ On Winter, cf. Hintermaier, loc. cit., pp. 460-462.

²⁶ Quoted following Bauer-Deutsch IV, No. 1212, p. 192, lines 205-210.

²⁷ Bauer-Deutsch IV, No. 1259, p. 276, lines 34-35.

²⁸ Bauer-Deutsch IV, No. 1273, p. 305, line 10; also Eibl VI, p. 511: commentary on this passage.

not used" the aria²⁹. Nannerl finally asked Breitkopf & Härtel on 17 July, 1 and 29 October 1800 as well as on 9 February 1801 whether the publishers were interested in the *Finta semplice*. Breitkopf & Härtel hesitated initially, but on 27 May 1801 "*the opera La finta Semplice is already being copied*"³⁰; on 18 June 1801 the copied score could be sent to Leipzig for 39 Gulden and 18 Kreuzer³¹. On 27 August 1801, Nannerl noted with satisfaction that the score of the *Finta semplice* had reached the publishing house in Leipzig³²; on 30 April she demanded back from Breitkopf & Härtel the copied score together with other works by her brother³³.

The Libretto

Who chose the libretto for the finta Semplice and gave it to Mozart to be set cannot be determined with certainty. It can however be assumed that Afflisio played an important part in the choice of the material and that he turned to the Imperial Court Poet Marco Coltellini (1719-1777) for advice.

The basic text of Mozart's *La finta Semplice* is provided by the *dramma giocoso La finta Semplice* by Carlo Goldoni (1707-1793)³⁴. Goldoni's piece was performed during the Carnival of 1764 in the Teatro Giustiniani di S. Moisè in Venice with music by Salvatore Perillo (c. 1731-?). Goldoni, who obviously wrote *La finta Semplice* in Paris, took Philippe Néricault Destouche's *La Fausse Agnès* ou *Le Poète campagnard* (1734) as his model. Destouche's comedy was well known in Italy, a translation into Italian was made by Duchess Maria Vittoria Serbelloni under the title *Il Poeta di villa*.

For Vienna, Afflisio had Goldoni's text revised by Marco Coltellini. Coltellini, who had come to Vienna in

1763/64, succeeded Pietro Metastasio in the Danube metropole as *poeta cesareo*. Coltellini's work owes more to Calzibigi from Livorno, Gluck's librettist, than to Metastasio. Such composers as Gluck, Hasse, Joseph Haydn, Giuseppe de Majo, Giovanni Paisiello, Antonio Salieri, Giuseppe Sarti and Traëtta, to name only a few, set texts by Coltellini.

Comparing Goldoni's text with Coltellini's, the following fundamental changes emerge (see also the Critical Report):

1. Atto I/Scena 6: the exit aria for Cassandro, "*Ella vuole ed io torrei*" (No. 8), was rewritten by Coltellini. It becomes more closely related to the plot, less commonplace, more buffa-like than in Goldoni's text.
2. II/8: cut in the recitative and instead of an aria for Cassandro a duet Fracasso-Cassandro "*Cospetton, cospettonaccio!*" (No. 19).
3. II/10: cut.
4. III/1: the aria for Simone, "*Vieni, vieni, oh mia Ninetta*" (No. 22) and the following recitative are inventions of Coltellini's.
5. III/2: rewriting of Giacinta's aria at the beginning of the scene (Giacinta: "*Che scompiglio, che flagello*", No. 24) and extended text in the following recitative.
6. III/3, 4 and scena ultima are revised (re-arranged and extended), and instead of Goldoni's closing lines

*Chi non sa talvolta fingere,
Non sa mai signoreggiar;
E l'impari dalle femmine,
Chi vuol farle innamorar.*

Coltellini wrote

*È inutile adesso
Di far più lamenti,
Già queste del sesso
Son l'arti innocenti,
E spirito e bellezza
Son gran qualità.*

Coltellini's achievement in the libretto for the *finta Semplice* is above all that he made the third act more suitable for the stage, more opera-like, and wrote an effective finale.

The Sources

1. Text

²⁹ Cf. Bauer-Deutsch IV, No. 1292 (Constanze Mozart's Catalogue for Johann Anton André, Vienna 1800), p. 340, line 21.

³⁰ Cf. Bauer-Deutsch IV, No. 1335, p. 404, line 8.

³¹ Bauer-Deutsch IV, No. 1336, pp. 405-407, lines 4-6, 56-61, 68-74.

³² Bauer-Deutsch IV, No. 1337, p. 408, lines 3-4.

³³ Cf. Bauer-Deutsch IV, No. 1377, pp. 448f, lines 31-44.

³⁴ Italian and German text in Rudolph Angermüller, *La finta Semplice. Goldoni/Coltellinis Libretto zu Mozarts erster Opera buffa (italienisch-deutsch)*, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 30 (1982), double issue 3/4, pp. 15-72; also as separate publication: Kassel, etc. 1982.

Text book, Salzburg 1769

[Title:] LA / FINA SEMPLICE. / DRAMMA GIOCO-
COSO / PER MUSICA, / DA RAPPRESENTARSI IN
CORTE, / PER ORDINE / DI S. A. REVERENDISSI-
MA / MONSIGNOR / SIGISMONDO / ARCIVESCO-
VO / E PRENCIPE / DI SALISBURGO: PRENCIPE
DEL S. R. I. / LEGATO NATO DELLA S. S. A. / PRI-
MATE DELLA GERMANIA, / E DELL'AN-
TICHISSIMA FAMIGLIA / DEI CONTI DI /
SCHRATTENBACH / &c. &c. / SALISBURGO: / Nella
Stamperia di Corte 1769. [Cf. the facsimile on the left of
page XXXV.]

The only known copy to date (found by Rudolph Angermüller in 1977³⁵) is in the Bibliothèque nationale Paris, Département des Imprimés, signum: Yd 1316. This libretto transmits – with the exception of minor deviations – the literal text set by Mozart, i.e. with the changes and additions by Marco Coltellini.³⁶ A printed version of the original text by Carlo Goldoni³⁷ is in *Tutte le opere di Carlo Goldoni*, edited by Giuseppe Ortolani, 14 vols., Milan, 1935-1956, vol. 12.

2. Music

Autograph score:

The original manuscript, bound act-wise in three volumes, belonged to the items belonging to the former Preußischen Staatsbibliothek Berlin deposited elsewhere during World War II. Vol. I is today in the Biblioteka Jagiellońska Kraków, the two other volumes in the music department of the State Library Berlin – Prussian Cultural Heritage, Music Department.³⁸

³⁵ Cf. above the section *The Salzburg Performance of 1769* with footnote 11.

³⁶ Cf. above the section *The Libretto*. As a curiosity and as an indication of editing of the text book before printing in 1769 in Salzburg, it is noted here that in scene VI of act I the year referred to in Rosina's words, "*Gli anni adesso ...*" has been changed, in contrast to the "*mille settecento sessant'otto*" set by Mozart (cf. p. 97, m. 52f), to "*mille settecento sessantanove*" (in Goldoni's text we read of course "*mille settecento sessantaquattro*").

³⁷ Cf. above the section *The Libretto*.

³⁸ Cf. *Wolfgang Amadeus Mozart. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein* (= Staatsbibliothek Preußischer Kulturbesitz. Catalogue of the Music Section, edited by Rudolf Elvers. First Series: Manuscripts, vol. 6, Edition Merseburger 1154), Kassel 1982, p. 23f.

No further musical sources have come down to us. This means that copies mentioned in Leopold Mozart's "*Species facti*" (21 September 1768) as well as in his letter from Innsbruck of 17 December 1769 and in an exchange of letters between Nannerl and Breitkopf & Härtel in 1801 (score[s] and performance material from the Salzburg performance of 1769) could not be traced.³⁹

Excursus: The Autograph Score. Vienna 1768 and Salzburg 1769

La finta Semplice belongs, like *Apollo und Hyazinth* KV 38, *Bastien und Bastienne* KV 50 (46 a), but also like the early masses and *Die Schuldigkeit des Ersten Gebots* KV 35 to a complex of works⁴⁰ which can be classified as early testimony of Mozart's composing and copying under the supervision of his father. In this complex, *La finta Semplice* is to be seen as the outstanding example: the dimensions⁴¹ of the autograph score exceed by far those of the other works mentioned. Leopold Mozart influenced the compositional procedure considerably, was involved in each phase of the writing out and can therefore be described with complete justification as the "general editor" of the autograph.

The reasons are the obvious ones: *La finta Semplice* is not only Mozart's first large-scale opera, but it is also concerned with a genre, the opera buffa, which even for the just twelve-year-old Mozart was too much to master alone, particularly working with such a brilliant text as Carlo Goldoni's. An additional problem was the short time span allotted to the composition of the *Finta semplice*: around the change of the months March/April 1768 the composition began with the aim of performing the opera very soon. In the letter of 30 July 1768 quoted above, sent by Leopold Mozart to Lorenz Hagenauer in Salzburg, the talk is of its "*initially being ready for East-*

³⁹ Cf. above the sections *Intrigues* and *Performance 1769 in Salzburg* as well as reports about the opera after Mozart's death.

⁴⁰ Cf. NMA II/5/1 (Alfred Orel), NMA II/5/3 (Rudolph Angermüller), NMA I/1/Section 1: Masses • Vol. 1 (Walter Senn) and NMA I/4/1 (Franz Giegling).

⁴¹ Father Leopold ("*Species facti*" and Catalogue of the early works of his son) gives the size of the autograph score of *La finta Semplice* as "558 pages", which corresponds to the uninterrupted folio numeration "1-279" of the autograph. On the present condition of the autograph, its fascicle gatherings, watermarks, etc., the Critical Report provides detailed information.

er", and the certainly "embellished" representation in the "*Species facti*" speaks amongst other things of the "*opera [being] finished some weeks ago*" at a time when the Emperor was imminently expected back from Hungary, indeed within 12 days, and Afflisio was appeasing the Mozarts with talk of a performance of *La finta Semplice* within "4 or at most 6 weeks". The "*Species facti*" reports a "presentation" of the whole opera by Mozart on the piano at the young Baron Gottfried van Swieten's; if this performance, as is generally assumed, took place in July 1768, the score of the *Finta semplice* must have been completed at the latest by the beginning of July, 1768. Whenever the final flourish of the pen may have been made on the score, one must in any case assume that there was little time for the composition and writing out of the *Finta semplice*; even if we assume that the Mozarts had been busy with the writing out up until July 1768, the total time available was at most four months.

From the frequently quoted letter to Lorenz Hagenauer of 30 July 1768 and above all from Leopold Mozart's "*Species facti*" we can summarise as follows:

1. The singers were at least willing after gaining a first impression of their arias, primarily from the first and second acts, but demanded changes; for the first act there were even "*two new arias to be made*".
2. There were obviously difficulties during the rehearsals.
3. Wolfgang had to prove repeatedly by playing for various audiences certain parts, such as the finale of the first act, going as far as playing a piano version of the entire opera at Baron van Swieten's.
4. It is striking that in both documents the talk is primarily of the first two acts, then again of "*the whole opera*" but not specifically of the third act. Intensive rehearsals of this last part probably hardly took place, which may also be indicated by the absence of the major changes in the autograph which are typical for the first two acts. The changes in this act visible in the autograph are related to the "*version Salzburg 1769*", about which more will be said further below in this section.
5. Leopold Mozart understandably has an interest in not letting any impression arise, or in stifling any rumours of this kind in their beginnings, that Wolfgang may have been so overtaxed with the composing of this opera that his father had to intervene. For this reason, Leopold Mozart did not conduct his "*general editing*" of the autograph comprehensively, but restricted himself to the elimination of the genuine weaknesses – he could rely on the copyists not to recognise his interventions in the score. In this context, it can be pointed out that Wolfgang

himself had written in the top right-hand corner of the first page of notation in the autograph: "*Di Wolfgango Mozarti*" (see the facsimile on p. XXVII); the date placed after this, "1768", is definitely in Leopold Mozart's hand⁴².

Changes and Corrections: Leopold Mozart notes in the autograph whole passages for individual instruments, crosses out and writes over, sets dynamics and articulation, corrects wrong Italian text declamation and of course has Wolfgang change parts of what he has written himself. All of these interventions on the part of Leopold Mozart are detailed in the Critical Report. One can also assume that the following changes demanded by the singers were made under the supervision of the father:

1. "*two new arias*" in the first act: the autograph contains two consecutive versions of the Fracasso aria "*Guarda la donna in viso*" (No. 5); the original version is printed in the appendix of our volume as No. 2,⁴³ the principal text of the score presents the new version. It may have proceeded as follows: Mozart initially tried, by suitable corrections, to retain the essentials of his original version of this aria.⁴⁴ It is not difficult to imagine that the singer selected for the role of Fracasso (Filippo Laschi) was unhappy principally with the cadential figures. – A second "new aria" for the first act is not contained in the autograph. Speculation does not help much here, unless one of the eight numbers in question was to be reset later, that perhaps No. 7, taken over from KV 35, did not suit the singer foreseen for the role of Polidoro, Gioacchino Caribaldi, or that No. 2 (Simone's aria "*Troppa briga a prender moglie*") with a new ending but the original version of the measures 36f⁴⁵ could be considered in its new form as a "new aria".

⁴² The title ("*Sinfonia*") and tempo indication ("*Molto Allegro*") are written by Leopold Mozart, the table of instruments on this first page by Wolfgang. The correction in the measures 2 and 3 in Violin II is by Leopold Mozart: because of the two flutes brought into the new instrumentation, it was no longer necessary to have this special entry in Violin II.

⁴³ Cf. p. 403-410.

⁴⁴ The measures glued onto the autograph as corrections before the beginning of the A2 section and at the end of the aria could not yet be loosed (cf. p. 407 and p. 410); we hope to be able to give the original notation in the Critical Report.

⁴⁵ Here and in the numbers 4, 9 and 21 the glued-in corrections could not yet be removed – as in No. 5 (cf. foot-

2. Original versions of the endings: In the appendix to this volume we show alongside the rejected versions of the arias Nos. 5, 23 and 25 only the deleted versions of the endings; references to further crossings out in the autograph are to be left to the *Kritischer Bericht* (Critical Report). The comparison with the new endings shows definitively that in the cases of the numbers 2, 8, 11, 16 and 22 the wishes of the singers were the decisive factor in the changes⁴⁶ – the new endings are in every case more effective. Numerous other cuts and new versions in the course of individual numbers of *La finta Semplice*, particularly in the second act, confirm emphatically that the Mozarts had to alter the opera continuously in order to please; so behind the gestures of the clearly coarse and underhand theatre impresario Afflisio there were also justified doubts, certainly less with regard to the quality of the music itself as to the realisation of Goldoni's text as musical drama – doubts which just a few years later would not have occurred to anyone.

3. Salzburg 1769: Although there is no documentary evidence – apart from the libretto printed in Salzburg⁴⁷ – for a performance in Salzburg in 1769, it can be proved from the autograph score of the second and third acts of the *Finta semplice* that such a performance was at least planned: in the opinion of Wolfgang Plath, the handwriting of Pantomima and of the next aria No. 18 (cf. the facsimiles on pp. XXXf) following the secco section suggest a somewhat later date (1769?). (What then occupied their place before this must yet be ascertained – a task for the Critical Report.) It is certain that the second version of the aria No. 23 (Ninetta: "*Sono in amore, voglio marito*")⁴⁸ dates to 1769, and that the re-working of the aria No. 25 (Fracasso: "*Nelle guerre d'amore non val sempre il valore*")⁴⁹ took place in 1769. Regarding this re-working it is relevant to mention the following: the first Mozart-Gesamtausgabe [AMA] offered as the original version of this aria only the rejected middle section.

note 44). It is intended to give the original versions in the Critical Report; they are indicated in the musical text on p. 38, p. 54 (the original ending of No. 4), p. 126 (the original ending of No. 9) and p. 266.

⁴⁶ On No. 11, original ending (= Appendix No. 4) cf. the facsimile on p. XXIX. – Mozart replaced the first ending of No. 17 (= Appendix No. 6) by a more attractive instrumental close.

⁴⁷ Cf. the section above, *The Salzburg Performance of 1769*.

⁴⁸ Original version: pp. 414-420 (= Appendix no. 8).

⁴⁹ Original version: pp. 420-431 (= Appendix no. 9).

But from the autograph it can be clearly shown that there were two complete versions of this aria, namely on the one hand the version which we reproduce in the Appendix as No. 9 and on the other the version in our principal musical text, jointly "put together" by father and son for Salzburg 1769 using material of the 1768 version and extended by the composition of the middle section. The original version of this aria can, with two exceptions⁵⁰, be "deduced"⁵¹ from the transmitted autograph score; it is presented here for the first time. For the new version of 1769, Leopold Mozart added the two flutes⁵², the necessary corrections and cuts were made, and after crossing out the original middle section⁵³, for which Leopold Mozart had naturally not put the flute parts into the autograph score, the new middle section follows in Mozart's hand of 1769: pages 338-341 (m. 133-171; cf. the facsimile on p. XXXIV). It is written by Wolfgang Amadeus Mozart throughout – including the two flutes. A more textbook example of the co-operation between Wolfgang and Leopold could hardly be found; it proves once again the competence of Leopold Mozart as joint-composer and teacher, but also allows conclusions to be drawn about the extent of the joint work on the complete autograph score of the *Finta semplice* – the later parts (1769) show on the whole a closer handwriting and smaller, almost decorative individual forms (cf. the facsimiles on pp. XXX ff and p. XXXIV).

Remarks on the Editing

1. The music text

It has already been mentioned that Leopold Mozart was involved in the writing out of the *Finta semplice* and intervened with corrections. Although today, due to Wolfgang Plath's researches on the "Mozart Calligraphy"⁵⁴, the hands of father and son can be distinguished well, in the case of *La finta Semplice* – as in earlier in the NMA, e.g. for *Apollo und Hyacinth* or *Die Schuldigkeit des Ersten Gebots* – no attempt will be made to ascertain the relative frequency of occurrence of the handwriting of Wolfgang and father Leopold; the manuscript is thus considered an "*indivisible whole*" for purposes of deter-

⁵⁰ Cf. p. 427.

⁵¹ Cf. the facsimiles on pp. XXXIIIf.

⁵² Cf. the facsimile on p. XXXII.

⁵³ Cf. p. 430, mm. 138ff.

⁵⁴ Here particularly *Beiträge zur Mozart-Autographie I. Die Handschrift Leopold Mozarts*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, p. 82-112.

mining the music text⁵⁵. In the Critical Report, however, an attempt is to be made to identify in broad terms the extent of Leopold Mozart's handwritten contribution; but in this large autograph score with its close intermeshing of handwriting, particularly in the very numerous corrections, crossings-out, original versions, etc., it will hardly be possible to obtain a clear, i.e. a detailed, separation of the hands, and this would also not be meaningful. Here it is sensible to summarise that Leopold Mozart as a rule wrote all the instrumentation and tempo indications, designated the scenes and the individual complete numbers. – Besides father and son, an unknown third scribe has occasionally entered subsidiary information into the score; see the Critical Report for details.

The autograph score of *La finta Semplice* poses difficult problems for a modern edition: one must attempt on the one hand to provide in the NMA a practical text for performance, on the other hand to retain the character of this early work with its unevenness. For practical purposes, this certainly means that the NMA score (and the performing material extracted from it) has to be much more intensively "arranged" than may be necessary in other NMA volumes. Musicologists could object that our abundant suggestions for corrections of compositional errors (as footnotes), ranging from patently wrong declamation of Italian words in the music text itself to unification of articulation and dynamics going beyond the usual filling in of missing signs, are not appropriate for a historical and critical edition. The Editorial Board and the present editor considered it necessary, despite such possible objections, to aim at a music text which represents a usable compromise for both sides.

2. On the Italian text

The rendering of the sung Italian text follows Mozart's autograph. In this first dramatic work by Mozart with Italian text, an attempt was also made to retain, whenever it made sense, the punctuation, which even at this stage was already highly individual, particularly in the recitatives. In the set-piece numbers, this early work already shows a typical characteristic of later autograph operatic scores by Mozart: the punctuation is very

⁵⁵ Cf. NMA II/5/1 (Alfred Orel), p. XVIII. – in the Critical Report to this volume, collated by the chief editor of the NMA (Dietrich Berke) for Alfred Orel, the frequency of occurrence of Leopold Mozart's handwriting was then finally established in the Remarks on the Autograph Score by Wolfgang Plath.

sparse⁵⁶, and has to be more complete in a modern edition. In such cases, the edition follows Goldoni's text in the version named above in the section *The Sources*, (1st Text) or else, for the passages written by Marco Coltellini, the Salzburg libretto of 1769; both librettos were of course consulted for the editing of the text and obvious errors in the autograph corrected accordingly; further peculiarities of the text in the autograph were however in general retained. (Individual cases of differences between the original, the Goldoni edition and the Salzburg libretto are detailed in the Critical Report)⁵⁷ As already mentioned above, it seemed wise to correct obtrusive errors in the original declamation: the original declamation is then retained in the principal text (word and music) in normal type, while corrected words appear in smaller type below the principal text; corrected music is indicated by small note stems in the opposite direction and, when necessary, in small-print notes and rests (cf. e.g. p. 32, m. 1).

3. Editorial technique

The rules fixed on p. VII (*Zur Edition [Editorial Principles]*) by the editorial board for the editorial technique of the NMA were extensively used in this volume, but with the following exceptions:

a) The old c-clefs in the vocal parts at the beginning of each number and each recitative are not reproduced. Instead, they are given in the list of characters on page 2 once and for all. It will be noticed that the role of Giacinta in the autograph is written partly in soprano as well as in alto clef: in No. 1 – Coro [!] – Mozart does indeed set an alto clef for Giacinta.

b) Staves containing only rests are as rule written out; only in the full texture of the three finales (Nos. 11, 21 and 26) – and there only in the vocal parts – are these omitted. To facilitate orientation, abbreviated character names consisting always of the first letter of the name are indicated on at the beginning of each page of the score.

⁵⁶ Cf. on this amongst others also NMA II/5/17: *Don Giovanni* (Wolfgang Plath and Wolfgang Rehm), p. XVI (Foreword).

⁵⁷ It was also a matter of course to complete the occasionally very sparse scene directions using those from the "librettos". For the typographical identification of these borrowings see further below in this section. (*3. Editorial technique*).

c) The style of typography for the scene directions depends on the text source drawn upon:

Autograph score

SCENA I or: Gabinetto nella casa di Cassandro. = direction in the scene heading or outside the music text.

(parte) = scene direction within the music text.

Libretto Salzburg 1769 oder Goldoni

[SCENA I] oder: [Gabinetto nella casa di Cassandro.] = direction in the scene heading or outside the music text.

[parte] = scene direction within the music text

Editorial additions:

I suddetti = direction in the scene heading or outside the music text.

(parte) = scene direction within the music text.⁵⁸

4. Performance practice in general

Use of the bassoon: Not all numbers in the autograph of the *Finta semplice* include the bassoon as an obligato instrument in the woodwind section. It is in keeping with the practice of the time, however, to have one or two bassoons playing if the woodwinds include at least two oboes⁵⁹, as in *La finta Semplice* in the numbers 1, 3, 9, 13, 17-19 and 25 (both versions).

Horns in B^b: Gerhard Croll was certainly right when, in the foreword to the NMA volume *Die Entführung aus dem Serail*, he described the use of horns in Mozart, "primarily in the area of 'high' and 'low' horns" and particularly for the B^b horns, as a problem requiring "certainly further musicological clarification and practical experience"⁶⁰. In the two numbers of the *Finta semplice* with B^b horns – Nos. 7 and 20, there are in our opinion no puzzles about tessitura ("alto" or "basso"): in No. 7 (Polidoro: "*Cosa ha mai la donna indosso*"), "basso" is just as necessary (cf. mm. 2-4 and as confirmation m. 118: second inversion!) as "alto" in No. 20 (Fracasso: "*In voi, belle, è leggiadria*") (cf. mm. 6-10 etc.).

⁵⁸ Combination of editorial addition with Goldoni or else with the libretto Salzburg 1769: p. 216, m. 86, and p. 313, m. 115f (italics in square brackets = addition).

⁵⁹ Cf. NMA IV/12: *Cassationen, Serenaden and Diverimenti for Orchestra* ● Volume 4 (Walter Senn), p. XII (Foreword), and NMA V/14/3: *Concertos for Flute, for Oboe and for Bassoon* (Franz Giegling), p. XI (Foreword).

⁶⁰ Cf. NMA II/5/10, p. XXXIIIf (Foreword).

Realisation of the continuo: In keeping with the practice of the NMA (cf. p. VII: *Zur Edition [Concerning the edition]*), the continuo is only written out in the *secchi*, in slightly smaller print and as simply as possible, leaving room for improvisation and changes during performance. But the use, at least occasionally, of a keyboard during the set-piece numbers is equally requisite as the deployment of a deep string instrument (violoncello and/or double bass) in the *secchi*.

Cadenzas and appoggiaturas: It is the opinion of the editor that a sung cadenza is required only in the large-scale aria of Fracasso (No. 25: "*Nelle guerre d'amore non val sempre il valore*", final version), to be placed at the transition from the B-section to the ornamented repeat of the A-section (p. 341, m. 171: 2nd inversion chord). Occasional ornaments at fermatas are no doubt possible, but are not indicated in our edition.

Following NMA practice, suggestions for performance of the appoggiaturas in the *secchi* are notated in small print above the vocal staff. The suggestions are not obligatory, but should rather encourage the singer's own creative ideas⁶¹. Corresponding suggestions only need to be made in one of the set-piece numbers in the opera, namely in No. 17 (Polidoro: "*Sposa cara, sposa bella*", p. 211, mm. 7 and 8, as well as p. 215, m. 68)

Interpretation of fp (fortepiano): In writing out the score of his *Finta semplice*, Mozart used *fp* to indicate various effects; this is true also for other autograph scores of this and the later period, but in *La finta Semplice* it is particularly striking. Even if a classification of the manifold uses of *fp*, particularly in the autograph of *La finta Semplice*, is not possible and certainly not very productive, nevertheless a few, though characteristic, appli-

⁶¹ On the performance of appoggiaturas in Mozart, cf. the essential remarks by Luigi Ferdinando Tagliavini in NMA II/5/5: *Ascanio in Alba*, pp. Xf (Foreword), by Franz Giegling in NMA I/4/1: *Die Schuldigkeit des Ersten Gebots*, pp. VIIIIf (Foreword), by Daniel Hertz in NMA II/5/11: *Idomeneo*, pp. XXVIIIff (Foreword) and by Stefan Kunze in NMA II/7: *Arias* ● Volume 1, pp. XIXf (Foreword). – more recently cf. also a study, thoroughly critical of the existing NMA practice and simultaneously stimulating criticism, by Frederick Neumann, *The Appoggiatura in Mozart's Recitative*, in: *Journal of the American Musicological Society* XXXV (Spring 1982), No. 1, p. 115-137; German version: *Vorschlag und Appoggiatur in Mozarts Rezitativ*, in: *Mozart-Jahrbuch 1980-1982*, Kassel etc., 1983, p. 363-384.

cations will be described briefly in the following remarks; in this, the basic assumption is that *fp*, as a rule, has significance for the accentuation.

a) Tone repetitions: an emphasising of the accented parts of the measure by *fp*; the first note of the accented part of the measure is in addition often marked with a staccato dash, e.g.:



b) *fp* marks are applied to characteristic melodic formulas, final notes, emphatic harmonic effects, syncopations, repetitions of one and the same note and also of one and the same melodic gesture. Besides the accentuation of individual notes, Mozart also uses *fp* to throw whole groups of notes or figures into relief, independent of whether this happens within a *forte* or *piano* section; *f* or *p* as dynamic level for a section or because of a texture is then only temporarily interrupted by *fp*, but not suspended.

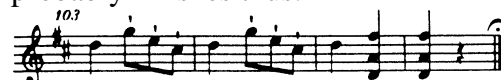
Remarks on individual numbers

Sinfonia: In the first section of this foreword – *Genesis* – we mentioned that Mozart possibly took the three-movement overture ("*Sinfonia*") of his *Finta semplice* from the four-movement Symphony KV 45, probably written in 1767 with its own autograph score⁶² dated "1768 16 Jener [January]". In the first volume of the autograph of *La finta Semplice*, the *Sinfonia* is written out again without the Menuett and with altered instrumentation. The double articulation in the second movement (Violine I: m. 1, 5, 9, 13, 17f and 21f) is consistent throughout with the (opera) autograph. In the original version of the *Sinfonia*, i.e. in KV 45, the rhythm of this eighth-note figure is not more sharply pointed; there the eighth-notes are joined pairwise with a phrasing curve. It can be assumed that the longer phrasing curve is intended to signal that the figure should be played with one bow stroke, while the two shorter phrasing curves serve to emphasise the sharper rhythm⁶³.

⁶² State Library Berlin – Prussian Cultural Heritage, Music Department; subsequently edited in NMA IV/11: *Symphonies ● Volume 1* (Gerhard Allroggen).

⁶³ This interpretation is that given for double articulation by Leopold Mozart (*Gründliche Violinschule*, Augsburg 3/1787: *Des siebenten Hauptstücks zweyter Abschnitt*. Facsimile reprint: Leipzig 1956) – double articulation appears again in several places in the course of the *Finta*

The "concert finish" of the *Sinfonia* (third movement, m. [107]-[110]), in the opera autograph completely in the father's handwriting, can be seen as the earliest example of its kind. Certainly not conceived exclusively as a concert finish, it can in a stage performance, depending on the director's concept, be played or left out from m. 106 with a continuation in the first measure of No. 1. The measures [109] and [110] correspond to the two final measures 105 and 106 of KV 45; the end of the *Sinfonia*, whether "*subito il Coro*" or with "concert finish", is in either case extended – the intensification in m. 104 of the opera version is missing in the symphony version, which probably finishes thus:



No. 1 Coro: As a paradigm for the practice in this edition of not always adjusting the music text when divergences exist in parallel passages, consider the measures 13 and 71: in measure 13, Giacinta and Fracasso respectively sing on the first eighth-note b' and e', in measure 71 however, the exactly parallel passage, g' and h; the measures 15 and 73 then agree! – With the footnote in the music text on page 27 attention is drawn to a "compositional error" that particularly strikes the ear; similar footnotes follow in the course of the edition.

No. 2 Aria: The first tempo indication is missing in the autograph; "*Tempo ordinario*" (later "*Tempo primo*" in mm. 31 and 66) as an editorial addition arises from consideration of the original "*Allegro*" in measure 15 (in m. 50 again as editorial addition). – Measure 10, Violin II: the connection added by the editors on the first quarter-note is missing in the autograph; similar cases in the remaining course of the opera are not referred to in these remarks on individual numbers. – Finally, the dissonant false relation voice-leading (c'—c#) between Viola I/II and Violoncello/Bass in measure 22 should also be noted.

No. 3 Aria: The direction "*legato*" (by Leopold Mozart) in measure 1 as well as in measures 23 and 92 is, considered alone, unambiguous; in mm. 1ff, 7f and 92ff it appears in conjunction with a long phrasing curve, again written by Leopold Mozart, and is thus emphatically reinforced. But compared with each other, these measures – 1ff, 7f, 23ff and 92ff – show a lack of uniformity in the articulation typical for the autograph of *La finta Semplice*

semplice, but will not be discussed further in these remarks on individual numbers.

which could not be harmonised without major interventions (cf. on this the Critical Report). – The added tempo indications in italics in the measures 92 ("*Tempo primo*") and 126 ("*Allegro*") result from the original indications in the measures 1 and 61.

No. 5 Aria: Some inconsistencies in the compositional technique should also be pointed out (only a few of these will be detailed in these remarks on individual numbers): in measure 15, Violin II does not move to the expected unison with Violin I (d" instead of fis"); in measure 30 dissonant voice-leading arises between Horns and Violoncello/Bass (d'-c); in measure 115 one expects the first note in Viola I/II to be d' (not b), and in measure 119/120 the harmonic progression is clumsy. – The recitative after No. 5 is written out twice, following each of the two versions of this aria (cf. also Appendix no. 2 and above the excursus *The Autograph Score. Wien 1768 und Salzburg 1769*): discrepancies in the notation of these two versions are listed in the Critical Report.

No. 7 Aria: This aria taken from the first part of the religious drama with music ('Singspiel'), *Die Schuldigkeit des Ersten Gebots* KV 35, (similarly No. 7 = aria of the Christian Spirit: "*Manches Übel will zuweilen*") has neither there, nor in the version in *La finta Semplice*, tempo indications. We have adopted the editorial "*Allegro*" from NMA I/4/1. In its new form, the aria is shortened and in places altered, principally in the vocal line. Regarding the **Vi-de** in measures 10-14, it should be noted that the section of *La finta Semplice* delineated by this direction was previously clearly cut; later, a not definitely identifiable hand (Leopold Mozart? – in any case a contemporary handwriting) has added in red crayon the two words "*dies gilt [this applies]*" over and under the accolade, which may be taken as a definitive reversal of the crossing-out which was perhaps done during the course of rehearsal work in Vienna in 1768. – In measure 48 in Violin II, the fifth eighth-note would be better taken as f' instead of g'. In the measures 114/115 parallel fifths – as so often in the whole opera – have been left (between Horn I and Violoncello/Bass).

No. 8 Aria: The editorial insertion of tempo indications in the measures 63 ("*Andante*") and 87 ("*Tempo primo*") result cogently from the context. – The **Vi-de** in measures 84-86 (end of the middle section) once again points out a cut rescinded, this time unmistakably in Leopold Mozart's hand, with the words "*questo V`a bene*" (cf. also the facsimile on p. XXVIII).

No. 9 Aria: The notation of the cor anglais at sounding pitch corresponds to the autograph score, but is today no longer standard practice. – On the "*Corni da caccia*", the following quotation is relevant:⁶⁴

"The 'corno da caccia' [French 'cor de chasse'] was used particularly and often by Bach and Händel, even in the early works at the beginning of the 18th century, here in the tunings C basso, D, E^b, [a major sixth lower], F, G, A, B^b alto und C alto. These tuning were achieved either by a specially tuned instrument or by application of suitable crooks to the 'corno da caccia in D alto'. The 'corno da caccia in D alto' was not directly specified, but nevertheless often replaced the trumpet in D for the performance of the clarin register parts set for this instrument. [...] The transformation of the 'corno da caccia' into the structural and acoustic form of the modern French horn is the merit of the Dresden horn player and native of Bohemia, Anton Joseph Hampel, who through his attempts to ennoble the sound and to extend its chromatic capabilities was in 1753 was the first to discover that the individual notes of the natural scale could be lowered by introducing the hand into the bell of the instrument. To use this technique in performance, the playing position of the horn had to be changed completely. While the right hand had previously held the windings of the tube in such a way that the bell pointed upwards or to the side, the bell was now pointed downwards; the left hand held the instrument at the top, close to the mouthpiece and the right hand introduced into the bell with the thumb resting on the inner side of the bell, leaving the rest of the hand free to 'stop' notes. [...] The new French horn thus represented, in comparison to the 'corno da caccia' as it was still used by Bach and Händel, a completely new instrument of the orchestra in terms of its construction and, above all, its timbre. It was introduced into the orchestra at roughly the same time as the clarinette, so that the whole orchestra underwent a considerable change in technical capabilities and sonority. In particular, the French horn supplanted the trumpet in many areas. As early as 1760, every orchestra of reputation had two of the new French horns in its ranks [...]"

Thus when Leopold Mozart in the introduction to No. 9 explicitly specifies "*Corni da caccia*", the two Mozarts are specifically asking, in contrast to all other numbers in the *Finta semplice*, in which "*Corni*" of the new type ("*Inventionshörner*") are required, for horns of the older form to be used. It was no doubt the text of the aria "*Senti l'eco ... sussurrar tra fiori e fronde ...*" ("*Hear the echo ... whisper amongst flowers and leaves ...*") that had suggested the special sound of the Corni da caccia.

⁶⁴ After Hans Kunitz, *Die Instrumentation. Ein Hand- und Lehrbuch*. Part VI: *Horn*, Leipzig, 1957, p. 348ff.

No. 11 Finale: The insertion of the tempo indications in the measures 64 ("*Allegro*") and 200 ("*Molto allegro*") is explained once again by the context. – Although in measure 35 the voice-leading in Oboe I from the first quarter-note *g*" to the sixteenth-note *g*' on the second quarter-note (thus in unison with Oboe II) is extremely inelegant, we have refrained from making a correction. In measures 105/106 we refer for the last time to one of the many parallel fifths in the work (Flute I, II: diminished-perfect) and in measure 336/337 there is, compositionally speaking, a certainly less than ideal leap of a ninth (*f#*'-*g*" in the Oboes).

No. 12 Aria: For the tempo indication missing in the autograph score, the editors suggest "*Allegretto*".

No. 14 Aria: Here one of the many peculiarities of the dynamic indications in the autograph score of the *Finta semplice* is retained: in measure 39, Viola I/II has *forte* compared with *piano* in the higher strings; Violoncello/Bass have rests. The *forte* in the Violas is explained by their temporary function as the bass line. In measure 40, the Violas originally had *fp* (= accent with decrescendo to the following slurred eighth-note), and at the end of this measure, in which the bass enters again, the editors chose to insert a *p* against the original *mezzoforte* in Violin I/II, since the *fp* does not annul the *forte* in measure 39. As a comparison, the parallel measures 79f can be consulted, in which other dynamics are indicated; the NMA did not harmonise these.

No. 15 Aria: The indication of the basic tempo for this aria is missing in the autograph score, although the "*ad libitum*" and "*in tempo*" sections in the course of the aria are clearly marked. "*Andante*", as an editorial addition, appears suitable for the character of this number.

No. 16 Aria: For this aria sung by the drunken Cassandro, the editors selected the tempo indication "*Allegro*". The effect of this is however less dependent on the right choice of tempo and more on the acting skills of the singer. Whether the young Mozart was successful in writing music suited to the comedy of the situation is open to doubt.

No. 17 Aria: The combination of staccato dashes with phrasing curves in measures 32, 34 and 91 corresponds to Mozart's autograph score. This articulation is so untypical for Mozart that one cannot dismiss the suspicion that it may be a correction: staccato instead of phrasing

curve or phrasing curve instead of staccato. Yet the appearance of the written passage is such that an interpretation as staccato-legato is more probable⁶⁵. – The original tempo indications in measures 1, 47, 66 and 106 made corresponding additions in measures 17 and 76 necessary (in both cases "*Allegretto*").

Recitativo pages 221–224: The editorially inserted indication "*Pantomima*" for this recitative accompagnato (marked within the course of the whole recitative of Scene VII in Act II by means of measure numbers in square brackets) is admittedly a makeshift solution, for a literal interpretation of this term excludes singing. But since Rosina and Don Cassandro in this central piece of the second act of *La finta Semplice* communicate with each other through song and pantomime-like gestures, the use of the term "*Pantomima*" seemed justified as an immediately comprehensible designation. – We refrained from placing a tempo indication at the beginning of the *Pantomima*, but a slow tempo can be assumed (*Adagio*)⁶⁶.

No. 18 Aria: The original tempo indications at the beginning of the piece and in measure 45 call for a corresponding completion of the missing indications in measure 91 ("*Tempo primo*") and in measure 132 ("*Allegretto*").

No. 19 Duetto, No. 20 Aria and No. 21 Finale: The tempo indications for all three numbers had to be inserted by the editors, "*Allegro*" in the first case, "*Grazioso*" in the second ("*Allegro*" in m. 69 is original); in the Finale in the autograph score, the corresponding indications are missing for all five passages: "*Allegro*" (m. 1), "*A tempo giusto*" (m. 54), "*Allegro*" (m. 165), "*A tempo giusto*" (m. 252) and "*Allegro*" (m. 352).

⁶⁵ Described in this sense also by Leopold Mozart (cf. footnote 63 above).

⁶⁶ At the beginning of the *Pantomima* (cf. the facsimile on p. XXX of this volume) it will be noticed that, in the viola staff, notation or else the direction "*col Basso*" is missing. As Mozart in measures [22]f and [28]–[31] writes the viola part out in full and in measure [22] explicitly calls for joining in "*col Basso*" (sixteenth-note *e*'), the editors have tacitly supposed a "*col Basso*" for measures [1]–[21] (cf. Critical Report). – On the *Pantomima* and the following aria Aria No. 18 cf. also the excursus *The Autograph Score. Vienna 1768 and Salzburg 1769*.

No. 23 Aria and No. 25 Aria: For each of the two versions of this aria (cf. the numbers 8 and 9 in the Appendix), we refer you to the excursus *The Autograph Score. Vienna 1768 and Salzburg 1769* above. – In the original version of No. 23, all tempo indications had to be added by the editors; in the final version of No. 25, the indication for the middle section (m. 133: "*Tempo di Menuetto*", m. 172 then "*Tempo primo*") were added.

Appendix No. 3 = original finish of Aria No. 8: In measure [3] of the autograph score, written above the staff of Violin I, i.e. outside the accolade, there is a practical playing direction, rendered by us in NMA (p. 411) as "*grattando vicino al scanello*". Of the last word of this direction, however, only the following letters can be clearly read: "*Sc ... llo*", the rest is made illegible by blotting. The immediate wish is to translate the direction literally "*scratching close to the bridge*" – but, even with the best will, one cannot make "*Ponticello*" out of "*Sc ... llo*". Johann Gottfried Walther's *Musicalisches Lexikon* (Leipzig 1732)⁶⁷ helps us further. There we read on p. 546: "*scanello [ital.] ein Steg auf Instrumenten*" ["*scanello [ital.] a bridge on instruments*"]. The conjecture that "*scanello*" was an older term for "*Ponticello*" was thus proved right⁶⁸.

*

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Rudolph Angermüller
Salzburg, October, 1982

Wolfgang Rehm

Translation: William Buchanan

⁶⁷ Facsimile reprint edited by Richard Schaal in: *Documenta Musicologica, 1. Reihe: Druckschriften-Faksimiles III*, Kassel und Basel, 1953.

⁶⁸ Prof. Eduard Melkus with his colleagues and friends in Vienna were of help in solving the puzzle surrounding "*Sc ... llo*", for which we take this opportunity of expressing very special thanks.

Handwritten musical score for the beginning of the Sinfonia. The page is numbered 'XXVII' at the bottom right. The score is written for ten instruments: Violino I, Violino II, Viola, Violoncello, Fagotto, Tromba, Tromba II, Clarinetto, Oboe, and Bassi. The music is in G major and 3/4 time. The score includes dynamic markings such as 'piano', 'for.', and 'ma:'. At the top, there is a handwritten title 'Sinfonia' and a date 'Wien 1785'. The page is numbered 'XXVII' at the bottom right.

Facs. 1: Folio 1^r of the autograph score (Atto primo: Biblioteka Jagiellońska Kraków, Atto secondo and Atto terzo: State Library Berlin – Prussian Cultural Heritage, Music Department): Beginning of the Sinfonia. cf. p. 5, mm. 1-8.

Handwritten musical score for the aria "Ella vuole ed io torrei" from No. 8 of "La finta semplice". The score is on ten staves. The vocal line is on the top staff, with lyrics in Italian. The piano accompaniment is on the bottom staff. The score shows a cut in the second accolade, with the words "questo Và" written below the piano part.

Lyrics: bello si rapprese si gelo. ed il sangue già bel bello si rapprese si gelo si rapprese si gelo
 questo Và
 Come un can bar =

Facs. 2: Folio 71^r of the autograph score: mm. 76-89 from No. 8, Aria "Ella vuole ed io torrei". Cf. pages 107-108.
 The cut at the beginning of the second accolade rescinded by Leopold Mozart with the words "questo Và"

The image shows a facsimile of a handwritten musical score page. It consists of ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The bottom two staves feature lyrics written in a cursive hand: "ta e la bel-ta e la bel-ta" and "ta e la bel-ta e la bel-ta". The page is heavily annotated with numerous scribbles, corrections, and markings, particularly on the left side and in the lower staves, indicating a working draft or a heavily revised manuscript.

Facs. 3: Folio 109^v of the autograph score: end of No. 11, Finale I "Dove avete la creanza?" Cf. pages 165-166, mm. 338-349, page 412 and Foreword.

con cordine. Acutissimo.

con cordine

apud

apud

apud

162

ma non prender grazia

apud

che dico: solo nel ciel: cibo non si capisce

Facs. 4: Folio 162^r of the autograph score: beginning of the *Pantomima*. Cf. pages 221-222, mm. 39 [1]-48 [10], and Foreword.

Handwritten musical score for the beginning of No. 18, Aria "Ho sentito a dir da tutte". The score is written on ten staves. The first staff is labeled "Aria" and the number "105" is written in the top right corner. The music is in 6/8 time and features a melodic line with various ornaments and dynamics such as *ma*, *for*, and *ff*. The bottom staff is marked *allegro giocoso*.

Facs. 5: Folio 165^r of the autograph score: beginning of No. 18, Aria "Ho sentito a dir da tutte". Cf. pages 227, mm. 1-7, and Foreword.

Facsimile of folio 232r of the autograph score for Mozart's No. 25, Aria "Nelle guerre d'amore non val sempre il valore". The page shows ten staves of handwritten musical notation. The top staff is heavily crossed out with a large black scribble. The second staff has "unisono" written below it. The third staff has "cresc." above and "rac: forte" below. The fourth staff has "pia." above. The fifth staff has "pia." above. The sixth staff has "for." above. The seventh staff has "pia." above. The eighth staff has "pia." above. The ninth staff has "pia." above. The tenth staff has "pia." above. The lyrics "gianno più giova a brion far" and "qualche geloso affa no no" are written below the staves. The number "232" is written in the top right corner.

Facs. 6: Folio 232r of the autograph score: mm. 34-38 of No. 25, Aria "Nelle guerre d'amore non val sempre il valore" (final and original version).
Cf. pages 328, page 422-423 and Foreword.

A photograph of a handwritten musical score on aged paper, identified as folio 236r. The page contains ten staves of music. The top two staves feature a melodic line with various note values and rests. The lower staves contain a bass line with notes and rests. The manuscript shows signs of being a working draft, with some ink bleed-through and a diagonal line drawn across the page. The number '236' is written in the upper right corner.

Facs. 7: Folio 236r of the autograph score: mm. 72-75 of the original version of No. 25. Cf. pages 425-426 and Foreword.

Flauto

Clarin

Fagotto

Corno

Violoncello

Violino

ch'istancia affatica, la bella suadanza / benjacke mai l'argaglia, sul campio, battaglia, pariva l'aria l'aria

[242r]

Facs. 8: Folio 242^r of the autograph score: mm. 133-142 of the final version of No. 25. Cf. pages 338 to 339 and Foreword.

L'A
FINTA SEMPLICE.
DRAMMA GIOCO
PER MUSICA,
 DA RAPPRESENTARSI IN CORTE,
 PER ORDINE
 DI S. A. REVERENDISSIMA
 MONSIGNOR
SIGISMONDO
 ARCIVESCOVO
 PRINCIPALE
 DI SALISBURGO:
 PRINCIPALE DEL S. R. I.
 LEGATO NATO DELLA S. S. A.
 PRIMATE DELLA GERMANIA,
 E DELL'ANTICHISSIMA FAMIGLIA
 DEI CONTI DI
SCHRATTENBACH
 &c. &c.

SALISBURGO:
 Nella Stamparia di Corte 1769.

Yd 1316

PERSONAGGI.

FRACASSO, Capitano Ungarese. <i>Il Sig. Giuseppe Meisner.</i>	NINETTA Cameriera. <i>La Sig. Maria Anna Fösomair.</i>
ROSINA Baronessa, Sorella di Fracasso, la quale si finge Semplice, <i>La Sig. Maria Magdalena Haydn.</i>	DON POLIDORO, Gentiluomo Sciocco, Fratello di Caffandro. <i>Il Sig. Francesco Antonio Spizeder.</i>
GIACINTA, Sorella di Don Caffandro e Don Polidoro, <i>La Sig. Maria Anna Braunhofer.</i>	DON CASSANDRO, Gentiluomo Sciocco, ed Avaro, Fratello di Polidoro. <i>Il Sig. Giuseppe Hornung.</i>
	SIMONE, Tenente del Capitano. <i>Il Sig. Felice Winter.</i>

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 DI S. A. REVERENDISSIMA &c.

La Musica è del Signor Wolfgango Mozart, in Età di Anni dodici.

LA

LA
FINTA SEMPLICE.
ATTO PRIMO.
SCENA PRIMA.
La Scena rappresenta un Giardino, nel quale vanno spasseggiando
GIACINTA e FRACASSO, NINETTA
 e **SIMONE.**

C O R O.

Tutti 4. **B**ella cosa è far l'amore,
 Bello è assai degli anni il fiore,
 Bella è più la Libertà,

A Ma

Facs. 9 – 11: Title-page, list of characters (Personaggi) and beginning of the first act from the Salzburg text book of 1769. Copy: Paris, Bibliothèque nationale, Département des Imprimés, signum: Yd 1316.