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

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EDITORIAL PRINCIPLES

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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.

Foreword

First Performances

At the beginning of 1790, leaving space for a (still unspecified?) number of “*pezzi di musica*,” Mozart entered a new opera into his autograph catalogue: “*in January 1790: / Così fan tutte; ossia la scuola degli amanti. Opera Buffa¹ in 2 Atti. / pezzi di Musica. _____ Attori. Signore. ferrarese de Bene, villeneuve et / Bußani. Signori Calvesi, Benucci e Bußani.*” Just a few weeks previously, “*in December [1789]*” Mozart had entered, immediately adjacent to the entry referring to the whole opera, “*an aria intended for the opera Così fan tutte, for Benucci. Rivolgete à me [!] lo sguardo etc. ___/ 2 violini, viola, 2 oboe, 2 fagotti, 2 Clarini e Timpany e Bassi.*”²

The premiere of the third and last Da Ponte opera took place at the “Imperial and Royal National Court Theatre,” the Burgtheater in Vienna, on 26 January 1790. The following performed under Mozart’s direction (in the order of the *personaggi* listed in the Vienna libretto of 1790):

Fiordiligi	Adriana Ferrarese de Bene
Dorabella	Louise Villeneuve
Ferrando	Vincenzo Calvesi
Guglielmo	Francesco Benucci
Despina	Dorotea Bussani
Don Alfonso	Francesco Bussani

These were singers whose qualities were familiar to Mozart and who had already appeared in his previous operas *Le Nozze di Figaro* (Vienna, 1786, revived 1789) and *Don Giovanni* (Vienna, 1788), and for whom he had, with the exception of Vincenzo Calvesi, written arias for insertion into operas of other composers.³

¹ In the original libretto and in contemporary manuscript copies: “*dramma giocoso*.” We also use this designation: see, however, the NMA’s edition of *Don Giovanni* (NMA II/5/17), which Mozart also labels “*opera buffa*” in his personal catalogue. – New facsimile edition of Mozart’s work catalogue in: NMA X/33: *Documentation of the Autograph Transmission*, Section 1 (Albi Rosenthal and Alan Tyson)

² No. 15, an aria for Guglielmo in act one (in Scena XI) which Mozart later replaced by “*Non siate ritrosi*.” Both entries are accompanied, as was Mozart’s usual practice, by incipits in keyboard scoring on the facing right-hand page; here they are of the first four mm. of the overture and the first four of the eliminated aria.

³ On the singers see, among many accounts, Margaret Dietrich, “*Dokumentation zur Uraufführung*” in *Così fan tutte. Beiträge zur Wirkungsgeschichte von Mozarts Oper*, published by the Research Institute for Music Theatre at Bayreuth University, ed. Susanne Vill et al., (Bayreuth, 1978), pp. 24–53 and Rudolf Angermüller, *Mozart—Die*

The opera was a success; it was repeated on the 28th and 30th of January and again on the 7th and 11th of February. The death of Emperor Joseph II on 20 February 1790 interrupted this series of performances, but the production was revived on 6 June, with six more performances until 7 August of the same year. It was not performed again in Vienna in Mozart’s lifetime.

Count Karl Johann von Zinzendorf noted the opera in a diary entry written on the same evening, 26 January 1790: “*Avant 7^h au nouvel Opera. Così fan tutte, ossia la scuola degli amanti. La musique de Mozart est charmante, et le sujet assez amusant.*” [“*Before 7 o’clock to the new opera. Così fan tutte, ossia la Scuola degli Amanti. Mozart’s music is charming, and the subject quite amusing.*”] The *Wiener Zeitung* [Vienna Newspaper] of 30 January makes mention of the premiere without passing further judgment, whereas the Vienna correspondent of the *Journal des Luxus und der Moden* writes in March 1790: “*I announce to you once more an excellent work of Mozart’s which has come to our theatre [...] It has the title: Così fan tutte [...] It is not necessary, I believe, to say more about the music than that it is by Mozart.*”

Così fan tutte was performed in Frankfurt in May 1791 and in June in Mainz, in both cases in a German reworking under the title *Liebe und Versuchung, oder so machen’s die Mädchen* [Love and Temptation, or That’s How The Girls Do It]. Other productions followed in Prague, Dresden, and Amsterdam in the same year, some in Italian and others in German; all more or less adapted. These performances were the foundation of, in modern eyes, the opera’s both misconceived and diverse reception, a reception whose influence continued well into the twentieth century and which had thus already begun in Mozart’s lifetime.

Commission and Genesis

After the unprecedented success in Prague in 1787 of his operas *Le Nozze di Figaro* K. 492 (première in Vienna on 1 May 1786) and *Don Giovanni* K. 527, commissioned by the Count Nostitz National Theatre in that city and first performed on 29 October, Mozart received, for the time being, no further opera commissions. In years that followed, Mozart made what were more or less extensive

Opern von der Uraufführung bis heute, Frankfurt on Main, 1988.

reworkings of these two Da Ponte operas for Vienna: for the Viennese court theatre premiere of *Don Giovanni* on 7 May 1788 and for the revival of *Figaro* there on 29 August 1789. In Mozart's own catalogue of his works we find that the items most frequently mentioned after the entry of *Don Giovanni* on 28 October 1787 were songs, dance cycles, insertion arias, one piano concerto (KV 537), works for solo keyboard, chamber music (including the three keyboard trios KV 542, KV 548, and KV 564, the first of the three "Prussian" string quartets, KV 575 and the large-scale string trio KV 563), the symphonic trilogy of the year 1788 (KV 543, KV 550, and KV 551), and the arrangements of Handel's *Acis and Galatea* and *Messiah* for Baron van Swieten. The entries of December 1789 and January 1790 cited at the beginning of this introduction are the first that make reference to a new opera, that is, to *Così fan tutte* KV 588. It is possible that the commission for this new opera, directly or indirectly, from the court in Vienna, but there is no documentary or other evidence to support this claim. The first documentary evidence of the opera comes from Mozart himself, in a particularly moving letter in December 1789 to his friend and fellow Freemason Michael Puchberg:⁴ "*in the coming month I am to receive from the management (according to our present agreement) 200 Ducaten for my opera,*" which could only refer to *Così fan tutte*, and continuing: "*if you are willing and able to lend me 400 fl. until then*"; this is repeated in a more pathetic tone a few lines later: "*I ask you once more, tear me out of my fatal situation, when I am paid for this opera you will most certainly get the 400 fl. back complete.*"⁵

⁴ Letters are cited here and in the following according to *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text, Kassel etc.. 1971, and Register (vol. VII), compiled by Joseph Heint Eibl, Kassel etc., 1975.

⁵ The fee of 200 Ducats (= 900 Guilders) Mozart mentions is exaggerated; fees of 100 Ducats were the norm. It cannot therefore be ruled out that Mozart doubled the remuneration he expected—raising it by the sum he requested, 400 Gulden, which would be several tens of thousands of Euros today—in the letter in order to ensure that Puchberg really would lend him that much money. Puchberg's own note on Mozart's letter indicates that he sent the composer 300 Fl. Although the financial records of the Hoftheater in Vienna for the years 1789/90 are considered lost, two volumes of weekly account records are kept in the Theatre Collection of the Austrian National Library. Here, under the rubric for "extra expenses" in the week of 20 to 26 February 1790, there is the following entry: "*to Mozart Wolfgang, for the*

Mozart concludes this letter with an invitation: "*On Thursday [31 December 1789] I invite you (and you alone) to visit me at 10 in the morning, for a small rehearsal of the opera; —I am only inviting you and Haydn.*" On 20 January 1790 Mozart turns once more to Puchberg and points out that "*tomorrow the first instrumental rehearsal [will take place] at the theatre*" and that "*Haydn will go with me. — If your business will allow it, and if you are perhaps interested in attending the rehearsal, you need to do nothing more than to come to my lodgings at 10 o'clock tomorrow morning, then we can all go together.*" In another letter to Puchberg, dated 12 June 1790, Mozart writes: "*I am here⁶ to conduct my opera*"; the second series of performances had begun on 6 June 1790. There are no other contemporary documents on the commissioning and composition of *Così fan tutte*, the genesis of which fell within the period marked so profoundly by the distressing and mysterious financial distress described so often in the Puchberg letters, with two exceptions, each of very different value, to the scholar. The first is a remark (consisting of only one sentence) in Lorenzo da Ponte's memoirs, which were published in New York between 1823 and 1827, in which he claims that he wrote an opera with music by Mozart with the title *La scuola degli amanti* for his lover, the singer Adriana del Bene (known as "La Ferrarese"). The other is Mozart's autograph score itself, which has come down to us nearly complete!⁷

Alan Tyson, whose research on watermarks and other aspects of the paper used in Mozart's manuscripts has contributed so much to recent Mozart scholarship and to the NMA, has also studied the autograph of *Così fan tutte*, especially the first act. This work resulted in his 1984 study

composition of the music to the opera Così fan tutte, 450.- [Gulders] – that is, the normal fee of 100 Ducats. We would like to thank Dexter Edge for calling our attention to this source. We agree with him that (according to the current state of scholarship) that Mozart did not receive any additional remuneration. We would also like to thank Mr. Edge for information on secondary sources of the opera. He is currently preparing a study with the title *Mozart Reception in Vienna, 1787–1791*. See also Angermüller, *Seine Fehler waren, daß er das Geld nicht zu dirigieren wuste. Mozarts finanzielle Verhältnisse*, in *Collectanea Mozartiana*, Tutzing, 1988, pp. 19-39, especially p. 35.

⁶ That is, in Vienna. Constanze had been taking the waters in the suburb of Baden since May 1789. Mozart visited her there in June, returning to the city during the day.

⁷ See the chapter *A/I, The Sources*, below.

“*Notes on the Composition of Mozart’s Così fan tutte.*”⁸ Behind this modest title we find the results of research that is as acerbic as it is full of fantasy; this research has been a decisive influence on our own work and of great importance for this edition. We would like to emphasise Tyson’s contribution here and will refrain, in order that our scholarly apparatus not grow to unreasonable proportions, from citing it in every specific case in which we depend on it in what follows.

On the basis of what little we know about the composition of *Così fan tutte*—mostly from the three documents already cited—we can establish three important dates in relation to its chronology. First, there is Mozart’s entry in his catalogue for the aria KV 584 (“*in December*” [1789]), second the entry of the entire opera (“*in January. 1790:*”), and finally the date of the première, 26 January 1790. If the commission for the opera (about which we are informed only by Mozart’s letter to Puchberg in December 1789 and the payment to Mozart in February 1790) really was a response to the success of the new production of *Figaro*, as one often reads in the literature, then it can at the earliest have been issued at the beginning of September 1789. It would follow that the composition of *Così fan tutte* might have begun as early as October 1789. Lorenzo Da Ponte would have needed at least a few weeks to deliver at least the major part of the libretto for the first act!

An earlier commission seems unlikely. If, for instance, Mozart had received a commission in the spring of 1789, it is hard to imagine that he would not have mentioned a new opera in the letters he wrote during his travels of that year (8 April to 4 June: Prague—Berlin—Dresden—Leipzig—Vienna). It is possible that he received the commission in the months after his return, from the middle of June to the middle of August. We cannot rule this out, but there is no evidence that this is the case. Mozart completed or composed the following major works in this period: the first of the so-called “Prussian” string quartets, KV 575 (he continued immediately with the second, KV 589), the final keyboard sonata KV 576, the two substitute arias for *Figaro* KV 577 and KV

579 (these were related to the new production), two insertion arias KV 578 and KV 580, and the Stadler Quintet KV 581, which he dated “29 September 1789”. In addition, we must consider Mozart’s personal worries in these weeks and months: Constanze’s continuing poor health and his financial woes. If we consider all of this evidence as a whole, we are really compelled to remain with the assumption that Mozart began to compose *Così fan tutte* in the Autumn of 1789, which means that he must have composed the whole opera in the unbelievably short time span of three to four months. The autograph, which should be seen as a working score, supports this conclusion: in hardly any other opera score of Mozart’s do we find so many small and large-scale abbreviations and other notational shortcuts. There are also many corrections, changes, and additions, to which we should add the surviving sketches (how much may have been lost?). All of this suggests that the process of composition will not always have been an easy one.

On the basis of two major groupings of paper types used in different proportions in Mozart’s score, we can attempt a slightly more precise framing of the period of the opera’s composition and the order in which its parts were committed to paper:

On the first paper type (“type I”) we find not only KV 584, that is Guglielmo’s aria, eventually omitted, “*Rivolgete a lui lo sguardo*”, but also the two arias KV 582 (“*Chi sà, chi sà, qual sia*”) and KV 583 (“*Vado, ma dove? oh Dei!*”). The latter are dated “*in October. [1789]*” and were written as insertion arias for operas by other composers for Louise Villeneuve, who was to create the first Dorabella and was the sister of Adriana del Bene (“*la Ferrarese*”). This seems to be evidence in support of the supposition that Mozart worked on *Così fan tutte* in the Autumn of 1789. Up till the end of January, Mozart seems to have worked and committed music to paper mostly in the order that follows below. (It should be mentioned as a general point that Mozart usually notated the secco recitatives *after* the completion of the rest of the number, or block of numbers, to which they belong.)

- a) The numbers 1 to 4, 6, 7, 10, 11, 13, 15 (“*Rivolgete*”) and 16; that is, mostly ensembles from Act I. For these Mozart used only paper type I.
- b) In December Mozart decided to eliminate Guglielmo’s aria, already composed, and then

⁸ In: *Journal of the American Musicological Society* XXXVII/2 (Summer 1984), pp. 356–401, reprinted in: Alan Tyson, *Mozart. Studies of the Autograph Scores*, (Cambridge, MA and London, 1987), pp. 177–221. See in addition and as complement NMA X/33/2, *Watermark Catalogue*, soon to be presented by Alan Tyson.

composed the rest of Act I (the solo numbers 5, 12, 14, the chorus “*Bella vita militar*” no. 8 = 9, and finale I: no. 18) and the entire second act on a new type of paper (“type II”) that he had not previously used in this opera.⁹ It remains an open question if Mozart composed the replacement for Guglielmo’s aria (no. 15: “*Non siate ritrosi*”) while completing Act I, or if he did so perhaps later (on paper of “type II”); in any case, it is impossible to establish a detailed chronology at the level of single numbers.

The points of contact between these two blocks are the numbers in which Mozart used both paper sorts together. These are: no. 8a, the quintet “*Di scrivermi ogni giorno*”, including the preceding recitative, written at the same time—this recitative ends on the recto side of the second sheet of a bifolio of “type I”; the quintet begins on the verso side and then continues and is completed on a single sheet of “type II”; Ferrando’s first aria “*Un’aura amorosa*” (no. 17); also Dorabella’s scene in Act I, in which the recitative (“*Ah scostati*”), is on “type II” but the aria (“*Smanie implacabili che m’agitare*”, no. 11), which can hardly have been written at another time, is on “type I”. The sextet no. 13 (“*Alla bella Despinetta*”) is a special case. In it we find, in addition to paper of “type I,” a completely different paper, which is only otherwise found in the autograph of the *Magic Flute* KV 620.

Finally, it should be noted that the overture is on paper of “type II,” and was therefore probably, as was Mozart’s usual practice, composed shortly before the premiere.

Da Ponte’s Libretto and a Legend

The third and final “*büch*” [“*little book*”] that Lorenzo da Ponte (1747-1838)¹⁰ wrote for Mozart has been the source both of legends about the opera’s commissioning and composition, and of many of the misled judgements of *Così fan tutte* until well into the twentieth century. Even if it is not possible to explore such matters in detail here, in what follows we will summarise the main points made in the more recent secondary literature.¹¹

⁹ For more on the four other paper types, which are present only in small quantities in the autograph of act two, see Tyson, *Notes on the Composition*, and the *Kritischer Bericht*, [Critical report, available in German only].

¹⁰ The Abbé lived in Vienna from 1782 to 1791 as theatrical poet under the special protection of Joseph II (1741-1790).

¹¹ The following is a selection, organized according to date of publication, of the more recent literature (in addition to

Even the earliest of Mozart’s biographers (Franz Xaver Niemetschek and Georg Nikolaus Nissen) complained that Mozart had wasted his “*heavenly sweet melodies*” on “*such a miserable effort at a text*.” This they explained by claiming that it was not in Mozart’s power “*to turn down the commission*” and that the “*text had been forced specifically on him*.” Neither biographer names the commissioner. In 1837 Friedrich Heinse expanded on the legend of Mozart being forced to write *Così fan tutte* by claiming that Emperor Joseph II had issued personally the order to write the opera, which was supposedly based on a true story about two Viennese officers and their lovers. The Emperor, however, was in such bad health by the end of 1789 that is hard to imagine him, confined to bed, issuing opera commissions that included specific subjects. Further, it is equally hard to imagine that Da Ponte would have neglected to mention so interesting a background for the opera in his *Memorie*, which are otherwise hardly discrete. He writes instead of *Così fan tutte* in an almost throw-away tone: “*written for her*”¹² [...] *La scuola degli amanti, with music by Mozart, the drama that takes the third place among the three sisters born of that most celebrated father of harmony*.¹³

the well-known standard works of the Mozart literature of the nineteenth and twentieth centuries) in chronological order: Kurt Kramer, *Da Pontes ‘Così fan tutte’*, in *Nachrichten der Akademie der Wissenschaften in Göttingen (I. Philologisch-Historische Klasse)* 1973/1, Göttingen, 1973;

Wolfgang Hildesheimer, *Mozart*, Frankfurt, ¹/1977 (also in paperback, pub. Suhrkamp);

William Mann, *The Operas of Mozart*, London, 1977, (chapter 20, *Così fan tutte*, pp- 519-64);

Così fan tutte. Beiträge zur Wirkungsgeschichte von Mozarts Oper, ed. Susanne Vill et al., Bayreuth, 1978 (see also footnote 3);

Attila Csampai and Dietmar Holland, eds., *Wolfgang Amadeus Mozart. Così fan tutte. Texte, Materialien, Kommentare*, Munich–Hamburg, 1984 (ro-ro-ro opera series);

Stefan Kunze, *Mozarts Opern*, Stuttgart, 1984 (chapter 6, *Così fan tutte: Ernste Scherze*, pp. 432-522);

Andrew Steptoe, *The Mozart—Da Ponte Operas. The Cultural and Musical Background to Le Nozze di Figaro, Don Giovanni, and Così fan tutte*, Oxford, 1988, pp. 121-39;

Konrad Küster, *Mozart. Eine musikalische Biographie*, Stuttgart, 1990.

In addition see the *Mozart-Bibliographie*, compiled by Rudolph Angermüller and Otto Schneider, published in the *Mozart-Jahrbuch*, Kassel etc, 1975 and at 5-year intervals.

¹² = Ferrarese del Bene.

¹³ *Lorenzo Da Ponte. Memorie*, ed. Giovanni Gambarin and Fausto Nicolini, volume 1, Bari, 1918, 139.

In fact, it seems likely that the idea for *Così fan tutte* came from Da Ponte himself, which was not the case in *Le Nozze di Figaro* KV 492 and *Don Giovanni* KV 527. And it cannot be ruled out that Mozart, whose influence on the libretto can be followed throughout the entire process of the opera's composition, also played a role in the choice of subject.

Kurt Kramer, inspired by Heinrich Eduard Jacob,¹⁴ has pointed out possible literary precursors of *Così fan tutte* in a well-written and knowledgeable study.¹⁵ According to Kramer, Da Ponte, who claimed to have a humanistic background, could have drawn on, for instance, the test of loyalty in book VII of Ovid's *Metamorphosis* (the Procris/Cephalus myth), which appears in other forms in literature in the middle ages up until Boccaccio and which he ought to have known. Particularly important among these is Ariosto's *Orlando furioso* (1528), a work that enjoyed particular popularity in the eighteenth century. The conjecture that "*Da Ponte drew primarily on Ariosto's fable [of the loyalty test]*" (Kramer) is thus not unlikely.

Recent scholarship has posited a relation between Da Ponte's libretto, which, as literature, was surely the best of the three he wrote for Mozart, and the dramas of Pierre de Marivaux (1688-1763), which ought not, at least in parts, to have been unfamiliar to Mozart, and also to Choderlos de Laclos's 1782 epistolary novel *Les liaisons dangereuses*.¹⁶ Whatever judgement one might make of such speculation, it ought to be possible to claim today that *Così fan tutte*'s, and in particular the libretto's, long history of condemnation for "immorality"¹⁷—which has led, primarily in the nineteenth century (including a completely new text based on Pedro Calderón de la Barca's *Dame*

duende), to countless attempts to re-work it in order to do Mozart's "*powerful and sublime*"¹⁸ music—ought to be consigned to the realm of classic misjudgements!

Mozart himself must have been convinced of the quality of his opera and thus of its libretto. How else could he have invited Joseph Haydn to his house to an "*opera rehearsal*" and then apparently insist that his older friend accompany him to a rehearsal in the theatre? Posterity eventually, after some delay, recognised the irony and bitter earnest of the material; Mozart did so right away and set Da Ponte's text to what must be seen as music of true genius.

The Sources

A. Musical Sources

I. Mozart's autograph score

Mozart's autograph score is notated on rastered 12-staff paper in oblong format, and consists mostly of bifolios laid within each other and folded. It belonged to the collection of sources evacuated from the Prussian State Library during the Second World War (shelf mark: *Mus. ms. autogr. W.A. Mozart 588*)¹⁹. Today it is in two separate libraries:

Atto primo. Bibliotheka Jagiellońska Kraków. 174 leaves, numbered in a librarian's hand in pencil, of which 328 pages contain written music. 20 rastered pages are blank. The volume also contains:

1. KV 584 (= the original no. 15, Guglielmo's aria, later cut by Mozart, "*Rivolgete a lui lo sguardo*": see Appendix I) regarding leaves 105 to 116; these leaves are followed immediately (on 117 to 120) by the substitute aria (the final no. 15) "*Non siate ritrosi*."

2. A single sheet inserted into Finale I (no. 18) on the same paper used by Mozart in this number, upon which are notated mm. 385 to 390 in a copyist's hand.²⁰

Atto secondo. State Library Berlin – Prussian Cultural Heritage. 138 leaves, numbered in the same librarian's hand as the first act, and

¹⁴ *Mozart*, Frankfurt, 1955, pp. 373-380

¹⁵ See footnote 11.

¹⁶ See Susanne Vill, *Das psychologische Experiment in de Laclos' Les Liaisons Dangereuses und in Mozarts Così fan tutte. Zur Frage von Rationalismus und Ironie in Mozarts Musiktheater*" in *Aufklärungen. Studien zur deutsch-französischen Musikgeschichte im 18. Jahrhundert – Einflüsse und Wirkungen*, ed. Wolfgang Birtel and Christoph-Helmut Mahling, vol. 2 (Heidelberg, 1986), pp. 132-40 and especially Gerhard Splitt, "*Gespielte Aufklärung: Così fan tutte oder die Umkehrung der Moral*" in *Freiburger Universitätsblätter* 101 (September 1988), pp. 47-71 (particularly the bibliography).

¹⁷ One thinks in this context of the verdicts of Beethoven and Wagner, but also of Hugo von Hofmannsthal's negative opinion of the libretto. On the other hand, one should not forget E.T.A. Hoffman's positive evaluation.

¹⁸ From a report of a 1791 performance of *Così fan tutte* in Frankfurt with the title *Liebe und Versuchung oder So machen's die Mädchen* in the *Annalen des Theaters*, Berlin.

¹⁹ Cf. *Wolfgang Amadeus Mozart. Autographe und Abschriften*, catalogue edited by Hans-Günter Klein (State Library Berlin – Prussian Cultural Heritage, catalogue of the music department I/6) (Kassel, 1982), pp. 89f.

²⁰ See the chapter *Special Remarks* below, section 4, *Individual Number and Recitatives*.

numbered, continuing from the first act, with “175” to “312.” Of these, 248 pages have been written on by Mozart, 20 are blank but rastered. The double leaves with the numbers “258” to “261” are in another hand and on another paper type and contain²¹ the recitative “*Come tutto congiura*” (Scenes XI/XII) in the version given here in Appendix III/2.²²

The autograph belonged to the part of Mozart’s estate acquired by the Offenbach publisher Johann Anton André (1775-1842) from Mozart’s widow Constanze around the turn of the years 1799/1800. When André’s heirs divided the estate in 1854, this manuscript passed to André’s son Gustav (1816-1874) and from there, as part of a large sale of Mozart autographs, to the Royal Library in Berlin in 1873.²³

The two acts were bound in the later nineteenth century at the order of that library; their covers are damaged today from frequent use. The paper is in very good condition, and Mozart’s hand, which is occasionally very hurried (see above), is with few exceptions very easy to read.

In Mozart’s autograph score the following numbers are missing:

1. Duet with chorus “*Secondate, aurette amiche*” (no. 21).
2. Recitative “*Ei parte...senti!...Ah no...partir si lasci*”, which precedes Fiordiligi’s Rondò (no. 25., “*Per pietà, ben mio, perdona*”).
3. Scena XIII from Act II with the recitative “*Ah poveretto me! Cosa ha veduto!*” and no. 30 “*Tutti accusan le donne*” (see the first part of the following section, *II. Transmission of individual autograph numbers*)
4. The clarinet and trumpet parts to no. 13 (sextet “*Alla bella despinetta*”).
5. In Finale I (no. 18, “*Ah che tutta in un momento*”) the flutes and bassoons from m. 97 onwards (in the latter, mm. 62 to 96 are in a

²¹ On five pages: leaves 258^f—260^f; leaves 260^v—261^v are blank.

²² Pp. 25ff. – See also footnote 20 below.

²³ See Karl-Heinz Köhler, *Die Erwerbungen der Mozart-Autographe der Berliner Staatsbibliothek—Ein Beitrag zur Geschichte des Nachlasses* in: *Mozart-Jahrbuch 1962/1963*, Salzburg, 1964, pp. 55-67, especially p. 62f. According to Köhler, Carl August André (1806-1878) declared that the autograph was his property in a letter of 23 March 1873. In the foreword to the Breitkopf & Härtel edition of the opera published in 1871, the editor Julius Rietz writes that the original score is “*in the possession of Mr. Joh. André in Offenbach*” (see also footnote 33).

copyist’s hand.), and from m. 141 the horns. The oboes, clarinets, trumpets, and timpani are missing for the entire number.

6. In Finale II (no. 31, “*Fate presto, o cari amici*”) from m. 310 all of the wind and timpani parts.²⁴

In ensemble numbers with large forces Mozart was unable, as was also the case in *Figaro* and *Don Giovanni*, to notate the complete score on the 12-staff paper he was using. This forced him to notate some of the wind parts on extra single leaves. He indicated this procedure in the main score with the remark “*separate leaf*”, which appears in m. 62 in Finale I²⁵ and before m. 310 of Finale II. There is, however, no such indication for the trumpets and timpani in no. 13.

We will not know for certain if Mozart wrote these parts of the score out himself or perhaps “dictated” them to copyists who hurriedly wrote them into the performing material until these original “separate leaves” reappear. In our edition we depend here, as in the cases 1 and 2 above, on secondary source material, to which we will return below.

II. Transmission of individual autograph numbers

1. The opera’s key scene, scene XIII (no. 30, “*Tutti accusan le donne*”), was until recently one of the gaps in the autograph score! In the 1960s Wolfgang Plath rediscovered the original score to this scene in the Music and Theatre Department of the City und University Library in Frankfurt in a box labelled “*Così fan tutte*,” mixed there “*with completely useless material*.” The folded sheet is “*extremely dirty*” and shows “*no signs of earlier binding*”; it bears the shelf-mark *Mus Hs 2350*. The paper and its watermarks are the same as the main type used in the second act of Mozart’s score. “*The manner in which these two uncatalogued leaves made their way to Frankfurt—and into the library’s opera collection—is completely unclear, especially since any library stamp or other sign of its acquisition, indeed the least evidence in a foreign hand, is missing. It is therefore unlikely that the manuscript emerged from the André collection [...] And even the suspicion that Mozart gave this precious gift to a friend or an admirer while in Frankfurt on his*

²⁴ For more on the melodic line suggested in Mozart’s autograph in mm. 576-583, 632-635 and 640-643 see *Special Remarks*, section 4, *Individual Numbers and Recitatives*, below.

²⁵ See the facsimile on page XXXIV and *Special Remarks*, section 4, *Individual Numbers and Recitatives* below.

*none-too-successful journey there in 1790 is of little help.*²⁶ – It is impossible, then, to say when this sheet was removed from the manuscript, although it seems that an earlier date, in the years following 1800, is more likely than a date closer to the latest possible point at which the pages could have been separated from the manuscript, that is in 1873, when it was delivered to the Royal Library in Berlin. Accordingly, although the manuscript is not included in the librarian’s pencilled-in page numbers, an “18” in red crayon is to be found in the upper right corner of the first page, fitting in perfectly with the numbers “1” to “19” in the same crayon occurring periodically throughout the rest of the manuscript to the second act.

2. Two fragments of a draft to Guglielmo’s aria in the second act, “*Donne mie, la fate a tanti*” (no. 26). The first is a single leaf, notated on both the front and the back, held today by the State Library Berlin – Prussian Cultural Heritage and bearing the acquisition number 1889.401 on the recto side at the top of the page. The second is a single sheet with notation on only one side, held today by Stanford University Music Library (Memorial Library), California, under the shelf-mark *ML M 776*. Both leaves were originally rastered in 12 staves (on the second manuscript the uppermost line has been cut away). They are of the same paper sort as is used in the rest of this part of the autograph, on which Mozart wrote the final version of no. 26. Both fragments of this draft (printed here for the first time in Appendix II,) are in *alla breve* metre. Fragment a) contains the beginning of the draft, which contains a different reading in m. 17 from the one in the final version, whereas fragment b) contains eleven measures from the later course of the draft and shows emphatically that Mozart had originally conceived Guglielmo’s aria in Act II quite differently.

3. An alternative version of mm. 173 to 207 from Finale II (no. 31). A bifolio with twelve rastered staves and three notated pages held by the State Library Berlin – Prussian Cultural Heritage under the same acquisition number as the first item listed above in number two (1889.401). Like the latter, this bifolio has the same water mark as the paper Mozart used in the finales of the two

“Prussian” string quartets, which Mozart composed soon after *Così fan tutte* and in KV 590. It is bound in a modern burgundy coloured binding. Our edition is the first modern edition of these alternative measures to mm. 173–207 (see Appendix IV, pp. 631–633). There is a facsimile in Tyson’s study of the opera. .

4. Sketches to Finale II (no. 31).

a) A single sheet, with twelve rastered staves, held at the Bibliotheca Mozartiana of the International Mozart Foundation in Salzburg, shelf mark 587^a. The recto side of this sheet, which is of a paper type Mozart first used at the beginning of 1786, contains the fragmentary string quartet movement in G minor KV Appendix 74 (587^a); on the verso side there is a sketch for a canon in A-flat major (mm. 173-204), presented here complete for the first time, in facsimile and transcription, in Appendix V/1, (p. 634 f.) . We will return to this sketch in chapter *Special Remarks* (4. *Individual Numbers and Recitatives*) below .

b) A further sketch leaf, cut off at the bottom and therefore containing only eight (of the original twelve staves?) is available today only in photocopy (Photogram Archive of the Austrian National Library (Hobeken Collection), shelf-mark *PhA 931*). On the recto side of the leaf Mozart notated the fragmentary Keyboard Fantasy in F minor KV Appendix 32 (= KV⁶ 383 C), while the verso contains a sketch for the vocal parts in mm. 545 to 574 from Finale II of KV 588. Alan Tyson believes, based on the “rastrology” of this incomplete leaf, that it is written on the same paper-type as the above alternative version for mm. 137-207 in the same finale.²⁷ This sketch is given in our edition in Appendix V/2, presented here for the first time, again in both facsimile and transcription.

The primary sources outlined here in sections I and II served as the basis for our edition of *Così fan tutte*. In addition, the following secondary sources were consulted to solve individual problems, most of which have to do with the “gap” in the autograph score mentioned above :

III. Contemporary and Early Manuscript Copies of the Autograph Score

²⁶ Wolfgang Plath, *Mozartiana in Fulda und Frankfurt* (*Neues zu Heinrich Henkel und seinem Nachlaß* in: *Mozart-Jahrbuch 1968/1970*, Salzburg, 1970, pp. 333-386, especially the facsimiles of the first and last pages on pages 373f.

²⁷ For more on the alternative version and Alan Tyson’s theories concerning the dating of the sketch see *Special Remarks*, section 4, *Individual Numbers and Recitatives* below.

1. Vienna: Austrian National Library (Music Collection), shelf mark *O.A. 146*²⁸

Two volumes in oblong format from the copy workshop of Wenzel Sukowaty in Vienna. Each volume includes an appendix with the wind-parts that were not notated—for reasons of space—in the main part of the score, mostly in the large-scale ensemble numbers.²⁹

Title:

Così fan tutte / o sia / La / Scuola degli amanti / Dramma giocoso / in due atti / Rappresentato nel Teatro di Corte a Vienne L'Anno 1790 / La Musica è del Sig.^{re} Wolfgang Mozart

[*All the ladies do this / or / the / School for Lovers / a humorous drama / in two acts / presented in the Court Theatre in Vienna in the year 1790 / The music is by Wolfgang Mozart*]

This copy (referred to in K⁶ as “*the conductor’s copy at the Imperial and Royal Court Theatre*”) is closely related to the autograph, and may even be a direct copy. Around nine separate copyists copied this score onto twelve-stave paper, possibly for the premiere of the opera on 26 January 1790. Signs of use, such as cuts and their reinstatements and additional entries, suggest that this copy was used in rehearsals and performances. This manuscript, which is used here for the first time in a critical edition of *Così fan tutte*, is all the more important in that it contains several entries in Mozart’s hand.³⁰ In the first volume of this source (Act I), the gathering that contains Ferrando’s aria “*Un’aura amorosa*” (no. 17) and the recitative “*Oh la saria da ridere*” that follows it is missing. In the second volume (Act II), two gatherings have been lost: the recitative “*Amico, abbiamo vinto!*” and the Guglielmo aria that follows, “*Donne mie, la fate a tanti*” (no. 26).

2. London: Private collection (Alan Tyson)

Two volumes in oblong format on 12-stave paper, with no signs of use; here, however, the appendices with the wind-parts from the ensemble numbers are missing, although (just as in the copy above) these are referred to at the appropriate places in the main volume.

²⁸ This library also holds a prompter’s score in two volumes and orchestral material, dating at least in part, however, from the early nineteenth century. (Shelf mark: *O.A. 328*); see the *Kritischer Bericht*.

²⁹ See the *Kritischer Bericht* for more information on the distribution of the wind parts over the main and wind scores.

³⁰ See *Special Remarks*, section 4, *Individual Numbers and Recitatives*.

Title page:

As above, with the following addition:

Si vende in Vienna presso Wencislao Sukowaty Editore di Musica e Copista dell’Imperiale Teatro / nella Piazza di S.^t Pietro N^o 554. in Terzo Piano [On sale in Vienna from Wenzel Sukowaty, Editor of Music and Copyist at the Imperial Theatre / at St. Peter’s Square, N^o 554, third floor]

Both Sukowaty copies have, for the most part, the same pagination, although there are some minor differences, for instance when sections cut in the first score do not appear in the second. We can assume that the second Sukowaty score (which is in the hands of three separate copyists) is a copy of the first, perhaps slightly later than 1790. This source, once again written on 12-stave, rastered paper, has here been made available for an edition for the first time.

3. Dresden: State Library of Saxony, *Mus. 3972-F-90*.

Two volumes in oblong format, 12-staves, with appendices as in number one above.

Title:

COSI FAN TUTTE / o sia / LA SCUOLA / DEGLI AMANTI. / La Musica è del Sig.^t Wolfgang Mozart.

In one copyist’s hand, this score is indeed dependent on the two Sukowaty copies, but is hardly of Viennese origin (see the *Kritischer Bericht*).

4. Florence, library of the conservatory of music “Luigi Cherubini”, shelf-mark *F.P.T. 260*³¹

Two volumes in oblong format (on 12-stave paper), with appendices for wind parts, as is the case with the second Sukowaty copy.

Title:

Partitura / Così fan tutte / ossia / La Scuola degli Amanti / Dramma giocoso / in Due Atti. / La Musica del Sig.^{re} W:A: Mozart

This score, written in by more than one copyist in Vienna around 1800, is also dependent on the Sukowaty copies and thus indirectly on the autograph.

5. State Library Berlin – Prussian Cultural Heritage, shelf-mark *Mus. ms. 15 153/1*³²

Two volumes in oblong format, also on 12-stave paper, including wind parts in appendices.

Title (in the hand of Aloys Fuchs) on title labels:

³¹ Also includes orchestral parts (from the 18th century?)

³² See Klein, *Mozart Autographe und Abschriften*, p. 187 (see footnote 19).

Così fan tutte / *Opera buffa in 2 Atti* [on the second title-label: *3 Atti*] / *comp: 1790 di / Wolfg: Amadeo Mozart. / Partitura Atto 1^{mo}* [and *Atto 2^{do}* respectively]

Copied around 1800 in two hands, this manuscript comes from the collection of Aloys Fuchs; it has not been possible to establish a direct connection between it and the autograph or the copies above.

For more detailed information on all of the sources listed and briefly described in section A: *Musical Sources* and on other source material see the *Kritischer Bericht*.³³

B. Textual Source

Libretto of the first performance, Vienna 1790. From the *Löhner Collection* in the Vienna City and Regional Library (A Ws), shelf-mark *Inv. Nr. 66481*.

The libretto consists of 84 pages; see for facsimiles of the title page, “*Personaggi*” and the first page of the text.

Title:

COSÌ FAN TUTTE / O SIA / LA SCUOLA / DEGLI AMANTI / DRAMMA GIOCOLO / IN DUE ATTI / DA RAPPRESENTARSI / NEL TEATRO DI CORTE L'ANNO 1790. / VIENNA / PRESSO LA SOCIETÀ TIPOGRAFICA.

The significant divergences between the libretto and the text in Mozart's autograph score are noted in our edition through footnotes, smaller variants are listed in the *Kritischer Bericht*³⁴.

Special Remarks

³³ We would like to mention a further manuscript copy (with separate parts and keyboard reduction) held by the Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen, shelf mark *Mus. Ms. 1389*. The following two editions seem to us to be the most important of the printed editions that appeared before the AMA's edition of *Così fan tutte* (January 1881):

a) The first printed edition of the score (*COSI FAN TUTTE / Dramma giocosa [!] in due atti / con Musica di / W.A. Mozart. / Partitura. / Weibertreue / oder / die Mädchen sind von Flandern [...]*), with underlaid Italian text and German translation (the latter also given in text-book form before the main musical text), Breitkopf & Härtel, 1810, which includes many cuts.

b) The first of Julius Rietz's two critical editions, which appeared in 1871 as part of the eight volume series *Mozarts Opern* he published between 1868 and 1872. The series appeared, from the same plates and without significant changes, in the AMA. See Wolfgang Rehm, *Nochmals: Ritter von Köchels Verdienste um die 'Alte Mozart-Ausgabe'* in: *Festschrift Rudolf Stephan* (Laaber, 1990), pp. 172-178, especially p. 178, footnote 13.

³⁴ See also in the next chapter the sections, *The Italian Text* and *Individual Numbers and Recitatives*.

1. The Italian Text

The text in Mozart's autograph differs from the libretto printed for the Vienna premiere (26 January 1790) on the one hand in matters of small detail, but on the other through the alteration or omission of single words, entire lines or stanzas, and through changes and re-arrangement of texts from Da Ponte's original. Minor variants are not marked and are listed in the *Kritischer Bericht*; major differences, that is, changes that alter the meaning of the text, are marked with footnotes in our edition where they occur. Longer omissions of text will be listed below in the section 4. *Individual Numbers and Recitatives* in this foreword (in the score these will be linked to the foreword). We would like to cite two especially drastic examples of changes that affect the meaning of the text here:

In the recitative “*Che silenzio! Che aspetto di Tristezza*” (Act I, Scene X), in which Don Alfonso reveals the details of his plan to the two sisters' chamber maid, Despina replies to the “*vecchio Filosofo*,” who has asked for her help and offered to do her a favour in return (“*Ti vo' far del ben*”), runs as follows in the libretto print: “*non n'ho bisogno, un uomo come lei non può far nulla*” (“I don't need it, a man like you cannot do anything.”) In Mozart's autograph, in contrast, her reply is much more drastic (and it rhymes): “*A una fanciulla un vecchio come lei non può far nulla*” (“an old man like you cannot do anything for a young woman”) (p. 144, mm. 29–31). Two possibilities can explain this variant: that Da Ponte is its author, Mozart took this passage from an earlier handwritten version of the libretto, and Da Ponte “toned it down” for the printed libretto, or Mozart took Da Ponte's originally more neutral original and made it more drastic, with or without the latter's knowledge. In the sextet no. 13, in which the “new” suitors, the “*Valacchi*” (Wallachians) or “*Turchi*” (Turks) introduce themselves to the new objects of their admiration, and, for the first time, make advances, the libretto puts the same word in all the characters' mouths expressing their different states of mind: “*furor*.” The souls of the two sisters are in a state of “outrage” over the behavior of the two “*Turchi*,” which brings a contrasting emotion of relief to the two “old” lovers, while Despina and Don Alfonso wonder at the sister's exaggerated display of “outrage”. Mozart changes the text for the sisters from “*furor*” to “*terror*,” a move that not only marks a fundamental change of meaning, but also a deep psychological sensitivity.

When Despina appears in Finale I (no. 18), disguised as a physician, she greets the two couples, appropriately, in Latin. In Mozart's version this passage reads: "*Salvete amabiles / bones puellas*", whereas the libretto gives us the same in correct Latin: "*Salvete amabiles / bonae puellae*". It has often been supposed that Mozart used this "kitchen Latin" to underscore Despina's lack of education. We believe, however, that Mozart made the change, as in the case of "*fanciulla—nulla*", for the sake of the rhyme.

Our edition favours Mozart's version in these and in other, less spectacular cases. His reading of the text in the autograph score is treated as a primary source. The libretto print of 1790 serves for purposes of comparison, and as the primary source when there are gaps in Mozart's autograph, as in no. 21.

We have attempted a cautious modernisation of the Italian text, as is usually the practice in today's editions of poetic texts of from the eighteenth century. Some older word forms, such as "*bebbero*" instead of the modern "*bevvero*," have been retained, but in other cases we have followed today's practice and, for example, modernised "*sciogliete*" and "*scioglier*" to the modern "*scegliete*" and "*sceglie*." We have, however, retained the "*contra i venti*" (instead of "*contro i venti*") in Fiordelighi's aria no. 14. We see no reason to modernise Mozart's use of "*foco*" instead of "*fuoco*," since he uses both forms. We also retain "*femina*" (modern spelling: "*femmina*") when it is supposed to rhyme with "*semina*," just as we keep "*pietate*" when a rhyme for "*divinate*" is intended.

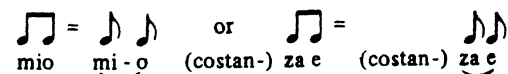
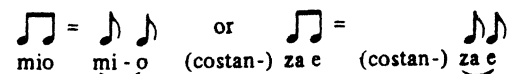
Our edition also generally follows modern usage in regard to capitalisation (that is, we usually capitalise the first word after exclamation and question marks). We do not capitalise "*oh dei*" and "*oh ciel*."

In keeping with the standard procedures of the NMA we have as a rule retained Mozart's rather unusual punctuation, especially in continuo recitatives, following the libretto or our own judgment only when Mozart's usage distorts the text's meaning. In the arias and ensembles Mozart's normal practice is to use punctuation very sparingly; in these cases we have made additions following the libretto or today's usage. In all of these cases our interventions in Mozart's text are described in the *Kritischer Bericht*. We do not correct where punctuation is omitted during word repetition, as in mm. 3 f. on page 366

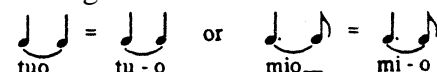
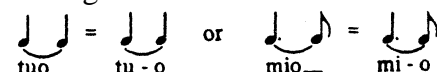
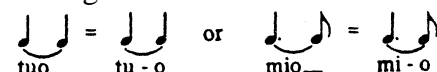
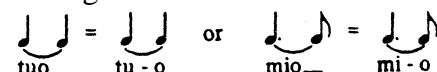
or in no. 31, mm. 171 f. . In a passage in no. 31 (mm. 251 to 278) Mozart sets no punctuation whatsoever, most likely so as not to disturb the flow of Despina's speech as a notary. We have therefore refrained from adding punctuation here.

Another special practice of Mozart's in *Così fan tutte* needs to be considered. In certain cases he emphasises individual words by underlining them, for example, on pp. 60 f. (m. 14 and mm. 15-16), the play of words in the palm-reading scene: "*Uh che bell'Emme*" (= "M" in Italian), and "*E questo è un Pi*" (= "P") / *va bene: matrimonio presto*", or the French words on page 319 in m. 11 and mm. 15-16. In Don Alfonso's aria "*Nel mare solca*" (page 115) the first verse is underlined, whereas the two verses that follow (in the autograph on a new page) are not. In the first two cases we retain Mozart's emphases (the libretto gives these in italics), in the latter case we set the entire text in inverted commas (see the description below).

Finally we would like to note expressly that words with two successive vowels (like "mio," "tuo," "sia," "ai," "miei," or cases like "costanza e,") which are set over more than one note must *on no account* be rendered as one single syllable, but also *not* as two separate syllables: they should be sung *legato*, i.e. with a gradual transition in the vowel sound. We retain Mozart's original notation in all such cases:

 = 
mio mi - o (costan-) za e (costan-) za e

In the A-flat canon in Finale II (no. 31) we suggest the following "solution" for Mozart's setting of "tuo" and "mio"

 =  or  = 
tuo tu - o or mio mi - o

In regard to our edition of the Italian text we would like to thank Pierluigi Petrobelli and his student Gloria Staffieri (both of Rome) for their very important suggestions and advice; these were so comprehensive that we would like to designate them, with special gratitude, our co-editors for this section of the edition.

3. Editorial technique

We follow, in most cases, the NMA's standard guidelines on p. VII. In the following cases we have departed from these:

a) We do not give the original "old" clefs for the vocal parts at the beginnings of each number or recitative; these can be found instead in the *dramatis personae* on p. 2.

b) We have dispensed with the *NMA*'s usual practice of generosity in letting staves with rests only run throughout the score. Instead, as is already the practice in other editions, we resort to what we call the practice of the "variable system": empty staves are omitted in cases where sensible page layout requires it, i.e. mainly in ensemble numbers.³⁵ For the sake of clarity, instrumentation is repeated at the beginning of every system, abbreviated and in italics. This also means that indications like "*a 2*", "*I^{mo}*", and "*II^{do}*" are repeated in staves where winds are notated in pairs. This principle requires additionally that the names of individual characters also appear not just at the beginnings of systems but also above the staff to indicate which role is entering. This is done in normal type.³⁶

c) Stage directions that appear in the autograph (or in the other primary sources used for the parts of the autograph that are missing), and in the 1790 libretto, are differentiated typographically from one another in the following manner:

Autograph or other primary source:

Stage direction in the title of the scene:
DON ALFONSO solo, poi DESPINA

Stage direction in the course of the score:
(piano a DON ALFONSO)

Libretto 1790:

[DON ALFONSO solo, poi DESPINA]

Editorial addition:

(piano a DON ALFONSO)³⁷

d) With the exception of the cases listed in c) above we have chosen not to differentiate typographically sections of our text based exclusively on material from substitute sources. These are no. 21, the recitative preceding no. 25, the missing wind parts in numbers 13, 18, and 31,

³⁵ In the recitative *Che sussurro! Che strepito!* (Act I, scene 11) we follow Mozart's autograph score: the staves for the upper strings, which enter in m. 11, are continued throughout with rests, even when the voice is accompanied only by the continuo.

³⁶ We would like to inform the user of this edition that the Appendix (i.e. pages 603 to 637) was set by a different engraving firm than the main text, resulting in different typefaces and page layout, and, most of all, the unfortunately very small type used throughout the Appendix.

³⁷ Combinations are of course also possible: expansions of the stage directions in the autograph or the substitute sources from the libretto by text taken from the printed libretto, for instance, are marked with square brackets, while editorial additions to texts from either libretto or autograph are marked in italics.

and also those sections of Mozart's autograph score where the text is not in his hand. The *Kritischer Bericht* provides more information on the various readings and on the editors' additions. In the case of passages in the three ensemble numbers where wind parts are missing, the secondary sources sometimes vary considerably; this has forced the editors to make decisions one way or the other. We believe, however, that our new text, which differs in some cases drastically from previous editions, is effective in performance.

e) We have chosen not to standardise articulations of the same phrase that appear in different forms in parallel passages and from voice to voice; here we have instead had recourse to dotted lines for slurs. Here, as in all cases, we have added to the text as cautiously as possible. We have also, as a rule, followed Mozart's usage regarding final bar-lines, double bar-lines and even single bar-lines at changes of tempo, key-signature and metre; this will present some difficulties to the "modern" eye, as in transitions such as that on page 312 (mm. 656 ff.), but we do find that Mozart's single bar-line avoids suggesting the caesura that a double bar-line would. In a few extreme cases of changes of tempo, metre, and key, however, we have gone against Mozart's practice and supplied double bars instead of his single bar-line when a tempo change otherwise cannot be made obvious at a page-turn (see for instance page 563).

f) *Muta* directions and an indication of a new tuning at an entry (e.g. "*in La/A*") are set in italics if they have been supplied by the editors, while those taken from the autograph or substitute sources are in normal type (for instance "Corni in Es.")

g) Accidentals set before long notes held over into a new system (mostly in *secco* recitative) are repeated in small type at the beginning of the new system (but see also section d) above).

h) Finally, a word about Mozart's various fermatas. In addition to normal fermatas, for example those in m. 56 on page 138 in the strings (the fermatas in the winds are editorial), Mozart also uses "grand fermatas" which we have adopted, e.g. m. 56 on page 138, in Despina's staff; on page 188, m. 42 f. (both "grand"); and also m. 52 on page 200. Any such fermatas added by the editors are set in weaker, but not smaller, type.

Note on Performance Practice

Appoggiaturas. Although Mozart wrote out unusually many appoggiaturas in his autograph, we have added our suggestions for additional appoggiaturas in the recitatives, in small print, as has always been the NMA's practice. We have made fewer suggestions here, however, than earlier editors of opera volumes have. Our ideas are *not* binding; our intention is to inspire singers to improvise on their own, although we would like to suggest that performers in a given production reach a consensus! With few exceptions (for instance Fiordilighi's aria "*Come scoglio immoto resta*", no. 14, page 190, mm. 59 and 63) we have chosen not to make suggestions for appoggiaturas in ensembles and arias.

"*Eingänge*" [bridge passages, often improvised] and *Embellishment of Fermatas*. Points in the score where embellishment and improvisation of this kind would be appropriate are signalled here with footnotes and in purely verbal form, so as not to place any limits on the individual creativity of the performers. Once again we would like to stress the importance of consensus in such matters; sense of style and the artistic ability of the singer should determine, along with textual, musical, and dramatic factors, when and how much to embellish. Mozart himself provides examples of "*Eingänge*" ranging in complexity from the short transitional passage in no. 2 (m. 33 on page 34) and the written-out coloratura, accompanied by the orchestra, that the two sisters sing in no. 30 (mm. 39-34 on pages 241 f.)³⁸. Solutions provided by performers ought to keep within this framework.

Horns in B-flat. In the numbers with B-flat horns there should be no problems whatsoever in determining which register, "alto" (high) or "basso" (low), is meant: in numbers 7 and 31 Mozart writes unambiguously (in the latter from m. 309) [links] "*Corni in B^b] bassi*", whereas in numbers 20 and 28 [links] he writes "*Corni in B^b] alti*."

Clarinets. In two numbers in E major Mozart prescribes variously tuned clarinets: in no. 10, the Terzettino "*Soave sia il vento*" he calls for clarinets in A, while in Fiordilighi's Rondò "*Per pietà, ben mio, perdona*" (no. 25) he specifies clarinets in B^b. We do not follow the practice used in the NMA's edition of *Idomeneo* (II/5/11), in which B^b-clarinet parts were given in versions

transposed for A-clarinets. It may be that Mozart stipulates different clarinets in the two numbers because the softer sound of the lower-tuned A-clarinet is more appropriate to the character of number 10, while the B^b-clarinet would be more fitting for number 25.

In Ferrando's (usually cut) aria "*Ah lo veggio, quell'anima mia*" (no. 24),³⁹ the following situation arises for the clarinets: Mozart's repeated specification of the low notes d and c and the thematic resemblance between the aria and the Rondo-fragment for clarinet quintet in A (KV. Appendix 88=581^a) suggest that Mozart had the so-called "basset clarinets", with their extended low range, in mind; he had written for them often since the "Stadler" Quintet KV 581.⁴⁰

Continuo realisation. Following the usual practice of the NMA (see page VII), the realisations of the basso continuo in the *secchi*, or *recitativi semplici*, are set in slightly smaller type. The realisations are kept as simple as possible, in order to leave maximum for adaptation and, above all, improvisation. It is quite conceivable that a keyboard instrument be used in the orchestral recitatives, and that a bass instrument (cello and/or double bass) be used in the secco recitatives.

Interpretation of fp (fortepiano). Mozart uses *fp* in various contexts.

a) To underscore grace-notes, points of harmonic tension, syncopations, and repetitions of the same melodic idea. Besides the accentuation of single notes, Mozart uses *fp* to accentuate groups of notes and figures, regardless of whether this occurs within a *forte* or *piano* context. That is to say: *f* and *p* can be interrupted, but are not cancelled, by *fp*.

b) Repeated notes. The accented part of the bar is brought out by *fp*; in most cases, the first note is further distinguished with a staccato stroke. In these cases Mozart can write *fortepiano* as one word or as two. Even if we are convinced that there is no significance in these different forms, we retain, as a rule, Mozart's usage. Departures

³⁹ See section 4, *Notes on individual numbers and recitatives* below.

⁴⁰ On the question of clarinets and basset clarinets in *Così fan tutte* see Kurt Birsak, *Die Klarinette. Eine Kulturgeschichte* (Buchloe, 1990). We would like to thank the author for granting us access to his manuscript, with much new research and many interesting ideas to offer, before it was published.

³⁸ A similar situation is found in Don Ottavio's aria "*Il mio tesoro intanto*" in *Don Giovanni* (NMA II/5/17, 361 f.).

from this policy are determined by context and are elucidated in the *Kritischer Bericht*.

4. Notes on individual numbers and recitatives.

We begin with questions of a general nature.

a) Mozart places the two lower-register male roles, Don Alfonso und Guglielmo, in different positions in the scores of the ensemble numbers depending on the register required from them in the ensemble in question and on the relation to their respective (and varying) partners.

Our edition follows Mozart's practice in the autograph.⁴¹

b) Mozart is not consistent in his spelling of the name "Guglielmo" (not to mention the abbreviation "Guil." in almost all of the recitatives): he uses "*Guillelmo*" in numbers 2, 3, 6, 7, 15 ("*Rivolgete*"), and 16 and "*Guilelmo*" in numbers 1, 8a, 15 ("*Non siate ritrosi*"), 18, and all of Act II.

The printed libretto favours, as a rule, "*Guilelmo*." Our edition uses "*Guglielmo*" as in today's Italian usage.

c) In the ensemble numbers 4, 6, 10, and 13 Mozart initially notated Dorabella's part in the first vocal staff and Fiordiligi's in the second. He later crossed both names out where they first appear at the beginning of the number and exchanged them above the respective staves, that is, with Fiordiligi's part above Dorabella's (see the facsimile on page XXXI). Mozart apparently made this correction at the point—number 18—and continued with the names in the order familiar to us now and in which they remain for the rest of the opera. The assignment of the two parts to the two officers is, in the context of the other numbers, always clear from the respective context, yet it must be assumed that in an earlier stage of composition the relation of the registers of the two sisters was exactly opposite to the one they took in the opera's final form; it seems that Mozart decided the question of register only when he composed their first two arias (no. 11 "*Smanie implacabile che m'agitare*" and no. 14 "*Come scoglio immoto resta*"). This theory is supported by evidence from "*Revolgete a lui lo sguardo*", the aria Mozart ended up leaving out of the opera. In it, Guglielmo turns, according to the stage directions in m. 2, first to Dorabella, and then, following the directions in m. 22, to Fiordiligi; in

both cases, Mozart had crossed out the original name and replaced it with that of the other sister (see the facsimile on page XXXIII).

It would of course be possible to speculate about Mozart's deeper psychological motivations in exchanging the roles of the two "*Dame Ferraresi*"; here we would like to go no further than presenting the facts of the matter, which has been discussed extensively in the literature and in other editions. We would like to add, however, that the details of notation discussed here, and above in b) correspond for the most part with both the observations about paper types made by Alan Tyson and our ideas, already discussed, about the chronology of Mozart's work on the opera.⁴²

d) Mozart's annotations at the ends of recitatives appear in our edition whenever they supply the designations (e.g. "*aria*" etc.) often missing from the pieces that follow, where we have added these designations in italics. These also usually describe the manner of transition ("*attacca*", "*segue*").⁴³

e) In some passages in both finales (number 18, mm 155 ff. and no. 31, mm. 224 ff.) Despina's and Fiordiligi's parts are notated on the same staff. Occasionally, Despina's part crosses above Fiordiligi's. In these cases we have departed from our normal practice and placed Despina on the highest of the three staves for the women.

f) The cuts that seem to us to be more or less recognisably original, and are therefore marked with "**vi—de**" in our edition, will be discussed individually below in *Individual Numbers and Recitatives*. The many other cuts that have made their way into *Così fan tutte*'s textual tradition—most of these have their roots in the first Sukowaty manuscript copy, while some made their way into the Breitkopf and Härtel first edition (Leipzig, 1810, see footnote 33)—will be discussed in the *Kritischer Bericht*. We believe that they are irrelevant to performances of the opera today.

*

Ouvertura: Throughout the overture, and in the original text of the alternative versions of mm. 173-207 of no. 31 (see Appendix IV, 631 ff.), the notation of the bass line in the strings is clearly thicker (see the facsimile, p. XXX). It is to be assumed that Mozart, as he did in *Idomeneo* KV

⁴¹ For more on the details of the original notation see the *Kritischer Bericht*.

⁴² For more details see the *Kritischer Bericht*.

⁴³ The exact wording of these annotations, Mozart's pagination (added later), and other original and non-original additions to the score can be found in the *Kritischer Bericht*.

366, went back over the original writing himself; a foreign hand can probably be ruled out.⁴⁴ The reasons for this heavier writing can only be surmised: perhaps it was to make the notation easier to read for the double bass players, who stood behind the director (who was seated at a keyboard instrument) during the performances. This raises the question, however, of why the notation is emphasised only here and not elsewhere.

No. 2 Terzetto: The model for Da Ponte's text, most of all in Don Alfonso's verse, is to be found in Metastasio's famous arietta in *Demetrio*, set to music by Antonio Caldara and first staged in Vienna on 4 November 1731:

“È la fede degli amanti
Come l'araba fenice:
Che vi sia, ciascun lo dice;
Dove sia, nessun lo sa.

Se tu sai dov'ha ricetto,
Dove muore e torna in vita,
Me l'addita, e ti prometto
Di serbar la fedeltà.”⁴⁵

[The faithfulness of lovers is
Like the Arabian phoenix:
Everyone tells you that it exists;
But no-one knows where it is.

If you where it has its refuge,
Where it dies and returns to life,
Tell me, and I promise you
That I will serve faithfulness.]

Atto primo / Scena I, Recitativo “Sciocherie di Poeti” together with no. 3 Terzetto; Scena II-III, Recitativo “Mi par che stamattina” together with no. 5 Aria; Scena V, Recitativo “Non v'è più tempo, amici” together with no. 8a Quintetto: Mozart notates each of these three “in cadenza” transitions differently. In the first two cases he fits the last note of the vocal parts onto the last page of the recitative, thus:

and

(fa-)remo (Guglielmo) and fato! (Don Alfonso)

⁴⁴ The bass line in no. 28 is notated similarly, see the *Kritischer Bericht*, where there is also more information about corrections to the bass in other passages. [link.]

⁴⁵ Cited according to *Tutte le opere di Pietro Metastasio*, ed. Bruno Brunelli (Verona, 1953), vol. I, p. 443. See also *Lorenzo Da Ponte: Tre libretti per Mozart*, ed. Paolo Lecaldano, Milan, 1956, p. 503. Metastasio's arietta in turn cites Carlo Goldoni's play *Scuola moderna* (Act I, scene 8), cf. Daniela Goldin, *La vera fenice. Librettisti e libretti tra Sette e Ottocento*, Turin, 1985, pp. 119 and 147.

An “*attacca*” indication (see the upper facsimile on page XXXII) follows, and in the first case also a “*custos*” in the bass line; in the first measure of each of the numbers 3 and 5 the whole-measure rest already notated in the vocal part is left unchanged (see the lower facsimile on page XXXII). In the third case (“*segue coi strumenti*”) Mozart wrote the final notes (and their texts) for the two female roles in the already notated m. 1 of no. 8a, and corrected, as he did so, the half-measure rest in Fiordiligi's staff by writing over it; he followed this by adding the now necessary quarter rest. Dorabella's staff remains unchanged.

We have adopted uniformly in our edition the notation of the latter transition for all three cases, although we are well aware that we could equally well have left the transitions to numbers 3 and 5 as in the original.

Recitativo “Di scrivermi ogni giorno” (No. 8a Quintetto): When, at the top of leaf 54^v of the autograph, over the violin I staff, Mozart writes the word “*Recitativo*,” this decision makes sense in view of features of the text of this section of Da Ponte's libretto: it is made up of eight “*versi liberi*,” that is of seven and eleven-syllable lines without a rhyme scheme but with a concluding rhyme; yet this number is no recitative and, as such, Mozart's setting here is perhaps his most dramatic intervention in Da Ponte's text. Disregarding the latter's intentions, he used the recitative text to write one of the most beautiful ensemble numbers in the entire opera (one cannot fail to notice this number's strong affinities with no. 10, the Terzettino “*Soave via il vento*”).

We have assigned this “*Recitativo*” the number 8a, departing from the usual practice, also followed in K6, of giving it the number 9. The repeat of the chorus “*Bella vita militar*” is number 9 in our edition⁴⁶; the numbering of the rest of the opera remains, therefore, the same as in previous editions.

We retain Mozart's unusual syllabification signs in mm. 1-7. The ellipses he uses in place of the customary dashes are no doubt an attempt to depict the two sisters' state of mind (“*piangendo*”). Mozart uses the ellipses for the men as well, perhaps ironically. Mozart did not set a key signature to the piece, which is in F-major (typical “*Recitativo*”!). We follow Mozart here and use accidentals where necessary.

⁴⁶ See the detailed discussion of number 9 below.

No. 9 Coro: Mozart indicates that no. 8 is to be repeated after no. 8a by notating “*attacca il coro.*” Underneath this indication a copyist has added: “*NB: qui si ripete il Coro /: bella vita militar etc.*” (“*NB: here the chorus is repeated/: bella vita militar etc.*”) In secondary sources the chorus begins accordingly with the entry in m. 25 of no. 8, an interpretation which we also adopt. Strictly speaking, however, by doing so we create a 5/4 measure (four beats from m. 27 in 8a plus the quarter-note anacrusis at the beginning of no. 9). We attempt to make the reasons for this clear with a break in the staves at the end of no. 8a (see page 101).

Atto primo / Scena VII “Nel mare solca.” Don Alfonso’s three verses in this *accompagnato* with strings are based on Jacopo Sannazaro’s *Arcadia*. In the eighth eclogue, the text of verses 10 to 12 is as follows:


“Nell’onde solca e nell’arene semina,
E’l vago vento spera in rete accogliere
Chi sue speranze funda in cor di femina.”⁴⁷

[“Ploughing in the waves and sowing in sand, and hoping to catch the wandering wind in a net: that is what it means to put your hopes on the heart of a woman.”]

Atto primo / Scena VIII: At the end of the *accompagnato* just quoted, Mozart initially wrote “*Cavatina di / Despina:*” after the double bar-line, and at the beginning of the next, the eighth, scene one reads accordingly: “*Dopo [after] la cavatina di Despina: / Scena 8:*”⁴⁸ Both directions were later crossed out by Mozart, and replaced with the indication “*segue scena / VIII*” at the end of the *accompagnato*. It seems that Despina, therefore, was meant to have a cavatina for her first appearance in the opera. There is, however, no such text in the printed libretto, not is there any sign that Mozart ever set it. The Terzettino no. 10 and the recitative “*Che vita maledetta*” that comes after it are together on one bifolio of paper type I; the next recitative, in which Despina does make her first appearance, is on a single leaf of paper type II. So it cannot be ruled out that Mozart originally composed the envisaged first number for Despina (from a manuscript text by Da Ponte) and then discarded it.

Atto primo / Scena IX, Recitativo “Signora Dorabella, signora Fiordiligi”: In m. 6 f the text was originally “*da Trieste partiti*” (“departed from Trieste”) in the correct rhythmic declamation:

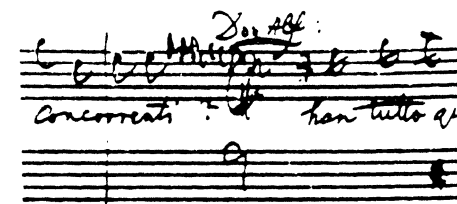
⁴⁷ See Goldin, *La vera fenice*, pp. 119 and 147.

Mozart then crossed out the first two words “*da Trieste*” and substituted “*da Napoli,*” supplying a new, appropriate rhythm  for the first three notes. It seems, thus, that Da Ponte and Mozart originally envisaged locating the action in Trieste, then a free port with close ties to Austria. We can only speculate about their reasons for moving the story to Naples in southern Italy, a demanding journey for two sisters from Ferrara!⁴⁸

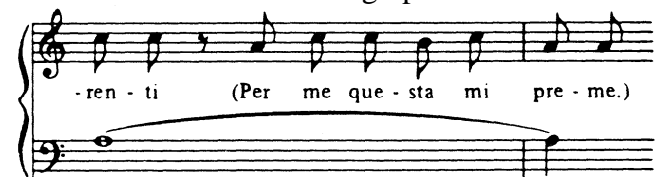
No. 12 Aria: In mm. 69 and 77 Mozart omits the expected trill on f’’. Perhaps a trill starting with the upper auxiliary note was too high for the flutes in use at the time to play comfortably.⁴⁹ We supply the trill in both measures.

Atto primo / Scena X, Recitativo “Che silenzio! Che aspetto di tristezza”: Towards the end of the recitative text, the printed libretto transmits an additional verse after the words “*I vostri concorrenti*” (m. 59 f.). It is given there in parentheses, that is, it is meant to be sung as an aside: “*Per me questa mi preme.*”

These words are missing in Mozart’s autograph, although he did, later on, sketch a setting:



Two of the score copies named above⁵⁰ (the two Sukowaty copies) supply this line as an insertion, yet only the Dresden manuscript copy sets it (over a bass note a), with music which is unrelated to the sketch in Mozart’s autograph:



No. 14 Aria: In mm. 16, 18, 67, 69 and 71 in the first Sukowaty copy,⁵¹ Mozart’s first version of the first bassoon part has been scratched out and

⁴⁸ In the manuscript copies described above (the two Sukowaty scores, Florence, and Berlin), as well as the first edition of the score, the locale of the opera is moved to Venice [!]. The Dresden copy leaves the action in Naples, as does Mozart’s autograph and the original libretto, where one reads, in the dramatis personae: “*La scena so finge in Napoli.*” (See the facsimile in the middle of page XLII).

⁴⁹ See Hector Berlioz, *Instrumentationslehre* expanded and revised by Richard Strauss (new impression, Leipzig, 1955), p. 243.

⁵⁰ See section A/III (*Contemporary Score Copies* in the chapter *The Sources*) above.

⁵¹ *Ibid.*

altered so that the bassoon doubles the two trumpets in unison. In mm. 76 a later copyist added the following text for the two violin parts:



This replaces the original notation in the autograph:



Both versions appear in later secondary sources. We have nevertheless returned to the reading in the autograph because we sense no improvement, and therefore no connection to Mozart, in the changes.

The singer Sena Jurinac (Augsburg) has kindly brought to our attention that the text declamation in m. 83 is faulty. We supply a correction in smaller type, which we hope will be taken up by performers.

No. 15 Aria: The printed libretto transmits, in addition to the text incipit of the aria Mozart originally planned,⁵² two further four-line stanzas. Mozart, understandably, declined to set them:

“Voi siete forieri
Di dolci pensieri:
Chi guardavi un poco
Di foco si fa.

Non è colpa nostra
Se voi ci abbruciate:
Morir non ci fate
In sì buona età.”

[You are harbingers
Of sweet thoughts:
Whoever looks at you a little
Is playing with fire.

It is not our fault
If you burn yourselves there:
Do not make us die
At this fine age.]

Regarding KV 584 “*Rivolgete a lui lo sguardo*” (see Appendix I, pp. 603 ff.), we would like to

⁵² = “*Rivolgete a lui lo sguardo*”, placed in the libretto between the last line of the preceding recitative and the first line of the “new” aria. We conclude from this that the text of the aria later cut from the opera was present in Da Ponte’s handwritten version of the libretto, and that its first line was included erroneously in the printed version.

point out that the line “*se balliamo, un Pich ne cede*” (mm. 97 ff on page 614) is a reference to the famous and influential Italian dancer Carlo Le Pick (1744-1806).⁵³ Le Pick was a student and champion of Jean Georges Noverre; he was of course known to Mozart.

No. 17. Aria: The *ossia* version of the second eighth note of m. 78 in the violas, given as a footnote, is editorial and should be regarded only as our recommendation. We feel that it is justified by its context.

No. 18 Finale: The facsimile on page XXXIV shows Mozart’s original notation of mm. 62 and 63, but also the original indication “*extra blatt*” (“*separate leaf*”), which was later struck out in red crayon, and the copyist’s (probably from Sukowaty’s workshop) notation of the flute and bassoon parts from mm. 62 to 96. Mozart initially notated one measure of the allegro section, without change of metre, but then created mm. 62 and 63 by correcting the vocal staves, adding an *alla breve* sign to all of the staves, and adding an extra bar line.

In the section between mm. 267 and 291 Mozart intervened once again in Da Ponte’s text. He omits the involvement of Don Alfonso called for in the libretto, probably because the contents of the four lines do not fit Don Alfonso’s manipulatory role (and certainly not sung *a parte*, as the libretto envisages) and because Mozart certainly would have assumed that Don Alfonso had left the stage, at the latest, with Despina in m. 198, even if Da Ponte’s text does not explicitly call on him to do so. On the other hand, it should be noted that the printed libretto does not include Don Alfonso in a passage in mm. 362 to 365 which Mozart sets for the two sisters *and* Don Alfonso.

The single leaf, inserted into the autograph score, on the verso of which a copyist has written the later composed measures 385-390, has already been mentioned.⁵⁴ We would like to add here that the authenticity of these measures is not to be doubted: the “*NB*” is in Mozart’s hand in both the autograph and in the inserted leaf. In any case, these measures⁵⁵ are essential to the scene’s

⁵³ See Lorenzo Da Ponte, *Tre Libretti per Mozart* [see footnote 45], p. 516.

⁵⁴ See section A/I (*Mozart’s Autograph Score*) above.

⁵⁵ Of the wind parts, the copyist only notated the flute and bassoon parts; for the oboe we have drawn on secondary sources.

dramatic structure: Despina needs enough music to work her spell on *both* “poisoned” lovers.

The optional cut from m. 461 to m. 475, which we label with “**Vi-de**”, is based on red crayon marks in the autograph; these are either in Mozart’s hand or could at least have been authorised by him. Except in the first Sukowaty manuscript copy,⁵⁶ where the 15 measures were later struck out, the passage is missing in all other secondary sources. That is why our edition departs, in mm. 462-467 in the clarinets and in mm. 469-471 in the clarinets and bassoons, so drastically from all editions from the Reiz edition on.⁵⁷ The connection we suggest at the end of the cut in mm. 476, given separately on staves set in a smaller type, is taken from secondary sources.⁵⁸

The other, longer cut in this finale (“**Vi-de**”: mm. 515-585) is also based on what could be original markings in red crayon in the autograph. Like the cut just discussed, it makes musical and textual sense and is therefore acceptable in practice.

Atto secondo / Scena I, Recitativo “Andante là, che siete”: The printed libretto of 1790 contains a further line in Despina’s text, after mm. 53-55 (p. 322), which reads: “*Amiche siamo in porto.*” It is set in parentheses in the libretto, to be sung as an aside. Mozart omitted it, perhaps because of its anticipatory effect.

No. 19 Aria: The words “*posso*” and “*voglio*” in m. 38 f. (and later in the aria) are set in italics in the printed libretto. Since the NMA uses italics to denote editorial additions, it would be misleading to follow the libretto’s usage here. Since Mozart himself does not emphasise the words, we refrain likewise from any attempt, such as quotation marks or underlining, to do so here.

No. 21 Duetto con Coro: This number is not in Mozart’s autograph score; it is transmitted only in secondary sources.⁵⁹ Several extra measures (namely our mm. 25-37) are found only in the first Sukowaty manuscript copy and have appeared in no other edition of *Così fan tutte*; they display correspondences to the instrumental introduction and the conclusion of the number. Considering the

⁵⁶ See footnote 56.

⁵⁷ See footnote 33. Apparently, Julius Reitz, who knew only the Dresden manuscript copy and therefore had no source whatsoever for the wind parts for mm. 461-476, added his own text based on the passage’s overall context and mm. 433 ff; see also the *Kritischer Bericht*. .

⁵⁸ For more on this connection and the two cuts in detail see the *Kritischer Bericht*.

⁵⁹ See section A/III in the chapter *The Sources* above.

likely proximity of the Sukowaty copy to Mozart, which has been discussed above and to which we will return in our remarks on no. 31 below, it cannot be ruled out that these 13 mm. are by Mozart. Unfortunately, the musical text is so poorly transmitted that major conjectural emendations have been necessary (e.g. in mm. 33 f.).⁶⁰ The measures were later cut in the Sukowaty score, for which reason we mark the cut here with “**Vi-de.**”

Atto secondo / Scena IV, Recitativo “Il tutto deponete” together with no. 22: The recitative ends in D major on the first beat of the measure; Mozart’s indication after the double bar reads: “*segue Aria / di Don Alfonso*”. The next number (not an aria) initially began with an upbeat (an eighth-note, without the tonic d in the bass), but Mozart later changed his mind about the opening after committing seven measures in 6/8 metre to paper, beginning now on the first beat with the tonic in the bass.⁶¹ Only when Mozart then considered the transition between the recitative, which he wrote on a separate leaf, and no. 22, did he probably realise that the cadence to the tonic at the end of the recitative was now redundant. He then scratched out the closing half-note d there, added a bar-line after the second quarter-note (the dominant a) and added the indication “*attacca*” to the remark to the still present “*segue aria*” direction to indicate the resulting transition “in cadenza.”⁶²

The direction in the libretto that the two officers are to repeat the respective final words of Don Alfonso (mm. 22f. “*tace*” and mm. 24ff. “*in pace*”) are omitted here because Mozart composed their repetition into the score. It was also possible to reduce the stage direction in mm. 29 f. of the libretto to “*con un sospiro*” (“*with a sigh*”) (mm. 29f.); the additional instruction “*repetono due versi intieri*” (“*repeat two complete verses*” is superfluous for the same reason.

Atto secondo / Scena VI, Recitativo “Barbara! Perché fuggi” together with no. 24. To the reference, printed in the NMA, at the end of the recitative to the following aria for Fernando, in the manuscript placed after the double bar line,

⁶⁰ See the *Kritischer Bericht* for more details.

⁶¹ For more on this correction see the *Kritischer Bericht*.

⁶² For further discussion of this complex of issues, see the “Revisionsbericht” of the AMA, which is identical to the “Editionsbericht” of Reitz’s edition of *Così fan tutte* (see footnote 33 above), and Abert, W.A. *Mozart II*, Leipzig, 9/1979, p. 554.

Mozart later added the following under the bottom staff: “*dopo questo viene scena 7:^{ma}—Recitativo Instrumentato / di Fiordiligi e Rondò*” [“*after this comes scene 7 – recitative with instruments / for Fiordiligi and Rondo*]. The cutting of Ferrando’s aria —marked in the NMA with a **Vi – de** on pages 382 and 397 — was thus sanctioned by Mozart, while the remark added later shows that Fiordiligi’s *accompagnato* (“*Ei parte...senti!...Ah no...partir si lasci*”) was originally part of the autograph (see also the following paragraph).

Atto secondo / Scena VII, Recitativo “Ei parte...senti!...Ah no...partir si lasci” This recitative is missing from the autograph. In the printed libretto the text continues for six further lines, which, as the secondary sources show, Mozart did not set:

“Guglielmo, anima mia! Perché sei tanto
Ora lungi da me? Solo potresti ...
Ahimè! Tu mi detesti
Mi rigetti, m’abbori ... io già ti veggio
Minaccioso, sdegnato; io sento io sento
I rimproveri amari, e il tuo tormento.”

[Guglielmo, my soul! Why are you
Now so far from me? You alone could ...
Alas! You detest me
You reject me, abhor me ... I see you already
Menacing, disdainful; I hear, I hear
The bitter reproval, and the torment you bring.”]

Atto secondo / Scena VIII, Recitativo “Amico, abbiamo vinto!”: Mozart originally ended the *accompagnato* section of this recitative with a perfect cadence in C minor following the words “*dammi consiglio*” (m. 90), adding the indication “*segue L’aria di Guilelmo*.” Both the cadence and the indication were later crossed out with brown ink and pencil respectively.⁶³ Mozart then notated the definitive measures 90 to 97, beginning deliberately on a new leaf (232), whose verso side is blank. There the transition to Guilelmo’s aria no. 26 follows *attacca* with a cadence in D major, the aria’s dominant (the tonic G major is first reached after five measures.)

Alan Tyson assumes that Fernando’s cavatina “*Tradito, schernito*” (no. 27) was originally meant to follow immediately on the recitative in which he asks for pity and guidance. This does not explain why the C minor cadence ended with the *segue* indication of an aria for Guilelmo, which perhaps meant to begin in G major, and which Mozart had planned to compose in an entirely

different manner. Perhaps he noticed that there were four more lines to set in the recitative, or did Da Ponte add the extra text, at Mozart’s request? The consequence was the cancellation of the C minor cadence and the conception of a new aria, following a preparatory draft.

No. 26 Aria: We have rendered faithfully, in Appendix II, pp. 624 f., the two fragments of the draft just mentioned, thus reproducing the disposition of the original score. We do not, however, show all the blank staves in the second and third staff systems in the first fragment.

Atto secondo / Scena X, Recitativo “Ora vedo che siete”: In the autograph this recitative ends in E major (Mozart’s musical text departs from the one given in the NMA from m. 56 on). This suggests that the following aria in B-flat (Dorabella) was originally planned in another key. Mozart did not alter the conclusion of the recitative with its modulation to E major in the autograph, but secondary sources transmit an F major conclusion⁶⁴ which most probably can be traced to Mozart. We therefore give the F major version in the main text and print the autograph E major version in Appendix III/1 (p. 626).

Atto seconda / Scena XI-XII, Recitativo “Come tutto congiura”: The text in the autograph, which is not in Mozart’s hand and is on a different kind of paper, is, in our opinion, an insertion by an unknown composer, not in the hand of a copyist,⁶⁵ and therefore does not originate from Mozart. As was the practice in both Rietz’s edition, frequently referred to already, and in the AMA, we give this version in the Appendix (III/2, pp. 626 f.) and print the version transmitted by the secondary sources, which may be based to Mozart’s lost original, as our main text.

By analogy to Mozart’s original underlining in the sung text discussed at the beginning of this chapter, we underscore the French word “*abrégé*,” which appears in the libretto in italics (see m. 31 of the main text and m. 34 of Appendix II/2). [links?].

No. 30: “Tutti accusan le donne”: Once again, there is no title in the original. We see no reason, however, to add the designation “*Terzetto*.”

⁶⁴ The first Sukowaty copy likewise gives the E major cadence, which is then altered (on Mozart’s instructions?) in the score to the F major version. For more information see the *Kritischer Bericht*.

⁶⁵ For more details see the *Kritischer Bericht*.

⁶³ See the *Kritischer Bericht*.

As has already been indicated in a footnote on page 491 in the music text, Mozart has expanded on Da Ponte's text inasmuch as he takes Don Alfonso's demand that the two officers repeat the essence of the matter (which, according to Wolfgang Hildesheimer, really ought to be "*Così fan tutti*", that is, *masculine plural* in the Italian) literally and composes the repetition into the music. In the printed libretto the phrase is set in italics and emphasised by the placement of long dashes between the syllables. Mozart uses the dashes in the autograph (as do we), but dispenses with further emphasis (see the facsimile on page XXXV).

We would like to add here, finally, that Alan Tyson is of the opinion that the original title of the opera, as reported by Da Ponte in his memoirs, was *La scola degli amanti*, and that Mozart himself changed the principal title to *Così fan tutte* during the composition of no. 30, at a relatively late stage in the genesis of the opera.

No. 31 Finale: Da Ponte originally envisaged a second stanza for the chorus at the opening of the finale, but Mozart did not set it:

“Delle belle padroncine
Gli imenei son già disposti
Andiam tutti ai nostri posti
Finché i sposi vengon qua.”

[“For the beautiful little mistresses
The nuptials are already arranged
Let us all take our places
Until the spouses arrive.”]

The stage direction “*bevono*” (“*they drink*”) in m. 205 was placed by Mozart in the middle of the four vocal soloists' staves; it could therefore be read as applying to all four protagonists. Following the sense of the libretto, we have altered the direction to read “*Le donne bevono*” (“*the ladies drink*.”)

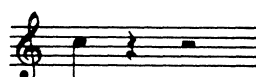
Mm. 236 and 237: all previous editions, beginning with the first printed score of 1810, have the violas continue the musical text of mm. 232-235. We see no reason to correct Mozart's original—and more appropriate—notation.⁶⁶

Mm. 289 f.: The sources do not give a clear answer to the question of whether the scale leading from Act I into the march music (which

heralds the return of the “old” lovers) is to be played by both flutes or only by flute I (see the facsimile on page XXXVII). Earlier editors preferred the latter; we, however, chose “*a 2*” in the main text, but point out the other possibility in a footnote.

There is no new tempo indication in the autograph in m. 356 between the *allegro* section in three-four time and the *alle breve* section that follows. The first Sukowaty score reads, in both the main section and the wind appendix, “*Andante*”⁶⁷; this is probably an error, since an *andante* section begins in m. 372. The score copy kept in the State Library Berlin – Prussian Cultural Heritage repeats “*Allegro*” in its main corpus; we follow the autograph.

In mm. 576-583 of the autograph score, Mozart notates a melodic part in the fourth staff from the top, a staff usually reserved for the flutes (see the facsimile on page XXXVIII). The text of these measures matches that of flute I, or sometimes oboe I, in the secondary sources. We have used the articulation in this passage for all of the woodwind parts in these measures, even if this is sometimes contradicted by the secondary sources; the slur in mm. 580 and 581 is therefore drawn, exceptionally, with a dotted line, since it is missing in Mozart's melodic line. In mm. 632-635 and 640-643, Mozart again wrote a melodic part in the fourth staff from the top. The text is the same as that in the secondary sources for flute I and clarinet I and for two oboes, with this exception in the second and fourth measures:



In the substitute sources we consulted for the woodwind parts, the version we offer is transmitted in both pairs of parts.⁶⁸

As a concluding comment on the Finale, and thus as the last of these remarks on individual numbers, we would like to discuss the complex of issues best labelled “sketches—alternative version of mm. 173-207—cut between m. 545 to m. 558.”⁶⁹

On the verso side of the sketch leaf, Mozart made several attempts at sketches for the A-flat major

⁶⁶ The Rietz edition and consequently the AMA concern themselves in this passage with Mozart's (obvious) correction of the bass part in mm. 234 f. without noting Mozart's notation in mm. 236 f. (for more details see the *Kritischer Bericht*).

⁶⁷ In the main score added after the fact.

⁶⁸ The first Sukowaty score initially gives the autograph version, but subsequently corrects this.

⁶⁹ For information on the relevant sources materials see section A/II (*Transmission of independent parts of the autograph score*) in the chapter *The Sources* above.

canon in mm. 173-204, which is without doubt the most compositionally interesting section of the score to *Così fan tutte* (see Appendix V/1, pp. 634 f. for both facsimile and transcriptions).⁷⁰ A thorough discussion of these four attempts would be too lengthy for this Foreword,⁷¹ but we would nonetheless like to make the following observations. It can be seen from attempt d) that Mozart, even this early in the compositional process, did *not* intend to include the fourth voice (Guigliemo) in the canon, and whether he meant to include the bass voice, after the *parlando* in mm. 197 f., in the strict counterpoint around it to round everything off⁷² seems to us more than questionable. While the facsimile on page XXXVI shows that Mozart originally intended to continue the canon beyond m. 203 (Dorabella's entrance), the stage direction "*a Dor.:*" in Guiglielmo's staff, however, can hardly be interpreted as an indication that a further canonic entrance was expected in the bass voice. It is far more likely that the stage direction, which cancels the indication "*da sè*" in m. 197, suggests that Da Ponte's handwritten libretto contained further text for Guiglielmo at this point, but this was not set by Mozart and not included in the printed libretto. For reasons of space, the double change of clef in the third staff of version d) is not reproduced in our transcriptions, but indicated only in a footnote.

We suspect that the canon, whose composition was obviously not easy for Mozart, was the source of some difficulty for the singers in the first production, either in rehearsal or in early performances. Mozart therefore composed an easier, almost homophonic alternative consisting of 13 measures on the same text, cleverly integrating previous thematic material (mm. 153 ff) . We give

⁷⁰ The transcription is a collaborative effort involving the two editors and also Wolfgang Plath and Ulrich Konrad (to both of whom we would like to offer our special thanks), and represents a model for the rendering of all the Mozart sketches in NMA volume X/30/3, *Sketches and Drafts*, due to appear in the middle of the 1990s. See also Roland Tenschert's miscellany, *Ein Skizzenblatt Mozarts zu "Così fan tutte"* in: *Zeitschrift für Musikwissenschaft* XIII (1930/31), pp. 222-225. Of the various drafts, only the one we label as "a)" is given there (with partially mistaken commentary).

⁷¹ See instead Ulrich Konrad, *Mozarts Schaffensweise. Studien zu den Werkautographen, Skizzen und Entwürfen*, Göttingen, 1992, pp. 190-92; there the sketches are discussed in depth.

⁷² See the Rietz edition and the *Revisionsbericht* for *Così fan tutte* in the AMA.

this alternative version in Appendix IV, pages 631 ff.) .

The original of this alternative version, which replaces not only the canon but also the transition in mm. 205-207, is on a bifolio held today at the State Library Berlin – Prussian Cultural Heritage. It was perhaps inserted into the first Sukowaty score for performance purposes; detailed grounds for this claim are outlined in the *Kritischer Bericht* . Here we would like to say this much: at the conclusion of the alternative version Mozart added the indications "*All.^o*" and "*attacca*" in ink, followed by a scratched-out "*NB*" and then "*vi*" in red crayon (see the facsimile on page XXXIX). At the corresponding passage in the Sukowaty score, at m. 208, we find "*All.^o*" in Mozart's hand, which would be required if one were use the alternative version of measures 173 to 207, and then, in red crayon, also in Mozart's hand, the necessary "*de*" (see the facsimile on page XL) .

The Sukowaty score in its current form contains, beside the original canon, only a copy of the alternative version in another hand. This is inserted on a double leaf, the watermark of which Alan Tyson dates to 1804/05. If it is true that Mozart laid his original alternative version inside the Sukowaty score in 1790 as a replacement for the canon,⁷³ it must have been copied in the first years of the nineteenth century and then removed from the volume.

The two transitional measures 205 and 207 and their transmission in the Sukowaty copy present the following special problem. We will discuss it here, although it is not directly related to the alternative version. Sometime after committing the original version to paper in the autograph, but before writing out the original alternative version, Mozart eliminated m. 205. In the Sukowaty manuscript copy this measure, which is at the end of a page, has a cover glued over it. On the next page, Mozart entered in the first violins the measure that we label as *ossia*, without cancelling mm. 206 and 207, which appear there in their original form as in the autograph. He did, however, change the connecting note in the first violins in measure 208 from *e'* to *g#* (there is a letter "g" written alongside the correction). First during work on the alternative version were mm. 206 and 207 struck out and covered over in the Sukowaty copy, as these were then to be eliminated along with measures 173 to

⁷³ The four leaves were sewn together in the manuscript copy that contains the canon, but later removed; see the *Kritischer Bericht* .

205 (see footnote 73). The covering for m. 205 probably fell off when the four pages were removed from the binding; the covering for mm. 206 and 207 was first removed, at our request, in 1990.⁷⁴ Only after Mozart had composed the alternative version and inserted it into the Sukowaty score did he then add the new transitional measure (m. 208) thus made necessary; we supply this in our Appendix IV (p. 633) ; the letter “e” above the correction is certainly in Mozart’s hand (see the facsimile on page XL).

The cut from m. 545 to m. 558 in the Sukowaty copy is in Mozart’s hand, it is marked by “**vi—de**” in our edition; see the composite photograph of the Sukowaty score on page XLI, where his handwriting appears three times :

- a) “*NB*” at the beginning of the cut (the facsimile on the left).
- b) Another “*NB*” at the end of the cut, above and below the staff system (the central facsimile section).
- c) The corrections to both text and music in mm. 559-561 (middle and right-hand facsimiles) [links for all of these] (more details in the *Kritischer Bericht*). These corrections are found in the *ossia* version on page 582 of our edition .

Mozart made a sketch of the vocal parts in mm. 545-574; that is, for the entire cut section plus another sixteen measures (see Appendix V/2, p. 525 f. for a facsimile and transcription). As we reported above in the chapter *The Sources* (section A/II: *Transmission of individual autograph numbers*), Alan Tyson believes that the paper used in this sketch, which is today unavailable for inspection, is one Mozart used later and for the alternative version of mm. 173-207, that is, it is of a type not used anywhere else in the *Così fan tutte* autograph. Tyson argues that this sketch was thus made *after* the commission of this passage to paper in the autograph and is therefore possibly related to the cut in mm. 545 ff. or a new conception of that section. We do not agree and would like to suggest instead that the sketch should be interpreted as a preliminary study of the vocal parts in the passage beginning in m. 545. Even if this sketch is written on a paper type that corresponds to the one used for portions of the two “Prussian” string quartets KV 589 and 590—a claim which we find would be very difficult to prove at the moment—it does not mean that our

thesis is necessarily incorrect: why should Mozart not have found a leaf of this sort of paper, which does not appear, it is true, in the autograph of the opera but does appear in at least *one* earlier work (the 1787 bass aria “*Mentre ti lascio, o figlia*” KV 513), lying around when he wanted to sketch a passage in KV 588?

*

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Thanks are moreover due to Professor Dr. Marius Flothuis (Amsterdam) and Karl Heinz Füssl (Vienna) for their help in proofreading; to Heinz Moehn (Wiesbaden) for the continuo realisation in the recitatives, to Dr. Dietrich Berke (Kassel) for editorial work on the Foreword and great help with organisational details associated with the edition, and also to Prof. Dr. Wolfgang Plath (Augsburg) for uncomplicated and ready help during editing work.

Faye Ferguson

Wolfgang Rehm

Salzburg and Munich, August, 1990

Translation: William Buchanan

⁷⁴ The facsimile on the relevant page in Alan Tyson’s study (see footnote 8 above) shows the passage still covered over.

1.º 4.º

Scena II.
Giardino sulla spiaggia.
Ludovico e Donabella.

Andante

Viol. I

Viol. II

Viola

Violoncello

Contrabbasso

2.º
Corno in A.

Flauto

Clarinetto

Fagotto

Organo

28.

Facs. 2: Autograph Atto primo, leaf 28^r: beginning of No. 4, Duet "Ah guarda, sorella". Cf. p. 50, mm. 1-9.

The image shows a page of handwritten musical notation from Mozart's *The Marriage of Figaro*. It features ten staves of music. The top seven staves are the vocal line, and the bottom three are the basso continuo line. The notation includes notes, rests, and various ornaments. There are several annotations and corrections in the manuscript, including a question mark and the word "Coro" on the left margin, and "Milano del. 9" and "del. gentile a." on the right margin. The lyrics "niger da se stampo nel laccio a me ve" are written under the vocal line, and "gentile a." is written to the right.

Facs. 3: Autograph Atto primo, excerpts from leaf 36^v (above) and leaf 37^r (below): close of the Recitative “*Mi par che stamattina*” and beginning of the Aria “*Vorrei dir, e cor no ho*”. Cf. p. 61, mm. 23–29, p. 62, mm. 1–9, and Foreword.

Handwritten musical score for the beginning of the aria "Rivolgete a lui lo sguardo" from Act I, No. 15 of *The Marriage of Figaro*. The score is written on ten staves. The top staves are for Violin I and Violin II, followed by Viola, Cello, Bassoon, and Clarinet. The bottom staves are for Bassoon, Bass, and Bassoon. The music is in 3/4 time and G major. The tempo is marked "Allegro". The lyrics "Rivolgete a lui lo sguardo e vedrete come sta. tutto Orca, io pelo... io" are written below the Bass staff. The page number "105" is written in the right margin.

Facs. 4: Autograph Atto primo, 1^r: beginning of No. 15, Aria "Rivolgete a lui lo sguardo" KV 584. Cf. p. 603, mm. 1-8, and Forward.

Handwritten musical score for "Tutti accusan le donne" from The Marriage of Figaro. The score consists of ten staves. The first four staves are for the vocal parts, with lyrics written below them. The lyrics are: "tutti me il proprio errore: già da giovani, vecchi, e belli, e brutti, ripetete con me Co - si - fan - tut -". The remaining six staves are for the basso continuo, with figured bass notation. The score is written in a cursive hand and includes various musical notations such as clefs, notes, rests, and dynamic markings like "cresc. for" and "for".

Facs. 6: Autograph of No. 30, "Tutti accusan le donne" (Stadt- und Universitätsbibliothek, Frankfurt-on-Main, Department Music and Theatre), leaf [2^v]. Cf. p. 491, mm. 15-26 and Foreword.

The image shows a page of handwritten musical notation for Act II, Scene XVII of Mozart's opera *The Marriage of Figaro*. The page is filled with ten staves of music. The notation includes various notes, rests, and dynamic markings. There are several annotations in Italian, including "Alc." (Alcibiades), "Scena XVII.", "Cor." (Chorus), and "Fate presto, o cari amici". The score is heavily crossed out with diagonal lines, suggesting a revision or deletion of the material. The handwriting is in dark ink on aged paper.

Facs. 7: Autograph Atto secondo (State Library Berlin – Prussian Cultural Heritage, Music Department), leaf 285^v: mm. 202-207 from No. 31 (Finale “*Fate presto, o cari amici*”) with close of the Canon in A^b “*E nel tuo, nel mio bicchiere*” and beginning of the transition to Scena XVIII (“*Miei signori, tutto è fatto*”). Cf. pp. 528-529 and Foreword.

Autograph manuscript for Act II, page 290 of *The Marriage of Figaro*. The page contains ten staves of handwritten musical notation. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The lyrics "viva! viva! par qui nous avons vaincu!" are written under the first staff, and "Bella vita militar!" is written under the second staff. The word "Mozart" is written at the top center. The number "290." is written on the right side of the page. The manuscript shows signs of being a working draft, with some ink smudges and corrections.

Facs. 8: Autograph Atto secondo, leaf 290^r: mm. 285-293 with the transition to the repeat of the chorus "*Bella vita militar!*"). Cf. pp. 539-541 and Foreword.

Facs. 9: Autograph Atto secondo, leaf 308^r: mm. 573-581 from No. 31 with the melodic part entered by Mozart from m. 576 on (staff 4). Cf. pp. 586-587 and Foreword.



Facs. 10: Autograph of the alternative version for mm. 173-207 of No. 31 (State Library Berlin – Prussian Cultural Heritage, Music Department), leaf [2^r]: Cf. p. 633, mm. [12]-[13] and (regarding the entries in a copyist's hand) the *Kritischer Bericht*.

The image shows a page of handwritten musical notation from the Vienna score copy of Mozart's opera 'The Marriage of Figaro'. The page is filled with musical staves, many of which are crossed out with diagonal lines. On the right side, there are handwritten labels for instruments: Flauto, Oboe, Fagotto, and Tromba. At the bottom, there is a vocal line with the lyrics 'miei Signori tutto è fatto colui' and the tempo marking 'Allegro più'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Facs. 11: A page from the Vienna score copy (Austrian National Library, Vienna, Music Collection) with autograph entries by Mozart. Cf. p. 529, mm. 206-210, and Foreword.

guai col vino

dol mio se questo

col - la fede e

credo gioja bella, ma la nona io far non

bella, te lo

bella, te lo

a tempo

Facs. 12: Excerpts from three pages of the Vienna score copy with original cuts, and consequent changes, in Mozart's hand. Cf. pp. 579-582, Foreword and the *Kritischer Bericht*.

COSÌ FAN TUTTE
 O SIA
**LA SCUOLA
 DEGLI AMANTI.**
 DRAMMA GIOCO SO
 IN DUE ATTI
 DA RAPPRESENTARSI
 NEL TEATRO DI CORTE L'ANNO 1790.



VIENNA
 PRESSO LA SOCIETÀ TIPOGRAFICA


PERSONAGGI

Fiordiligi e *Dorabella*) Dame Ferraresi e sorelle abitanti in Napoli.
Guillemo e *Ferrando*) amanti delle medesime.
Despina Cameriera.
D. Alfonso vecchio Filologo.
 Coro di Soldati.
 Coro di Servi.
 Coro di Marinaj.


La Scena si finge in Napoli.

Compositore **Löhner**

La Poesia è dell' **Abbate DA PONTE**,
 Poeta del Teatro Imperiale.
 La musica è del Signor **WOLFGANGO
 MOZZART** Maestro di Cappella in at-
 tual servizio di S. Maestà Cesarea.



AT.



ATTO PRIMO.

SCENA PRIMA.
 Bottega di Caffè.
Ferrando, Guillemo, D. Alfonso.

Fer. **L**a mia Dorabella
 Capace non è:
 Fedel quanto bella.
 Il cielo la fè.

Guil. La mia Fiordiligi
 Tradirmi non fa.
 Uguale in lei credo
 Costanza a beltà.

D. Al. Ho i crini già grigi
 Ex cathedra parlo.
 Ma tali litigi
 Finiscano quà.

A 2

Facs. 13: From left to right: title page, "personaggi" and first page of text from the printed libretto, Vienna 1790. (Copy in the Stadt- und Landesbibliothek, Vienna, Music Collection).